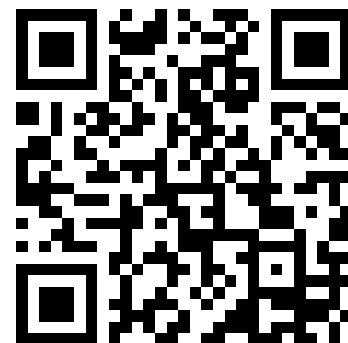


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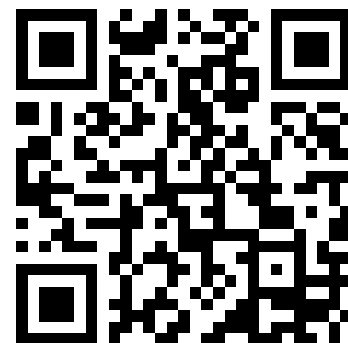


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## **Twin Cities Campus**











SUPPLEMENT TO THE ACADEMY.  
July 18, 1896.

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THIS EVENING, at 8.30, THE PROFESSOR'S LOVE STORY. Preceded by THE INTERVIEW. Doors open 7.30. MATINEES WEDNESDAYS and SATURDAYS, at 2.30.

## HAYMARKET THEATRE.

THIS EVENING, at 8.30, TRILBY. Mr. Tree, Mr. Lionel Brough, Mr. E. Maurice, Mr. H. V. Esmond, Mr. C. M. Hallard, Mr. Holman Clark, Mr. Guyer Mackay, Mr. Berto Thomas, Mr. H. Ross, Mr. Allan, Mr. Gerald Du Maurier; Miss Francis Ivor, Miss Rosina Filippi, and Miss Dorothy Baird.

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THIS EVENING, at 7.30, CHEER, BOYS, CHEER! Misses Calhoun, Pattie Brown, Raleigh, Dalra, Ward, and Fanny Brough; Messrs. Henry Neville, George Giddens, Charles Dalton, H. Rignold, S. Howard, H. Revelle, and W. Rignold.

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THIS EVENING, at 8, MADAME. At 9.45, A MODEL TRILBY. Mesdames Emma Gwynne, K. Tyndall, F. Montgomery, M. Stuart, H. Vicary, M. Rundell, and Kate Cutler; Messrs. Bobb Harwood, Farren Soutar, J. G. Taylor, C. P. Little, O. Adye, G. Antley, E. H. Kelly, and Eric Lewis.

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THIS EVENING, at 8.15, GENTLEMAN JOE and a TRILBY TRIFLET. Mr. Arthur Roberts. Misses Phyllis Broughton, Clara Jecks, Sadie Jerome, Audrey Ford, Newton, Linton, Ellerslie, Elias Dee, Chester, and Kitty Loftus; Messrs. Eric Thorne, Hamund, Cunningham, Vernon, and W. H. Denny. At 7.35, A WOMAN'S CAPRICE.

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THIS EVENING, at 8.30, THE CHILI WIDOW. Mr. Arthur Boucher, Messrs. Elliot, Hendrie, Kinghorne, Vicart, Permain, Troode, Bromley Davenport, Shelley, Armstrong, Wood, A. Stuart, and W. Blakeley; Mesdames Irone Vanbrugh, Kate Phillips, H. Leigh, and Violet Vanbrugh. At 8, KITTY CLIVE—ACTRESS.

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By RUDOLF SOHM, Professor of Law, Leipzig. Translated by Miss MAY SINCLAIR. With a Preface by Professor H. M. GWATKIN, M.A.

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## LITERATURE.

*The Life and Times of James Ussher, Archbishop of Armagh.* By J. A. Carr, LL.D., Canon of Christ Church Cathedral, Dublin. (Wells Gardner, Darton & Co.)

THE author of this biography has put together, in a moderate compass, a great deal of information scattered over the diffuse and voluminous labours of his predecessors. In less than four hundred pages he has given an account of Ussher's life, with notices of his principal works. The portrait frontispiece bears a certain family likeness to Lord Wolsley, accounted for (in a note to p. 16) by "the marriage of an ancestor with the Archbishop's branch of the Ussher family."

We are presented with a dismal picture of Ireland as it was at the beginning of Ussher's career. Dublin was a dirty, drunken city, with some good and comfortable houses; its suburbs touching the wild glens whence the savage "mountain men came down now and again to harry the citizens in the midst of their sports." Here and there in the city dwelt cultured folk who would meet in the cottage of Lodowick Bryskett to hear Spenser expound the plan of his great poem. But in the country was confusion and every evil work, barbarism and irreligion, thievish war and predatory waste, the peasantry "not Christyans, yvvel or humane creatours, but heathen, or rather savage and brute bestes." The worst accounts are fully justified by the State Papers. The churches were in ruins; the begging friars, "little better than outcasts themselves, were the true priests of the native Irish"; a bishop might be a notorious evil liver, and his cathedral "no better than a hog-stye." The "wicked" Archbishop of Cashel, Miles Magrath, "a special favourite of Elizabeth," held, besides his four bishoprics, six-and-twenty livings, and his sons and near relatives as many more. The people of his diocese "scarcely knew there was a God"; and even baptism was neglected. The episcopal succession, indeed, had not been broken: Mary had deposed some bishops, and Elizabeth some more; others, "albeit they were Papists," submitted to Elizabeth's government, and desired of the Deputy "that they might (by her Highness) be inducted into their ecclesiastical prelacy." But as an agency for good "the whole episcopal system had broken down."

James Ussher, whose family was of good social position in Dublin, was entered at the Free School of the Corporation when he was eight years old. At fifteen the precocious scholar had "drawn up a chronicle of the

Bible as far as Kings, the nucleus of the work he published in later life." At eighteen he was ready to encounter Fitzsimons, an aggressive pervert to Rome; and when his adversary declined the contest with "a boy," he replied by comparing Fitzsimons to Goliath and himself to David. He was evidently not wanting in self-appreciation nor in good reason for it. It had been thought an honour to Trinity College that his name should be the first on its admission-book. He was ordained deacon and priest on the same day (December, 1601), and was soon afterwards sent with Dr. Challoner to England to buy books for the college library—a journey and errand often repeated.

Dr. Carr has interwoven with the narrative of Ussher's life a careful summary of his work. Much of it relates to controversies that have still a living interest (for instance, Ussher is asked by a Fellow of Trinity for his views "on the extent of Christ's knowledge as a man"—a question recently revived). The King, at Ussher's first presentation at Court, discoursed with him on divers abstruse points of religion, receiving "learned, pertinent answers." Not even then was James satisfied. He told him he must preach before him within a week; and his Majesty, opening a little Bible, chose a text out of Chronicles, "which was very hard bones to pick." Ussher was equal to the task and the text, "extracting abundance of good oil from it"; and the pleased King shortly afterwards nominated him to the Bishopric of Meath—an appointment very popular in Ireland, where even "some of the Papists themselves largely testified their gladness of it."

By royal command Ussher preached before the Commons at the opening of Parliament, February 18, 1620. The sermon gratified the House by its fervent Protestant spirit, and helped to divert the suspicions excited by the King's project of the Spanish match. The Bishop's next notable discourse had not the like good fortune. The Deputy, Lord Grandison, had been recalled in consequence of his vigorous action against the lay impropiators who had plundered the revenues of the Irish Church. The Romanists had joined in the outcry against him; and Ussher felt obliged, in his first sermon before the new Deputy, Lord Falkland, to remind him that he did not "bear the sword in vain," and that it was necessary to restrict somewhat the licence of the malcontents. This discourse occasioned so general an excitement that the Primate, Dr. Hampton, wished Ussher to make a "voluntary retraction of the points offensive," and to spend more time in his diocese. Ussher was too much in request to be able to act on this last suggestion; and his absence from Dublin (which the Archbishop evidently desired) was brought about by a stroke of good service to the Crown. Some "violent Papists of quality" had refused the oaths of allegiance and supremacy; but Ussher, by a speech in the Castle Chamber, so explained the intention and limitations of what was required, that "divers were satisfied that they might lawfully take those oaths." He was rewarded by a royal letter of thanks, and a formal licence of non-

residence, that he might the better pursue his studies of Church antiquities.

Preaching before the King, polemics against Rome, the search for scriptural MSS. by his agents in the East, occupied the Bishop during his stay in England. To this period belongs his *Answer to a Jesuit*. But further preferment was at hand. In January, 1624, the King nominated him to the vacant Primacy, which he was to hold for the next sixteen years. Before he took possession he held a disputation with another Jesuit, Rookwood, and began the wordy war with a statement of doctrine which lasted three days. Rookwood on the next day fled, alleging that he had forgotten all his arguments, and believed his failure due to the just judgment of God on his presumption in disputing "with a man of Ussher's eminence and learning without the permission of his superiors." Rookwood's patron, Lord Mordaunt, became a Protestant; indeed, his conversion had been staked upon the issue.

Beside the normal difficulties in the administration of the Irish Church, Ussher had to deal with those occasioned by the crooked policy of Charles. The Pope's fresh declaration against the oath of supremacy had so excited the "Papists" that the King thought a large army necessary to preserve English interests. To raise it, he offered a relaxation of the penal laws to those Roman Catholics who would subscribe liberally towards its cost. This attempted bargain aroused the indignation of the Established prelates—and also their intolerance. They rightly protested against bartering toleration for money, but went further and denounced toleration itself as a grievous sin, making the granters "accessory to the perdition of the seduced people which perish in the deluge of the Catholic apostasy." It is evident that this utterance of Ussher and his brethren quite accords with that definition of an "orthodox Protestant" which D'Ewes has given us, as one who believes that no Papist can possibly be saved.

The Primate, having made his protest, wished to soothe the irritation it had naturally created, and (after a sermon in which the sin of Judas was duly set forth and rebuked) made a speech on the need of a competent supply to be granted by all subjects without conditions. He urged on the Romanists the danger of invasion by the foreigner, whose sword would make no distinction between Catholic and heretic (as Medina Sidonia said in 1588), and the peril of treachery from the native Irish. He recalled the loyalty of the Catholics to Elizabeth against the Pope and the Spaniards, and reminded the recusants of the forbearance the King had already shown. But "the speech had not its desired effect," as Ussher's chaplain sadly acknowledges; and the speaker betook himself to his private missionary work among the Roman Catholics, discoursing with them with great mildness of the chief tenets of their religion, "by which gentle usage he was strangely successful," as his earliest biographer more strangely remarks.

Ussher's friend Bedell had been appointed to the headship of Trinity, and we have an

account of his troubles with unruly, pig-stealing, pale-burning students. His efforts to introduce the Irish language into the Established ritual were persistently thwarted. Ussher thought that the use of Irish would be an obstacle to a closer union with England. In this he followed the policy of an Act of Henry VIII., providing that spiritual promotion should be given "only to such persons as could speak the English tongue, *and none other*." He pursued this line of discouragement very far, even allowing an aged convert from Romanism, who had assisted Bedell in his Irish translation of the Scriptures, to be haled to prison, and to languish there till he died—Ussher refusing to interfere. Ussher's daily life at Drogheda has been described by Sir William Brereton, who was his guest in 1634. He was somewhat of a recluse, spending all day, except meal-times, in his study. "He was always of an even, cheerful temper, seldom troubled or discomposed" (this last word is here oddly misquoted from Parr as "decomposed")—"a plain, familiar, courteous man."

In 1631 the Archbishop is in London, publishing an enlarged edition of his *Religion of the Ancient Irish*—a storehouse, as Dr. Carr remarks, of weapons available for the Roman controversy. On his return he had to meet troubles arising from an opposite quarter. The Presbyterian settlers in the north of Ireland had acquired a certain amount of patronage, which they used for the appointment of Presbyterian ministers, who appear to have formally submitted to episcopal ordination in order to retain their livings. Ussher was inclined to acquiesce, till Strafford required him to maintain the Established discipline. The new Lord Deputy laid a stern hand on the abuses of the Irish Church: non-residence, commendams, and fraudulent leases (by bishops) of Church property. The great Earl of Cork had to restore some £40,000; Lord Olanrickard had sold £4000 worth of parsonages. Regardless of the enmity he incurred, Strafford persevered in his raid upon the spoilers. He showed equal determination in a matter wherein he had not the sympathy of the Archbishop. He was bent on bringing the Irish Church to an exact conformity with the English, while Ussher would fain have preserved to the former some of its characteristic differences. In 1615, when Professor of Divinity, he had drawn up for Convocation the Articles of Religion for the Church of Ireland. These reproduced, "almost verbatim," the Calvinistic Lambeth Articles of 1595, which Elizabeth had refused to sanction. They were ratified by the Lord Deputy, but never received the approval of Parliament.

In July, 1634, Convocation assembled in Dublin. It was directed to revise its Articles and Canons with a view to conformity with those of England. When the Lower House began its proceedings by examining and discussing the English Articles, Strafford sent for the chairman, called him Ananias (in allusion to the Puritan in Ben Jonson's *Alchemist*), and his committee a "pack of Brownists." He insisted on a written "Yes" or "No" by each member. There was but one "No." The enacting

Canon, drawn up by Ussher, did not please Strafford, who had prepared one of his own, assuring the Primate that "he better knew the needs of the members, and that they would pass the Canon as he had penned it."

Ussher consoled himself for the mortification by requiring candidates for orders to assent to *both* sets of Articles. The practice was not questioned; but had any dispute arisen, the consequence to the Archbishop might not have been pleasant so long as Laud was in power. Strafford having had his way about the Articles, allowed Ussher to have his about the Canons. It was merely "a point of honour," he wrote to Laud with some contempt.

"Needs, forsooth, we must be a Church of ourselves, which is utterly lost, unless the Canons here differ, albeit not in substance, yet in some form from yours; and this crotchety put the good man into such an agony as you cannot believe so learned a man should be troubled withal."

Dr. Carr points out that the policy of Laud and Strafford was justified by the event. They recovered for the Irish Church about half the income it enjoyed at its disestablishment. And the imposition of the English Articles—with the gloss of his Majesty's declaration—saved that Church from becoming a mere Puritan sect, a "poor echo of continental Protestantism."

A similar result might have followed, had another project of Ussher's been successful. Though maintaining the claims of episcopacy as the primitive and apostolic form of Church polity, he was yet eager, in the interests of peace, to find some expedient that might conciliate the Presbyterians. He proposed the revival of the "ancient form of government by the united suffrage of the clergy"—in diocesan synod under the bishop, in provincial synod under the archbishop. The latter might be triennial, and might join in a National Council for the hearing of appeal from the inferior synods, and the establishment of ecclesiastical constitutions. In the earlier times of civil trouble, this project seems to have been out of the range of practical politics; but in 1648, during the Newport treaty, Ussher, when consulted by the King, brought it under his notice. Charles was ready to surrender more than Ussher's scheme required, readily adopted the suggestion, and the Presbyterians were at last brought to agree to it. But they were too late: Pride's Purge was at the door. Ussher had left Ireland as far back as March, 1640. His intention to return was never fulfilled. He resided in Oxford (at Christ Church), to pursue his studies and avoid the "heats and differences" arising in the Short Parliament. But he went back to London (where he had been well received by the King on his arrival), in the hope that he might "by preaching and writing" retain the Long Parliament "in loyalty and obedience to their prince," though his endeavours (his chaplain tells us) "did not meet with that success he always desired."

Evil times were coming on the Archbishop. For a while he stood his ground, and could even protect Bramhall, whom the Irish Parliament was harrying. But his rents were withheld and his property

plundered. The revenues of Carlisle (assigned to him by the King as some compensation for his losses) were sequestered by Parliament. His moderate counsels were called Papistical, and Prynne attacked him with a venomous rancour. He fled from Oxford to Bristol, to Cardiff—where he resumed his literary labours and had a passing glimpse of the King, preaching before him August 4, 1645. Compelled again to shift his quarters, he accepted Lady Stradling's invitation to St. Donat's; but on the way he was attacked by the wild Welsh, and lost much of his collections "that I have been gathering together above these twenty years."

After a severe illness, and when in danger of imprisonment, he was offered the hospitality of another devout matron—the Dowager Countess of Peterborough—at her house in London. Three years before, he had refused to join the Westminster Assembly, and the Commons in revenge had seized his library. The Court of Examiners now summoned Ussher before them, but were content to threaten him with the imposition of the "negative oath." He retired to his hostess's seat at Reigate until his health was re-established; and then, by the influence of Hale—and possibly of Selden—he was induced to accept the post of Lecturer at Lincoln's Inn, where Evelyn was among his hearers. It was certainly a striking testimony to his worth that he should have been allowed to hold the office for eight years (when he resigned on account of his increasing infirmities), and that Parliament should have voted him £400 a year—a grant renewed by Cromwell. The value of the gift would have been greater had it been regularly paid.

This favour was not earned by any base compliance. Ussher made no secret of his opinion that the Commons had "dealt very injuriously with the King." He never recognised the legality of Cromwell's rule, and refused to obey his summons to attend him. That was in 1649, after the King's execution—an event partly witnessed by the Primate from the roof of Lady Peterborough's house. (By the way, the date is wrongly given, and Laud's death-day is assigned to Stafford at p. 355.) In 1654, he was prevailed on to intercede with the Protector for the episcopal clergy. Cromwell was under the hands of his surgeon, and pointing to the boil on his breast, remarked to Ussher, "If this core were out, I should soon be well." The reply was, "I doubt the core lies deeper: there is a core in the heart which must be taken out, or else it will not be well." "Ah," said Cromwell, seemingly unconcerned, "so there is indeed," and sighed. The Protector having dexterously taken the literal meaning of the Archbishop's words, requited them with the refusal of his petition. Ussher, when he could with safety, broke forth into indignation, and foretold the return of the King. "Though I shall not live to see it, you may," he told his chaplain; and added the comment, "Some men have guts but no bowels."

He returned to languish at Reigate, to pursue with failing sight and lessening

strength his darling studies. On his last birthday (January 4, 1656) he wrote: "Now aged seventy-five years: my years are full"; and below, in large letters, "Resignation." In February Dr. Parr, his chaplain and biographer, preached before him for the last time. On March 20 he went to visit a sick lady and prepare her for death; and that night, after supper, he was himself attacked with pleurisy, of which he died a little after one next day. The last words he was heard to utter were a prayer for forgiveness, "specially for his sins of omission."

Cromwell ordered him a public funeral in Westminster Abbey. Dr. Parr points out the "intriguing subtilty" of the Protector, who, "by an expense of £200 out of the deodands in his almoner's hands, put those he accounted his enemies to treble that charge," and yet "reaped all the glory" of that solemn funeral. On this occasion only during all the period of the Commonwealth was the Burial Service read in the Abbey.

If, on laying down this careful tribute to Ussher's memory, we feel that we have been made acquainted with the Archbishop's achievements rather than with his character, we are not disposed to blame the author. One indication given us by Dr. Parr may account for this result. It appears that in his youth Ussher had gathered out of certain unwary passages in books that afflictions "were a necessary mark of a child of God; which wrought upon him so much that he earnestly prayed God to deal with him in that way—and he had his request, and this through the whole course of his life." So it was his fate to see the world go against all he most loved and revered, with no power to influence or hinder. Thus his courage turned to passive endurance. His diocese gave him occupation less congenial than his study, and he quitted it for ever even before the outbreak of civil war. It may well have been that his true vocation was to wield, not the pastoral staff, but the pen; his true province, as a scholar of European reputation, the spacious fields of Church doctrine and Church history.

R. C. BROWNE.

#### TWO BOOKS ON CHITRAL.

*The Relief of Chitral.* By Captains George and Frank Younghusband. (Macmillans.)

*The Chitral Campaign.* By H. C. Thomson. (Heinemann.)

THESE two modest, well-written volumes give us exactly what we wanted—details of the campaign, a glimpse of the country, and light on the dark corners of the Blue Book.

Separated only by Wakhan from the Russian sphere of influence, Chitral commands the southern openings of Iekamun and Baroghil, the two easy passes across the break in the great mountain-barrier of the Hindu Kush, leading up to the Pamir Steppes. And the line of policy, "steadily and consistently carried out by successive Viceroy and Secretaries of State," has been

"to control the external affairs of Chitral in a direction friendly to our interests; to secure an effective guardianship over its northern

passes; and to keep watch on what goes on beyond those passes."

From the first, this little state, not much larger than Wales, and with a population of some 70,000 or 80,000 hardy, laughter-loving mountaineers, has shown itself too weak and unstable to stand alone. In 1878, after much trimming between Kabul and Kashmir, the Great Mehtar, Amán-ul-Mulk, negotiated, under the auspices of Lord Lytton, a treaty with the Raja of Kashmir, by which he agreed to accept a subsidy, and, in acknowledgment of his paramount power, to send an annual *nazrana* of five horses, four hawks, and five hounds. In the same year a British Agency was established at Gilgit, and we were thus first brought into touch with the Mehtars of Chitral. Since 1889, they have received a subsidy from the government of India, as well as from Kashmir.

The Chitral court has been a shambles. It was open to any legitimate descendant of a former occupant, provided that the claimant's father had himself sat on it; the direct step to it was the assassination of any possible rival. Amán-ul-Mulk died in 1892—the Chitralis say by poison. His younger son, Afzul-ul-Mulk, who then seized the throne, was forthwith murdered by his uncle Shér Afzul. As promptly Shér Afzul was driven into exile by Amán-ul-Mulk's elder son, Nizam-ul-Mulk. And last New Year's Day Nizam-ul-Mulk was in his turn assassinated by his half-brother, Amir-ul-Mulk. The process was not peculiar to Chitral. The accession of Umra Khan to the *masnad* of Jandol is graphically described by Mr. Thomson. Disguised in woman's dress, Umra Khan had shot down his elder brother and taken refuge in the fort. After some days' confusion,

"the old queen stood out upon the wall and addressed the people: 'O, men of Jandol,' she said, 'why are you troubled? Is it not enough for you that one of my sons shall reign over you? Surely it is for them to decide among themselves which it shall be. That is no concern of yours.'"

Then Umra Khan bound on the *pugari*, and became the accepted ruler of Jandol. An Afghan proverb runs: "Kings sit upon an ant-heap."

Meanwhile, at the invitation of its Mehtars, Political officers had been sent to Chitral—among them Captain Frank Younghusband. On the murder of Nizam-ul-Mulk, Lieutenant Gurdon, supported only by an escort of eight Sikhs, had, with great tact and with his life in his hand, maintained his position at the short-lived court of the usurper Amir-ul-Mulk. On February 1 the Agent, Surgeon-Major (now Sir George) Robertson, entered Chitral. The situation had become critical. Umra Khan, the bold chieftain of Jandol, took the frontier fortress, Kila Drosh, and was aiming at the sovereignty of Chitral itself. He was joined by Shír Afzul, who had escaped from exile in Afghanistan; and Mr. Robertson was insolently bidden to quit. His last communication with the government of India was dated March 1; on the 2nd the siege began.

Lord Elgin and his advisers rose to the occasion. So promptly were measures taken,

and so admirably were they carried out, that Captain Younghusband seems justified in saying that

"in one month from the day on which the mobilisation of the relief force was ordered, the main object of the campaign was obtained: the whole of the enemy's numerous and ubiquitous force was dispersed, and every one of the important chiefs was a prisoner in our hands, or in those of our ally, the Amir."

Both books are full of moving accidents by flood and field; each has its photographs and map; and the one is only put down to take up the other. To them must be left the description of the varied and stirring incidents of the campaign: the beleaguered little garrison without a gun, the ill-omened reconnaissance, the heroism of Whitechurch and the death of Baird, the hoisting of the Union Jack, the firing of the gun-tower, Harley's final sortie, and the relief; the advance of General Low past positions deemed to be impregnable and across four mountain ranges and three considerable rivers, the storming of the Malakand Pass, the death of Baitye, and the lifting of the curtain behind which the rich recesses of the Swāt Valley had so long lain hid; the magnificent march of Borradaile and Colonel Kelly over the snowbound heights of the Sandur Pass, and the masterly carrying of the serried sangurs at Chokawalat and Nisa Gol. The Karogh disaster and the horrors of its caves, the historic game of Polo and the adventures of Edwardes and Fowler, will be read eagerly.

In no previous campaign had the resources of our Indian Empire stood out in such bold relief. A rapid mobilisation is the earnest of success; the new scheme was on its trial. The crux was transport. Ordinary carriage was altogether useless; but in less than a fortnight 28,000 pack-animals—camels, mules, bullocks, donkeys, ponies—had been assembled at Nowshera, all required for the First Division alone. On May 2, 35,000 animals were at work. Within forty-eight hours from the time they were ordered on service, the Imperial Transport Trains volunteered by the Rajas of Gwalior and Jaipur were on their march. They proved of the greatest value; their efficiency was beyond all praise. Throughout India (so runs the official despatch) chiefs, noblemen, and gentlemen of every station and degree came forward to render service and prove their devotion—a widespread evidence of earnest and vigilant loyalty.

It is a far cry from Balaklava to Chitral; but "Ninety-third; Ninety-third! Damn all that eagerness," was caught up in stern old Goor-mukh Singh's "To hospital you're ordered, and in hospital you'll stay," when, in lust of battle, his Sikhs would leave their stretchers. Brave hearts up there were beating high, and the soldier warms in telling us of the courage of the foe—of the leader with the red and white flag charging boldly down the Malakand upon the Scottish Borderers, wounded again and again, but up and on, till, all his followers shot down, he falls, dead at last, at the very forefront of our line; or of the drummer, dropping from the hut-roof only to dress his wounds, then standing out once more against the sky-line, drumming on, till he lies stark

dead beneath the cliff, with his drum still round his neck, and his hands still raised to strike it. It was no coward's cry: "We are ready for you in the open with *talwars*; but we can't stand your devil-guns." Raw Hunza levies form in line across the ice-cold mountain stream, in spate breast high, to catch laden coolies as they are swept down below the ford. The Kashmir Rifles outvie the Sikh Pioneers in carrying the mountain guns over the Sandur Pass, when the mules, floundering up to their bellies in the snow, can no longer get along. There is no need to pick and choose. Open almost where we will, we come across some fresh and gallant deed; and this without the "stiffening of British troops."

And the end of it—only two alternatives remained: either our position in Chitral must at all hazards be maintained, or all attempts to retain any control over its affairs must be abandoned. There was no middle course. But to abandon Chitral was to abandon our watch on its passes; to rob the Gilgit Agency of more than half its value, without much diminishing its cost; to go back on the consistent policy of years; to break faith with the Raja of Kashmir, and not only to throw the whole country into confusion, but to mock the loyalty and devotion so recently displayed, and to damage irremediably our prestige—the mainspring of our rule in India. The telegram of June 13 ran thus:

"No military force or European agency shall be kept at Chitral. Chitral shall not be fortified; no road shall be made between Peshawur and Chitral. All positions beyond our frontier now held in consequence of the relief operations should be evacuated as soon as circumstances allow."

One word would have done as well as forty. At that word "Scuttle" a shiver would have run through India—but other counsels have prevailed. The young Mehtar, Sujah-ul-Mulk, is now under our guardianship. The all-important road from Chitral to Peshawur is to run along the left bank of the Panjkora river, so that we have to deal only with our ally the Khan of Dir and with the now friendly Khans of Swat; for directly this luxuriant valley was in our hands the people began to show a friendly feeling:

"Hae tibi erunt artes; pacisque imponere morem,  
Parcere subjectis, et de bellare superbos."

H. B. HARRINGTON.

*Four English Humorists of the Nineteenth Century.* Lectures delivered at the Royal Institution in January and February, 1895. By William Samuel Lilly. (John Murray.)

"The title of these Lectures, as I need hardly say, has been suggested to me by Thackeray." So remarks Mr. Lilly; and it is interesting, and, in a sense—not a hostile sense—almost amusing, to note how different is the manner in which he treats his humorists—Dickens, Thackeray, George Eliot, and Carlyle—from the manner in which Thackeray treated the *English Humorists of the Eighteenth Century*. Thus,

for instance, in dealing with Thackeray himself, Mr. Lilly prefaces his criticism by a disquisition—a very just one—on the relation of the novelist's art to ethics, and of ethics to psychology, and on the erroneous opinion that psychology is a subordinate department of biology. Think of Thackeray thus introducing an essay on Goldsmith or Sterne or Fielding! And the curiously interesting point is, that in the lecture thus prefaced Thackeray is differentiated from his brother humorists as being pre-eminently the "philosopher."

For that Thackeray was not a philosopher in any ordinary sense of the term seems to me, I confess—all paradox apart—to be quite clear. His power of placing concrete fact before his readers is admirable; and it is noteworthy how habitually, when he is dissertating, his argument runs to a concrete illustration. But for abstract systematic thought he certainly had no liking, nor, so far as appears, any aptitude. Mr. Lilly, of course, knows this as well as I do. "I question," he says, "whether he [Thackeray] had ever looked into a book of metaphysics; whether he would have even understood the terms we use in discussing metaphysical questions." But a philosopher who has never studied his subject, and is quite ignorant of its terminology, is at least a philosopher of a very unusual type. Not so, answers Mr. Lilly; Thackeray

"was a philosopher in the wide sense indicated by Plato in a famous passage of the fifth book of the *Republic*—the sense of a genuine lover of wisdom, of an eager student of real existence; and his philosophy of life—*Lebensphilosophie*—comes into special prominence in all his writings, and is his distinguishing characteristic."

He was a philosopher because "he knew well that human existence rests upon elementary moralities, upon primary ethical verities."

But—Mr. Lilly will forgive me for asking the question—is there not in all this some little want of the historic sense? Thackeray—like Dickens, like Scott, like Jane Austen—belonged to a generation which, fortunately perhaps for itself, had not yet generally begun to question the "moralities" and "verities." During the first half of this century Christianity, the Christian system of ethics, the framework of society, were accepted generally—accepted by all save a few thinkers who were mostly afraid, for social and other reasons, to express their real sentiments. Thackeray was not a philosopher because he accepted without question the beliefs of his time, however excellent, or even because he now and again took them as texts for the most admirable discourse. The title belongs rather to those who, after question, have reached some further—though by no means necessarily better—stage of denial, doubt, affirmation, or re-affirmation.

It belongs, for example, far rather to George Eliot than to Thackeray. George Eliot, according to Mr. Lilly's classification, is the "humorist as poet." She is not, be it understood, a poet on the strength of her poetry, which, as Mr. Lilly most justly estimates, is not of high order. She is a poet because she has the faculties of

observation and description, and sensibility and reflection, and imagination and fancy, and judgment: because she expresses for us "the universal element in human life." All this, again, seems to me, I own, a little paradoxical. Balzac's possession of the faculties in question could scarcely be disputed, and yet his name is not to be found in any French poetical anthology. But whatever George Eliot's claims to poetic rank, she was undeniably a philosopher. Her beliefs had been arrived at by due course of reasoning, and were definite and clear. She, at least, would have found no difficulty in understanding the terms used in metaphysical discussion. That she was not a Positivist of purest orthodoxy, nor practised with solemnity the rites of that persuasion, may be conceded to Mr. Lilly, as also that, in her first and better books at least, "her tone," to use *Lewes's* words, "was throughout sympathetic with religious beliefs," and "not at all antagonistic to them." But it is useless to attempt to deny that her creed was in essentials the Positivist creed; and one of the main interests of her writings, to me at least, is the kind of half-terror they evince of what Newman has well called "the wild living intellect of man," of the power of the pure reason as an ethical solvent, and her passionate desire to find some help, amid the decay of ancient faiths, towards a higher life than that of mere Epicureanism.

This earnestness of ethical purpose appeals most strongly to Mr. Lilly, who is himself, above all, a philosopher and a moralist. Indeed, in these lectures of his, the humour of the four humorists named occupies a very secondary and subordinate place, has a tendency to fade altogether out of view. It is their teaching, the message they had for mankind, the relation of their essential doctrines to what he holds to be true, that really interests him. The humorist as teacher is really his subject. And it is probably from a kind of natural affinity that he is so much more successful, more moved to sympathetic insight, when dealing with George Eliot and Carlyle, than in dealing with humorists so distinctly humorous as Thackeray and Dickens—the lecture on Dickens being distinctly the least felicitous. One rather wonders what he would make of a humorist who had nothing of the preacher in him, like Charles Lamb.

But this is by the way; and anything in the above that may seem like carping must not be taken for more than is meant. Mr. Lilly's lectures are fresh, suggestive, stimulating. Could one wish for more when such well-worn themes are under discussion?

FRANK T. MARZIALS.

*On the Track of the Mail-Couch.* By F. E. Baines, C.B. (Bentley.)

THE half-title of this new volume by Mr. Baines, a gentleman long and favourably known to most of us in connexion with the administration of the Post Office, conveys but little information as to its contents. The subsequent words are far more explicit. They give the assurance that it is "a volume of reminiscences, personal and other—"



wise," and even this expression does not fully set out the whole of the details contained within its covers. The work is in the main one of autobiography, and the "very last official efforts" of Mr. Baines are duly imparted to the reader. The "stirring sight of a brilliantly lighted, well-horsed Royal Mail parcel-coach rolling swiftly along the York-road on its way to Hatfield and Bedford," which is visible to the traveller who plants himself "at Hadley Highstone at twenty minutes past eleven o'clock at night"—Mr. Baines is as precise in his statement, though his soul does delight in adjectives, as an emeritus-official should be—will go down to remote ages as his last achievement at St. Martin's-le-Grand. But even the retirement of the distinguished head of a department does not make the wheels of business stand still in a Government office; and many of the incidents of official life since he closed his active connexion with his old friends, which are revealed to us by his pen, must have been communicated to him by some of the workers whom he left behind in harness.

Our chronicler is a kindly man. Nothing is here set down in malice; and if any of the august personages in the Post Office should ever require an extenuating circumstance to be mentioned in mitigation of a blunder they may rely on obtaining it from Mr. Baines. There is not a chapter in his book that can be described as dull. Not all the facts which he mentions are of equal value, and some of them, perchance, are of no value at all; but the volume is crammed with information, and the customer of Mudie's who opens it will not find himself willing to abandon the pleasure of reading it. Mr. Baines appears occasionally as a type of the writer who, from ignorance of the ordinary sources of information, magnifies the labour of obtaining an explanation for some not very obscure point of antiquarian history. Many of the coach-roads on the northern side of the Thames were measured from the site of Hioke's Hall, and he appears to have spent some time in investigating the position of this building. A glance at the familiar pages of Peter Cunningham's delightful work on London would have settled the point at once. The apple-tree on the roof of the abbey church at Romsey disappeared, he thinks, "some time in the fifties"; but the account of the town in Murray's Handbook to Hampshire gives the date of its removal as about 1820, when it was cut down under the apprehension that it endangered the tower. Mr. Baines states that the stone, near the inn at Stoney Cross, in the New Forest, which marked the position of the oak-tree from which the arrow of Tyrrell glanced and killed William Rufus, has vanished. It was originally erected in 1745, and nearly a century later was renewed by Sturges-Bourne, the friend of Canning. Why or how it has been removed the guardians of the Forest can perhaps explain. Of the inn itself Mr. Baines makes loving mention; but he omits to state—a curious omission in an official of the Post Office—that it was a favourite resort of the most popular Postmaster-General that ever filled that office, the late Henry Fawcett.

The inns of England are a favourite topic with Mr. Baines. He has probably seen the inside of as many hotels as any man in England, barring a commercial traveller. It would almost be possible, from his mention of them in these pages, to make a complete itinerary of his movements during the last half century. North or South of England he seems to revel in them; and when his recollections carry him to the West of England, his affection for his old hostleries fairly runs riot. About a page is occupied with the charms of the "Green Bank" at Falmouth, and with a succinct biography of the "official who filled the useful post of boots." The main roads in the United Kingdom along which Mr. Baines has sped in his investigations form frequently the subject of an expressive eulogy. He quotes from the pages of Lord Campbell's *Lives of the Chancellors* a judgment of Lord Erskine referring to the comparative merits of Paterson and Cary, the authors of the two principal works on roads; but I cannot refrain from suspecting that the Chancellor's memory had transposed their names, and that Cary was the plagiarist from Paterson, as the latter's work was much the earlier of the two in date.

Mr. Baines gives a brief biography of Colonel Maberly, for many years Secretary of the Post Office, which may be compared with the notice of that official in the amusing recollections of Edmund Yates. Maberly's name has now dropped out of recollection, but he was long a Member of Parliament and an official at the War Office and the Post Office. With regard to him, as with everybody else, the historian dwells on the good points of his character. The affection of Mr. Baines for his old department, and his desire for its further development, have not grown cold since his withdrawal into private life. He anticipates a great extension of telephonic communication from one village to another, and concludes his labours with a chapter, quaintly entitled "A Future for the Glebe," in which he dilates on this topic.

The pages of Mr. Baines will leave a pleasant memory in the mind of every one who peruses them. They will also revive the recollection of his previous volumes on the Post Office.

W. P. COURTNEY.

#### NEW NOVELS.

- Casa Braccio.* By F. Marion Crawford. In 2 vols. (Macmillans.)
- His Father's Son.* By Brander Matthews. (Longmans.)
- The Countess Bettina.* By Clinton Ross. (G. P. Putnam's Sons.)
- A Question of Faith.* By L. Dougall. (Hutchinson.)
- The Romance of his Picture.* By Sidney Pickering. (Constable.)
- His Last Card.* By Katharine S. Macquoid. (Ward & Downey.)
- Old Maids and Young.* By Elsa D'Esterre-Keeling. (Cassells.)

*A Man's Privilege.* By Dora Russell. (Digby, Long & Co.)

*Crucifix.* By Aimée Fabrègue. (Tower Publishing Co.)

MR. MARION CRAWFORD does not desert the Eternal City; and, apart from his intimate acquaintance with life in the Rome of Pio Nono, the air of "Cosmopolis" must be eminently suited to a writer for whom questions of race have so great a fascination. His last Roman novel is a trilogy, conceived in a spirit which recalls superficially the Greek tragic poets. A sort of Atê is upon the three women of the house of Braccio, who are the heroines of the three parts of this tragedy: upon Sister Maria Addolorata, a Carmelite nun at Subiaco, who breaks her vow for love of the Scottish doctor, Angus Dalrymple; upon their daughter Gloria, who twenty years later marries unhappily, leaves her husband, tires of her lover, and poisons herself to escape from a life of hopeless remorse; and upon Donna Francesca Campodonico, the patroness and the blameless friend of Gloria's husband, the artist Angelo Reanda. The interest of the first part of the story—certainly the weakest—lies almost wholly in the ingenuity of a rather sensational plot. But the character of Gloria, which is developed in the second, is a masterly conception. She is drawn as a woman equally self-conscious and emotional, craving a constant change of sensations, and able to evoke, artificially, sensations which are not the less truly felt for being short-lived. It is not a common type, but it is a genuine one; and the only fault to be found with Mr. Crawford's presentment is that his psychology is a little too explicit. He often demonstrates where it would be enough to draw, and points to the skeleton behind the portrait. Angus Dalrymple is excellently conceived; and so is Donna Francesca, and so is Reanda. Gloria's lover, Paul Griggs (the American journalist whom Mr. Crawford's readers already know), is not altogether a satisfactory creation. There is a fanciful mysticism about his "double personality," as the idea is developed in the last part of the story; and his muscular pre-eminence is too constantly insisted on. Mr. Crawford pays perhaps an excessive adoration to physical qualities; and now and then in this connexion he becomes grotesque, as when he says of Angus Dalrymple that Maria "could feel his breath through her veil when he spoke again. It was vital and fierce, like the breathing of a powerful wild beast." Some peasants, a country doctor, and an Abbess *pour rire* supply a not too successful comic element. Mr. Crawford makes his peasants funny by means of a time-honoured plan that we think unworthy of him: he interlards their talk with phrases literally translated from the Italian—for fear we should mistake them for Englishmen. Thus, a man is said to wish a girl well, not in the sense that the expression bears in English, but in the special, idiomatic sense of *voler bene*—"to be in love with" a person; and Dalrymple is advised, somewhere, to "make love with a nun, if it goes, Signore"! These are trivial blemishes. *Casa Braccio* is well worth reading: the story is extremely interesting and it is written in an agreeable

and correct style, which only here and there runs to diffuseness and over-emphasis. It is its author's twenty-fifth novel, and there is not a sign of carelessness or exhaustion about it. Mr. Marion Crawford is a novelist whom one should be thankful for: mature and conscientious, he stands apart from the crowd of mere amateurs, and, in Paul Griggs's words, he has "built up a superiority for himself."

Mr. Brander Matthews's novel of New York life is a disappointing book, because he has chosen an atmosphere and a subject offering great opportunities and has not done them justice. Ezra Pierce is a Wall-street financier, for whom ordinary morality and professional morality are essentially different things. But he is no hypocrite, and hardly suspects the discrepancy, while his wife and son worship him blindly, admiring the religious and charitable zeal with which he bestows on the poor much of the wealth he has stolen from the public. Gradually young Winslow comes to doubt his father's integrity: he judges him by the simple standard of right and wrong which he has learnt from his Puritan mother, and concludes that Ezra is not consistently moral, that, consequently, morality cannot possibly matter, and that he himself may do as he likes. This is a sort of logic which could recommend itself only to one who, having long been a villain by habit, is anxious to be a villain on principle; but, as Mr. Matthews has drawn Winslow, this exceptionally weak and rather stupid young man leaps at a bound from honest doubt to hardened cynicism. Perhaps we ought to expect that the son of a man who has made millions by something like fraud should turn out ill; but even if one believes, with the author, that "there is always a clear track and a down-grade on the railroad to ruin, and the engineer never whistles back to put on the brakes," the precipitancy of Winslow's course from bad to worse must appear amazing, and the catholicity of his taste in delinquencies at least remarkable. Mr. Matthews is, in detail, a good observer, though there are scenes in *His Father's Son* which lack verisimilitude—notably, the reception of Winslow's promised wife in his father's house. Ezra himself is well drawn; so are Mrs. Pierce and the Wall-street clerks. The fraudulent transactions, which fill a large space in the book, are very likely authentically described, but they are certainly dull; and, after Balzac, no one believes that finance need be dull even for readers who are not normally interested in "bears" and "corners." The final catastrophe is cleverly painted, but it is a pity we should be left wondering what has actually happened.

A third American book, *The Countess Bettina*, has nothing good about it except the cover. The adventures of the Countess Bettina of Périgord and the person who champions her and tells the story might amuse someone; but we can conscientiously recommend them only to an earnest collector of grammatical solecisms who is not afraid of work. We acquit the author of all intention to be disrespectful in choosing to connect his characters with the historical,

and by no means extinct, names of Périgord (or, rather, Périgord), Vauluse, and Este. But one cannot be too careful in that sort of society; and it might have been worth while to learn that the Prince of Monaco is not "His Excellency," and that the "Empress Eugénie of Montijo" is not the title of the ex-Empress of the French.

Miss Dougall's new story is very readable, and its quiet and diverting plot somehow suggests Jane Austen. There is, we fancy, a little uncertainty about the real character of the West-country heiress, Alice Bolitho; but the young man expected to marry her, and her neighbour the squire, are well and carefully drawn, and only sanguine observers will think Mrs. Ross's amiable inanity exaggerated. We should like to enter our protest against the way in which the story ends. Miss Dougall must have got the notion that finality is inartistic. Of course, catastrophes are unnecessary; but to suggest critical questions and leave them unanswered is to reduce a romance to the level of an anecdote. For, after all, does Harvey marry Amy Ross? does Alice marry the squire? and does the squire reconcile her to orthodoxy?—a comfortable issue which is at least hinted at. The author writes smoothly; but she has a most irritating trick of interrupting dialogue with descriptive adverbs, unsupported by any other part of speech. There is some excellent landscape in this book; and the narrative has, among other merits, the considerable merit of rapidity.

Another West-country novel, *The Romance of his Picture*, has an atmosphere with which artists of the Newlyn school have made most of us familiar. Mr. Pickering's style is undistinguished, and his studio "shop" irrelevant; but the story of the young lady who made pocket-money by sitting to an artist as a peasant girl is a rather amusing one.

*His Last Card* is a story with plenty of plot, and those who have read a great many very sophisticated books will probably find it "refreshing." It is throughout a conflict of the angelic with the infernal; and the author displays a good deal of the smiling cynicism of children who imagine atrocities from their ignorance of wrong. The love-scenes are properly managed; and the reconciliation of the heroine and her husband under the auspices of their grandchild is prettily imagined.

*Old Maids and Young* is a very lively and pleasing tale, happily conceived and maturely told. Most of the characters in the early chapters are children, and the charm with which the author treats child-life is best indicated by an epithet very lavishly misapplied in general—the critic's word-of-all-work, "fresh." Miss D'Esterre-Keeling does not deal in prodigies, she does not gush, and she does not make children lisp when they are old enough to speak plainly. Roths and Rowan and Bride are charmingly portrayed; and when they reappear, after a lapse of years, as young man and maidens, we recognise them—which is saying a good deal. The old maids, Miss Onora and Miss Mariabella, are fascinating studies;

in them, as well as in most of her characters, the author has both created individuals and realised types. For the sake of impartiality, let us say that there are too many "asides" for our taste; when plain narrative, plain dialogue, and plain description are adequate, a running commentary, full of apophthegms and familiarities and rather ambitious allusions, can only be regarded as an interruption. And Miss D'Esterre-Keeling writes so well that it is a pity she has the common, but erroneous, notion that the English language is enriched by the double preposition "on to."

In Miss Dora Russell's novel, *A Man's Privilege*, an heiress marries the wrong man because the right man hesitates to run the risk of being thought a fortune-hunter, and the wrong man takes care he shall be thought something worse. The wrong man is a murderer and several other criminals in one; but he ends by suicide, and the heroine inevitably remarries. There is no pretence to literary merit here; but the book is very exciting and ought to be read in the train.

*Crucifix* is a translation which reads like a third-rate original: that is to say, it is no doubt an adequate English version of a French book not worth translating. It is in the form of a diary kept by a sentimental and candid young woman, whose mother is afflicted with leprosy and who expects to become a leper herself.

F. Y. ECCLES.

#### CURRENT LITERATURE.

*William Shakspeare*. By Barrett Wendell. (Dent.) This study of Shakspeare's development as an artist is based upon a series of lectures delivered at Harvard College. It must be counted unto Mr. Wendell for righteousness that he is not content to furbish up the traditional commonplaces of criticism. He makes a distinct effort throughout to see for himself, and to deliver an opinion unobscured by too much of the shadow of authority. As a result the book reads freshly. It is full of new points of view, and of judgments which, however much you disagree with them, at least suggest new lines of speculation. On the other hand, the constant desire to say something original and striking frequently leads Mr. Wendell to venture upon uncomfortably paradoxical ground. There is not a little startling in the statement that "Hamlet" betrays "a marked tendency to insanity" in the stock to which its author belonged: that the mind which wrote it had "the diseased activity, without the aberration of mania." Most of Mr. Wendell's truths are only half-truths. It is only half true that we must put ourselves in the position of an Elizabethan audience before we can understand Shakspeare, if by this is meant that Shakspeare in his writing never transcends the average Elizabethan point of view; and it is only half true that Shakspeare's plays are the outcome rather of emotional moods than of deliberate efforts of thought. Surely Shakspeare was philosopher as well as poet. Doubtless the mood gave the first artistic impulse; but doubtless also this impulse grew, before the play was far advanced, into a conscious structure of thought. On the whole, Mr. Wendell's book savours rather of the smartness characteristic of the country from which it comes than of the sanity and breadth of view which are so essential to the finer criticism.

"THE ARCADEY LIBRARY."—*Round about a Brighton Coach Office.* By Maude Egerton King. (John Lane.) In the form of recollections of a boyhood passed at Brighton seventy and odd years ago, Mrs. King has produced an altogether fascinating little volume. They are a "bundle of true stories" told by the son of a Brighton coachmaster, whose native place was then a small fishing town—stretching no farther than Russell-street to the west and the Old Steine to the east—whither great people from London came occasionally for a few weeks of fresh air and jolly rustication. Successive episodes bring us acquainted with all the inmates of the coach-office and many of their friends; and it is hard to say whether the author's quaint and leisurely manner of telling the stories or her charming sketches of character deserve greater praise. The most excellent things in the book, perhaps, are the chapter called "A Day of Punishment" and the portraits of Mr. Sprightly, the dissipated but faithful odd-man, and of the coachmaster himself, who is surely of kin to Mr. Peggotty in *David Copperfield*, and not unworthy the affinity. The volume is admirably illustrated by Miss Lucy Kemp Welch.

*A Set of Rogues:* namely Christopher Sutton, John Dawson, the Señor Don Sanchez del Castillo de Castelaña, and Moll Dawson. Their Wicked Conspiracy and a True Account of their Travels and Adventures. By Frank Barrett. (Innes.) Mr. Frank Barrett has accomplished the difficult feat of writing a seventeenth century "picaresque" story, very fairly imitating the manner of the famous models of that species of composition, but without a trace of anything that would make it unsuitable reading for young people. There is no reason to find fault with the moral: one of the conspirators does in the end arrive at the enjoyment of wealth and happiness; but it is only after deep repentance and expiation for misdeeds that were rather her misfortune than her fault. We have little doubt that the author could, if he chose to take the needful pains, write an excellent historical romance. It would, by the way, have been better if he had avoided giving to his Spaniard a quite impossible name.

*The Tyrants of Kool-Sim.* By J. Maclaren Cobban. Illustrated by J. Brewster Fisher. (Henry.) There is a good deal of cleverness in this story, which has a distinct resemblance to some of the earlier writings of Mr. Grant Allen. Mr. Cobban, however, carries his wilful disregard of probability to the verge of absurdity. Boy readers are not very severely critical on this score, especially when a tale is so full as this is of thrilling and novel adventures; but we fancy even they will regard some of the incidents a little disdainfully. The book tells how two schoolboys manage to elude the vigilance of their elders, and make their way to Marseilles, in order to attach themselves to an expedition for the discovery and rescue of the uncle of one of them, who is believed to be a captive in North Africa. The search party consists of a famous explorer, Captain Betterton, and the missing man's sister, "Miss Topsy," and her companion. The boys and the ladies pass unharmed through terrific adventures; and the lost uncle is discovered as the "Sun-god" of the pygmies of Kool-Sim, having been compelled to assume that character in order to save his life. The pygmies are, it seems, a highly civilised race, cruelly oppressed by a detestable brood of tyrants, whose blood is so saturated with venom that an arrow-head touched with it causes certain and agonising death! The rescued "Sun-god" aids his deliverers in the emancipation of the people from this terrible rule, and then goes back to his dark-skinned wife and children in Algeria, while "Miss Topsy"

returns home to marry the heroic Captain Betterton.

*Leaves from a Middy's Log.* By Arthur Lee Knight. (Nelson.) This is a capitally told story of exciting adventure. After a victorious struggle with the mutinous crew of a merchant vessel on the coast of Cuba, the "middy" and his companions take part in an expedition into the interior in pursuit of the fugitives. Here they are captured by a band of ruffians, carried on board a pirate ship, and eventually imprisoned in a cave on a desolate island. In the confusion caused by a volcanic eruption they make their escape, are chased by blood-hounds, and after a desperate fight succeed in getting clear of their pursuers, and find themselves in the neighbourhood of their own ship.

*After Sedgemoor:* being the History and Adventures of Clement Noel in the Days of King James the Second. By Edgar Pickering. (Hutchinson.) This is the story of a youth who, for a very indirect connexion with Monmouth's rebellion, is sentenced by Jeffreys to be sold into slavery in the West Indies. After a long series of surprising adventures he finds his way back to England, enriched by a precious find of jewels, just in time to witness the retribution which befel the wicked judge. Mr. Pickering attempts for a few pages an archaism of style suitable to the period of the supposed narrator, but soon relapses into very modern English. The book, however, is interesting and not badly written.

#### NOTES AND NEWS.

WITH the New Year's honours comes the official announcement that "Her Majesty has been pleased to appoint Alfred Austin, Esq., to be Poet Laureate to Her Majesty." It will be remembered that, about six years ago, Mr. William Watson paid Mr. Austin the compliment of editing a selection of his poems, under the title of *English Lyrics*.

The date fixed for the publication of Mr. E. S. Purcell's *Life of Cardinal Manning* is Friday next, January 10. It will be in two volumes, with portraits.

MESSRS. CHAPMAN & HALL will publish immediately the Autobiography of the late Admiral Lord Clarence Paget, who died last year. It includes diaries of his service in the Baltic, the Black Sea, and the Mediterranean; and has been edited by his nephew, Sir Arthur Otway, formerly well known as a Liberal politician. It will be in one volume, with several portraits and other illustrations.

MESSRS. MACMILLAN & Co. will publish during January a History of the Postal Packet Service during the French War, from 1793 to 1815, written by Mr. Arthur H. Norman, mainly from official records.

THE next volume in the series of "Heroes of the Nations" will be *Joan of Arc*, by Mrs. Oliphant, who has, we understand, interested herself in the subject for some years past.

THE Rev. H. R. Haweis is preparing an account of his travels through America, New Zealand, Tasmania, and Ceylon during the three years 1883, 1893, 1895. It will be published by Messrs. Chatto & Windus, in two volumes, under the title of *Talk and Travel*.

MESSRS. PATRICK GEDDES & COLLEAGUES will publish shortly, through the Edinburgh Riverside Press, *Lyra Celtica*: an anthology of representative Celtic poetry, from the ancient Irish, Alban-Gaelic, Breton, and Gynric bards, down to the youngest Scottish and Irish writers of to-day, edited by Mrs. William Sharp.

THE next volume of "Chapman's Story Series of Incident, Action, and Adventure," to

be published in the course of January, will be *The White Feather*, by Mr. Oswald Crawford, with a frontispiece by Mr. Adolph Birk-enruth.

MR. GISSING's new book, *The Paying Guest*, which is a new departure from his usual style, will be published on Monday next, as a volume in Cassell's "Pocket Library." Originally intended for issue in December, it was postponed in order that simultaneous publication in the United States might be arranged.

MESSRS. G. P. PUTNAM'S SONS announce for early publication *The Crime of the Century*, by Mr. E. Ottolengui, an American writer of detective stories, whose work has attracted notice in at least one English magazine.

MR. T. FISHER UNWIN announces the second edition of a pseudonymous little book published some months ago under the title of *Wilmot's Child*, by "Atey Nine." The name of the author is now disclosed as Dr. Joseph Parker, of the City Temple.

THE University of Dublin has conferred the degree of Doctor of Divinity upon the Rev. W. F. Cobb, author of *Origines Judaicæ*, recently published by Messrs. Innes & Co. The work deals with the heathen cults of Canaan, such as sun, ancestor, tree, serpent and phallic worship, with the object of tracing their influence on the birth and growth of Judaism.

INTENDING subscribers to the English Dialect Dictionary are urgently requested to send in their names at once, either to the secretary, Prof. Wright, 6, Norham-road, Oxford, or to the treasurer, the Rev. Prof. Skeat, 2, Salisbury-villas, Cambridge. The subscription is one guinea a year for eight years (or two guineas for a special edition on hand-made paper, limited to 250 copies). Descriptive circulars will be forwarded upon application to the secretary or treasurer. The first subscription, for 1896, is now due, and entitles the subscriber to a copy of parts i. and ii., at the end of June and December respectively.

ON January 21 the *Guardian* completes its fiftieth year. With the paper of the following day will be published a special supplement, containing a review of the origin and history of the *Guardian*, and articles on the attitude of the Church towards various questions in 1896 as compared with 1846.

THERE are no less than five vacancies to be filled this year among the Knights of the Ordre pour la Mérite. This is a very large number, considering that the number of the real knights is restricted to twenty for scientific and ten for artistic merit. The death-list consists of Gneist, Freytag, Sybel, Neumann, and Ludwig. The four seniors are now Menzel (Chancellor), Mommsen (Vice-Chancellor), Bunsen, and Max Müller.

THE Nottinghamshire Provincial Grand Lodge of Freemasons has decided to establish a library and museum; and Mr. J. Potter Briscoe, public librarian of Nottingham, has been appointed to the office of honorary librarian and curator.

AT the London Institution, on Monday next, Mr. I. Gollancz, of Christ's College, Cambridge, will deliver a lecture on "Schoolmasters and Plays," in which we detect a reference to Nicholas Udall; while on Thursday Prof. Mahaffy will lecture at the same place on "The Macedonians in Egypt," the subject of his book, *The Empire of the Ptolemies*, recently published by Messrs. Macmillan & Co.

THE two following afternoon lectures will be delivered at the Royal Institution during January, in addition to the arrangements already announced: "To the North of Lake Rudolf and Among the Gallas," by Dr. A.

Donaldson Smith, and "The Valley of Kashmir," by Mr. Walter R. Lawrence.

At the meeting of the Anglo-Russian Literary Society, to be held at the Imperial Institute on Tuesday next, at 3 p.m., a paper will be read in Russian on "The Results of Russian Civilisation in Central Asia," by M. de Bogdanovich, who served as an officer in Central Asia, and who is now the correspondent of several Russian newspapers.

MR. DAVID NUTT has issued the sale catalogue of a library "brought together by an eminent folk-lore," consisting of nearly 3000 lots. It is the collection not of a bibliophile, but of a scholar, who sought for the materials of his study in all sorts of quarters, and who not only annotated his books, but also supplied them with elaborate indices. He seems to have been specially devoted to Celtic history and folk-lore; but his interests included chap-books, proverbs, riddles, local traditions, the occult sciences, comparative religion, and archaeology. The catalogue has been compiled in one alphabet, without any subdivision of subjects. We must, however, mention forty-six lots under "Miscellaneous," consisting of bound volumes of pamphlets, &c., for the most part collected with reference to some special subject.

#### ORIGINAL VERSE.

##### TO AMERICANS.

*A message from your Chief:* and must we hear  
From you a cry for blood, the very same  
As fills your veins? Remember whence ye came.  
As some hoar father, if his son should jeer,  
Would stand and tremble in exceeding fear,  
So England shudders through her mighty frame,  
Will not believe, and puts elsewhere the blame,  
Content so you from infamy be clear:  
We joy in battle fiercely as of yore;  
At cry of a half-murdered people, brave,  
Our hearts clung at our sides: war shall not  
cease;  
But you, O summer travellers to our shore,  
By the green fields ye tread to Shakspeare's grave,  
With you for evermore there must be peace.

MICHAEL FIELD.

Dec. 22, 1895

##### STEPNIAK.

(Obit December 23, 1895.)

One man there was ignored a tyrant's will,  
One resolute voice that thundered o'er the fight;  
The valiant heart, though dead, is living still,  
Lo! the sun rises while we wail "Good-night!"

PERCY ADDLESHAW.

#### MAGAZINES AND REVIEWS.

THE December number of the *Library* (Simpkin Marshall & Co.), which completes the seventh year of issue, contains two articles of general interest. One is a paper read before the Cardiff meeting of the Library Association by Mr. W. Eilir Evans on "Welsh Publishing and Bookselling." Besides a general summary of early Welsh bibliography, of the first printing of Welsh books in England, and of the beginnings of the printing press in Wales, it gives curious details about the methods of publishing and bookselling in the Principality during the present century, and concludes with an appeal for the establishment of some central agency for the compilation of an authorised register of all publications that pass through the hands of Welsh printers, from the ballad or penny almanac up to the voluminous encyclopaedia. The other article, reprinted from the *Manchester Guardian*, is an account of the unique collection of books, pamphlets, &c., relating to the gipsies, formed by M. Paul Bataillard, of Paris, which

has recently been acquired by the Manchester Free Library. The collection consists of between 400 and 500 lots, most of them with tables of contents and notes by the late owner. He wrote himself many pamphlets, from which it appears that he was ultimately led to abandon Pott's theory of an Indian origin of the gipsies early in the fifth century A.D., in favour of another theory which would attribute to them the spread of a knowledge of bronze among the neolithic races of Europe. It is stated that the library committee propose to issue a special catalogue of the Bataillard collection.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- ADRIEN, Jules. La Légende du Violon de Faience. Paris: Conquet. 10 fr.  
ALLOU, R., et Ch. CHENU. Barreau de Paris: grands avocats du siècle. Paris: Pedone. 12 fr. 50.  
BENTIN. La Nouvelle Marine de Guerre des Etats-Unis. Paris: Bernard. 30 fr.  
BINDERWALD, K. W. Deutschlands Dichterinnen. 1. Th. Osterwick: Zickfeldt. 12 M.  
BOURQUIN, Maurice. La mesure de la valeur et la monnaie. Paris: Larose. 8 fr.  
BÜLOW, F. Frein v. Tropenkoller. Episode aus dem deutschen Kolonialleben. Berlin: Fontane. 3 M. 50.  
D'ARPOUT, H. Architektonische Einzelheiten der Antike. 1. Lfg. Berlin: Heesling. 13 M. 20.  
DELMAS, E. Egypte et Palestine. Paris: Fischbacher. 10 fr.  
FIX, le Colonel. L'escrime dans les universités allemandes. Paris: Baudois. 10 fr.  
FLORENZ, K. Japanische Dichtungen. Leipzig: Amelang. 6 M.  
GARDENTZ, K. Th. Aus Fritz Reuters jungen u. alten Tagen. Wismar: Hinndorf. 3 M.  
GOTZE, G. A. Graf v. Durch Afrika von Ost nach West. Berlin: Reimer. 14 M.  
HALM, Ph. Die Künstlerfamilie der Asam. Ein Beitrag zur Kunstgeschichte Süddeutschlands im 17. u. 18. Jahrh. München: Leutner. 4 M.  
HÖNIG, F. Sprichwörter u. Redensarten in Kölnischer Mundart. Köln: Neubauer. 2 M.  
KECK, R. Beiträge zu e. Charakteristik des Dichters Tieck. Berlin: Speyer. 1 M. 50.  
LEMAITRE, Alf. Notes sur la Guerre de l'Indépendance grecque. Paris: Martin. 3 fr. 50.  
LOISE, Ferd. Histoire de la poésie mise en rapport avec la civilisation en Italie. Paris: Thorin. 5 fr.  
MANGIOTTA. Culte de la Nature. Grenoble: Falque. 20 fr.  
MAIZEROY, René. La Mer. Paris: Georges Petit. 120 fr.  
MARX, A. De Marseille à Naples: Rives lénies. Paris: May & Motteroz. 3 fr. 50.  
MEYER, R. Hundert Jahre konservativer Politik u. Literatur. 1. Wien: "Austria." 6 M. 30.  
REUTER, F. Briefe an seinem Vater (1827-1841). Hrsg. v. F. Engel. 6 M.  
RITSCHL, O. Albrecht Ritzschs Leben. 2. Bd. 1804-1850. Freiburg i. B.: Mohr. 12 M.  
SCHNEIDER, R. v. Album amerikanischer Gegenstände der Antiken-Sammlung des Allerhöchsten Kaiserhauses. Wien: Gerold's Sohn. 25 M.  
STUDERN, E. Entwurf eines älteren Meisters im städtischen Museum zu Leipzig. Mit Text v. J. Vogel. Leipzig: Hiersemann. 150 M.  
WINTER, F. Eine attische Lekythos des Berliner Museums. Berlin: Reimer. 3 M.  
ZIMMERMAN, E. Koreanische Kunst. Hamburg: Griese. 12 M.

##### HISTORY, LAW, ETC.

- DESPAGNET, F. Essai sur les protectorats: étude de droit international. Paris: Larose. 10 fr.  
DÜMLING. Geschichtliche Nachrichten üb. das Kloster u. die Gemeinde Hedersleben (Kreis Aschersleben). Osterwick: Zickfeldt. 2 M. 25.  
EISENLOFF, L. Franz Koll, e. Reformator Wertheims. Nürnberg u. Berns. Zell.-W.: Specht. 2 M. 50.  
GOWTS, W. Geographisch-historisches Handbuch v. Bayern. 1. Bd. München: Franz. 13 M. 50.  
GOYAU, G., A. PÉREZ et P. FAYAT. Le Vatican: les papes, la civilisation et le gouvernement de l'Eglise. Paris: Firmin-Didot. 30 fr.  
LANGWORTHY, v. SIMMONS, Frhr. E. Die Kreisverfassung Maximilians I. u. der schwäbische Reichskreis in ihrer rechtsgeschichtlichen Entwicklung bis zum J. 1648. Heidelberg: Winter. 14 M.  
MATHIEU, die der Universität Rostock. III., 2. 1652-1694. Hrsg. v. A. Hofmeister. Rostock: Stiller. 10 M.  
MONUMENTA confraternitatis Steuropoligianae Leopoliensis, ed. W. Milkowicz. Tom. I. Diplomata et epistolae. Pars I. 1618-1643. Lemberg. 8 M. 50.  
MÜLLERACHSE, E. Deutsche Geschichte unter den Karolingern. Stuttgart: Cotta. 8 M.  
PHYKE, R. Napoléon et son Temps. Bonaparte. Paris: Firmin-Didot. 10 fr.  
PILZ, F. Katalog der Theresianischen Münzensammlung. Römische Münzen. 1. u. II. Leipzig: Pock. 3 M.  
PUBLIKATIONEN aus den k. preussischen Staatsarchiven. 63. Bd. Geschichte v. Hannover u. Braunschweig 1648-1714, v. A. Köcher. 2. Th. Leipzig: Hirzel. 20 M.  
SCHAEFER, V. Chronologie d. deutschen Bankwesens. München: Franz. 1 M. 50.  
TOURNAI, J. Essai sur l'histoire de la colonisation romaine dans l'Afrique du Nord. Paris: Thorin. 13 fr. 50.

##### THEOLOGY, ETC.

- ANALOGIA hymnica medii aevi XXII. Hymni iuncti. Liturgische Hymnen d. Mittelalters aus Handschriften u. Wiegendrucke. 5. Folge. Leipzig: Kailand. 6 M.  
BALBUS, A. Das Verhältnis Justins d. Martyrs zu unsern synoptischen Evangelien. Münster: Aschendorff. 2 M.  
CORPUS Reformatorum. Vol. 82. J. Calvini opera quae supersunt omnia. Vol. 64. Braunschweig: Schwetschke. 12 M.  
CORPUS Scriptorum ecclesiasticorum latinorum. Vol. XXXV. Pars I. Leipzig: Freytag. 14 M. 80.  
FALKE, R. Buddha, Mohammed, Christus, e. Vergleich der drei Persönlichkeiten u. ihrer Religionen. 1. Th. Gütersloh: Bertelsmann. 3 M.  
HAUCK, A. Die Kirche Deutschlands unter den sächsischen u. fränkischen Kaisern. Leipzig: Hinrichs. 17 M. 50.  
STOSCH, G. Alttestamentliche Studien. 1. Th. Die Entstehung der Genesis. Gütersloh: Bertelsmann. 2 M.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- BASTIAN, A. Zur Lehre vom Menschen in ethnischer Anthropologie. 1. u. 2. Abth. Berlin: Reimer. 2 M.  
DREYER, F. Studien zu Methodik u. Erkenntnistheorie. Leipzig: Engelmann. 4 M.  
FAUNA u. FLORA d. Golfes v. Neapel. 22. Die Nemertinen d. Golfes v. Neapel, v. O. Bürger. Berlin: Friedländer. 120 M.  
HAECKEL, P. Die säkularen Veränderungen der Bahnen der grossen Planeten. Leipzig: Hirzel. 13 M.  
KUPFFER, C. v. Studien zur vergleichenden Entwicklungsgeschichte des Kopfes der Kranioten. 3. Hft. München: Lehmann. 8 M.  
MAURER, F. Die Epidermis u. ihre Abkömmlinge. Leipzig: Engelmann. 21 M.  
NORDEN, J. Die Ethik Henry Homes. Ein Beitrag zur Geschichte der englisch-schott. Moralphilosophie im 18. Jahrh. Berlin: Rosenstein. 1 M. 50.  
OFFERMANN, L. Die Vorarbeiten f. Schifffahrts-Kanäle od. ähnliche Anlagen u. die Geschäftsführung bei deren Ausbau. Leipzig: Engelmann. 18 M.  
SIMONY, F. Das Dachsteingebiet. Ein geograph. Charakterbild aus den Österreich. Nordalpen. 3. Lfg. Wien: Holz. 18 M.  
STANDFUS, M. Handbuch der paläarktischen Grossschmetterlinge. 2. gänzlich umgearb. Auflage. Jena: Fischer. 14 M.  
VON, W. Die Mineralien des Herzogth. Krain. Laibach: Ig. v. Kleinmayr. 1 M. 60.

##### PHILOLOGY, ETC.

- ANBUQLADINI Bagdadensis lexicon Sahnānnum, ed. C. Salomann. Tom. I. pars I. Leipzig: Voss. 6 M.  
CORPUS papyrorum Raineri archiducis Austriae. Vol. I. et II. Wien: Hof- u. Staatsdruckerei. 72 M.  
RADLOFF, W. Versuch e. Wörterbuches der Türk-Dialecte. 7. Lfg. Leipzig: Voss. 2 M. 50.

#### CORRESPONDENCE.

##### GUTENBERG AND STRASBURG—SOME GRAVE DOUBTS.

20, Cullingham-place, S.W.

In a previous letter I ventured to question the authenticity of a document often quoted in the controversies about Gutenberg. I now propose to give reasons for my scepticism, in which I may be led to assume a somewhat revolutionary attitude.

It is one of the misfortunes of a dispute like that which has arisen about the origin of printing, in which local jealousies and ambitions have been greatly stirred, that the champions of different theories have not scrupled to forge evidence and to manufacture documents; and this has specially been the case with Gutenberg. Thus, there has been a strong attempt made to transfer some part of the credit of the discovery of printing from Mainz to Strasburg. This claim of Strasburg to share in the honour seems to me to be extremely doubtful, and to be supported by very sinister evidence. After examining the documents, as printed, with some care, I doubt whether several of the most important of those connecting Gutenberg with Strasburg are genuine at all.

The first of these, dated March 24, 1424, and purporting to be a letter written by our hero from Strasburg to his sister Berthe, a nun in the Convent of St. Clara at Mainz, has, I think, been proved by Schaab and others to be beyond all question a forgery of the librarian Bodman, who also sophisticated one or two other documents. But a much more important and more serious matter remains behind. In the year 1760 Schoepplin published his famous *Vindiciae Typographiae*. In this he championed the cause of Strasburg; and for the first time printed several documents, all of



which seem to me, as they seemed to Mr. Hessels, to be at least suspicious. It is a great misfortune in an inquiry like this that the great library at Strasburg was burnt when that city was bombarded by the Prussians; for we cannot any longer examine the documents themselves, but are obliged to fall back upon internal and other evidence. In view of this, it is significant that at least two of the documents published by Schoeplin in the work just mentioned have been declared by Van der Linde to have been forged, and they certainly bear very strong evidence of the fact. In this view Mr. Hessels concurs. One of these purports to give an account of the summoning of Gutenberg before the judge at Strasburg by a young noble lady of Alsace, whom he is supposed to have abused, and is said afterwards to have married. The other one purports to be a copy of certain entries in the books of the Monastery of St. Thomas at Strasburg, giving an account of Gutenberg's default in the annual payment of a certain tax, and in one instance of his alleged wife Anna having paid it. I agree with Van der Linde that the two documents in question cannot be trusted; and if Schoeplin was capable of forging them, what possible faith can we have in the other documents which he claimed to have discovered, and which he was the first to publish?

Not only is there a *prima facie* case made out in this way, but the remaining evidence against them is itself very strong. One of these documents I will freely translate:

"I, John Gensefleisch the Younger, called Gutenberg, make it known by these letters that, inasmuch as the honest and wise Burgermasters and Council of the town of Mainz are bound to pay me annually certain interest and dividends—this is attested by documents, which provide that if the said interest and dividends are not paid, I may proceed to recover them forcibly—and inasmuch as for several years the said city of Mainz has not been willing to pay me what it owes, I, driven by my necessity, went before Dom. Nicholas, the Secretary of Mainz, who undertook to pay me 310 Rhenish florins, which were to be paid at Oppenheim, in the house 'Zum Lampart,' belonging to my cousin Artgeld, before the Feast of Pentecost next coming. I make it known by these letters that the Master and Council of the town of Strasburg have induced me, for the honour and love I bear them, to completely release the said Dom. Nicholas, public scribe, from the penalty of imprisonment which he has earned, and from the said sum of 310 florins. Given the Sunday after the Feast of St. Gregory the Pope, 1434."

This document, as we see, is dated on Sunday after St. Gregory's Day, the Saint Pope, 1434. This is in itself a suspicious circumstance, since the date is ambiguous. As Bernard says, there were two popes of the name, and one of them had two feast days—namely, March 12 and September 3. It is very unlikely that a document of such an important character would be thus dated. Secondly, in this document Gutenberg is styled "Johann Gensefleisch der Junge, genaunt Gutenberg." These names are very suspicious. Gutenberg is nowhere else, that I know of, called Johann Gensefleisch der Junge. On the other hand, there is a document extant, given by Schaab, in which a Johann Gensefleisch der Junge and Gutenberg are both mentioned, showing they were two different persons. In that document Johann Gensefleisch der Junge is styled "von Sorgenlooh," and, so far as we know, Gutenberg did not belong to the family of Sorgenlooh; but we also know that it was the theory of Schoeplin himself that he belonged to that stock. The document proceeds to recount what seems to me an incredible story. Gutenberg, who was so poor that he had to make arrangements by which a dividend of thirteen guilders owed him by the town of Mainz had to be split into two portions so as to provide something for his mother, is made

for no conceivable reason to surrender and forego a sum of 310 Rhenish guilders, which were owing him by the city of Mainz, and to do so to an official who is called the secretary of Mainz, Nicholas, and this merely to please the council of the city of Strasburg. Reference is also made to a cousin of Gutenberg's named Artgeld living at Oppenheim, who is otherwise unknown. The whole story seems to me ridiculous and incredible. Let us pass on.

The next documents fill a larger place in the history of Gutenberg as usually told, and have been the subject-matter of much comment. They purport to be the depositions of witnesses and the judgment of the court in a certain suit which is said to have happened in the year 1439.

They are said to have occurred in the form of six separate entries in three separately bound MSS. purporting to be registers of the city of Strasburg. Two of the entries were in one volume—one occupying folios 107-110, and the other folios 117 and 118. The third, fourth, and fifth entries were respectively on the recto of leaf 21, on the lower part of leaf 38, and occupying the whole recto of the 44th leaf of another volume. The last entry is said to have occurred in a third volume, which, according to Lobstein, as quoted by Mr. Hessels, was burnt in a great holocaust of documents on November 20, 1793. The other two volumes were seen by Dibdin, Laborde, and others, and have been described by them. Now it is a remarkable fact that Dibdin, who examined them, and was a practised bibliographer, says:

"I inspected these documents (in the German language) with no ordinary curiosity. They are doubtless most precious; yet I cannot help suspecting that the character or letter is not of the time—namely, of 1440. It should rather seem to be of the sixteenth century. Perhaps at the commencement of it. . . . Certainly the whole book has very much the air of a copy; and, besides, would not the originals have been upon separate rolls of parchment?"

This is surely remarkable testimony, for Dibdin, so far as we know, did not suspect the documents, only the writing; and we cannot avoid thinking his deduction a fair one. It is most unlikely that the original records of a suit should be scattered at haphazard in this way in six separate entries in three separate volumes; and even if they were entered on paper instead of parchment, the entries would have been continuous, and not discrete in this fashion. It is equally difficult to believe that an honest and real copy of the original documents would have been thus scattered not only over several separate leaves, but in some cases beginning half-way down a page; and it seems to me only compatible with some forger, who, finding several blank pages in three old account-books, distributed his materials over them to disarm suspicion or for some other purpose.

Again, Laborde, who believed in the documents which he saw and collated, writes (and the sentence, in view of what I have just said, reads very ominously):

"Everything connected with the lawsuit is written in the volume by the same scribe, who, each time that he resumed his work, imparted a little more firmness to his hand, a circumstance which makes it appear as if several scribes had taken part in the work, whereas it is evident that it is that of a single man. It is, moreover, certain that it is the original redaction—indeed, the original minute of the transactions, because all the erasures and the additions written in the margin are in the same ink and in the same hand, and could not have been found in a copy, however clumsy this may have been" (Hessels, *Gutenberg*, 24, 25).

This simulating of several hands by one, and the fact that the erasures and marginal notanda

are in the same hand, point assuredly to the writer of the documents being also their composer. When we further remember that these two volumes, both dated in 1439, are apparently the only ones of the series extant; that they were both enclosed in a pasteboard case labelled "Documenta typographiae Argentorati inventae," apparently by Schoeplin himself; that that most suspected person, who was only too ready to write on the subject, actually claims to have known them, in the case of one volume, for twenty-one years, and in the other for sixteen years, before publishing them in *extenso*—the matter becomes more and more suspicious. The whole story, in fact, makes up a web which is full of sinister doubt and difficulty.

The internal evidence seems to me to be also very dubious. First the spelling of the names, which in legal documents of this kind one would expect to be uniform, is anything but uniform—Gutenberg's own name being spelt in many different ways. In one place, again, we have the extraordinary phrase in the deposition of one of the witnesses, "Min juncker Hanns Gutenberg hatt noch gebetten das," &c. This is certainly an extraordinary way of referring to Gutenberg, who had no pretensions to be styled a Junker. In the next place, Gutenberg is spoken of throughout as if he was a man of considerable wealth, whereas we know he was badly off. The statements testified to by the witnesses, again, are indefinite, and like those which a man would insert if he was forging a document.

Again, when Schoeplin wrote it was thought that the invention of printing at Mainz took place in 1440, not 1450. In making out a case for Strasburg he has, therefore, to go behind that year, and in one passage of the depositions he makes Gutenberg go to the great fair at Aachen in 1439. But, as Wyss has shown in his review of Van der Linde's work, the great fair at Aachen was septennial, and took place in 1440, but not in 1439.

Then, there is the well-known and single reference to printing in the testimony of Hans Dünne, in which he says he had earned from Gutenberg nearly a hundred guildens merely for that which belonged to printing (*zu dem trucken gehöret*). It is extraordinary, as Dr. Van der Linde and Mr. Hessels both remark, to find this word *trucken* used by a witness at this particular date, when printing, if known at all, must have been a secret art. So that the technical word *truken* is not likely to have been understood at all by the court, or by anybody else, unless applied to cutting wooden blocks, and cutting wooden blocks would not be the work of a goldsmith. So the reference to the "press" and the "formes" are also very ambiguous; and the whole, in fact, seems to me like a document deliberately prepared to found some ultimate claim upon a number of mystifying sentences. I am bound to say that Schoeplin's translation is also very suspicious, and reads like that of a man who having forged a document in one language read his own meaning into it. Thus we have him on the very same page translating the common word *stück* or "piece" in one case by "page" and in another by "form," and, again, he translates *spiegel* and *polier arbeiten* by *artes mirabiles et secretas*.

For these reasons I hold the documents I have criticised to be so suspicious as to be worthless as evidence. If so, two facts are established. First, there is no evidence of any connexion between Gutenberg and Strasburg before the year 1442; and, secondly, no evidence that he had anything to do with printing before 1450. I must now close this too long letter. Perhaps you may tolerate another presently.

HENRY H. HOWORTH.

## THE SIN-EATER IN WALES.

## III.

London: Dec. 18, 1895.

Nothing has struck me so much in Mr. Hartland's treatment of this question as his absolute ignoring of Christian rites. He quotes an account of a funeral custom in Eastern Europe, but he appears to have no notion that every part of the ceremony described can be accounted for by the practice of the Orthodox Church. An account is given of another burial custom in Bavaria, but there are no traces of an inquiry into the history of Catholic rites in that part of the world. Like Wamba's *pax vobiscum*, "Celtic" blood is the key to it all. It is the same in England. Is there a peculiar funeral custom in Derbyshire? Oh, "the population is probably still to a great extent of Celtic ancestry." When we come to Herefordshire and Shropshire, why, we are there right in the Welsh March, which must be saturated with Celticism.

I need not point out that the Early England of that border was, like the rest of England, a pagan country, from which the native Christian population had been scattered in flight to the hills beyond Severn and Wye. Ecclesiastical authorities, both Roman and Anglican, freely acknowledged that heathen customs have always been admitted, within certain limits, into the Christian Church. But so far as I can make out, Mr. Hartland has not set himself the task of tracing the Christian doctrines of atonement, transubstantiation, purgatory, and so on, back to savage origins. It is not the elements of heathenism in Christianity, but the survivals of heathen beliefs and rites in Christian lands outside the church, that he has been looking for. Now the Welsh border is, I admit, a very promising field for such an investigation. Just at that point the "wedge of heathendom," as Green calls it, which had been thrust into the heart of Western Christianity, and had divided it into two unequal parts, was not converted quite so easily as it was further east. Even after the conversion of the pagan English, the innate conservatism of the race would of itself, without other evidence, lead one to expect that many heathen customs would long hold their own in England, in spite of bell, book, and candle. But there is no need to depend on a *priori* reasoning. Direct evidence exists in abundance. In the volume of *Anecdotes and Traditions* edited for the Camden Society by W. J. Thoms there are numerous extracts from Aubrey's *Remaines*, including the well-known ballad formerly used at Yorkshire funerals.

On the stanza—

"From Brig of Drod that thou mayest pass  
No brader than a thread,  
Every night and awle,  
To Purgatory fire thou com'st at last,  
And Christ receive thy sawle—"

Thoms has a very interesting note, and a reference to Grimm's *Deutsche Mythologie*, xxi. In fact, he was content to look, in the first place, to Teutonic sources for the ancestry of English beliefs and customs. That was, of course, long before the promulgation of Matthew Arnold's somewhat extravagant theory of the Celtic spirit in English literature. After the spirit, we naturally come to the body; and now we find that at every funeral ceremony, from the Black Sea to the Black Mountain of Wales,

"The trail of the Celt is over them all."

But further, there is the unimpeachable evidence of the laws and canons of the Anglo-Saxon Church. From the days of Wiltred of Kent to those of the Norman Conquest we find, for example, references to "diviners and sooth-sayers," "offering to devils," "lyblac," "illustrations of pagan rites, worshipping idols or heathen

\* *Lyb-maleficium, lūc-donum.*

gods, the sun, the moon, the fire,\* rivers, fountains, the elder tree," "the practice of witchcraft," and "exorcism."

I do not think that Mr. Hartland can find evidence of Welsh heathenism, to anything like the same extent, in the pre-Norman annals of the British Church.

The Church has always found it a hard task to keep "the most diligent bishop in all England," as Latimer calls a certain personage, from sowing tares among Christian wheat. On this point I beg leave to extract the tenth article of Archbishop Stratford's Constitutions (A.D. 1343). I take it as translated in Johnson of Cranbrook's *Collections*:

"A probable good often becomes an experienced evil, and then an alteration is allowable. It is a devout custom of the faithful to observe night-watches in behalf of the dead before their burial, and to do it sometimes in private houses, to the intent that the faithful there meeting together and watching might devoutly intercede for them with God; but by the arts of Satan this wholesome practice of the ancients is turned into buffoonry and filthy revels; prayers are neglected, and these watchings are become rendez-vous for adulteries, fornications, thefts, and other misdoings; as a remedy for so rife a disease, we ordain that when ecclesiastical men have performed the memories (*exsequias*) of the dead, none for the future be admitted to the accustomed night-watches at private houses, where dead corpses often remain till their burial, the relations and such as say psalters for the dead only excepted, under pain of the greater excommunication."

Of the eleven "comprovincial bishops" present at the publication of this Constitution in St. Paul's, only one was from Wales—namely, David, Bishop of Bangor. "There is superstition," says Bacon, "in avoiding superation, when men thinke to doe best, if they goe furthest from the superstition formerly received." Our own Reformation affords some notable examples of this.

"In the time of popery," says Latimer (*Works*, i. 547, Parker Society), "before the Gospel came amongst us, we went to burials with weeping and wailing as though there were no God: but since the Gospel came unto us, I have heard say that in some places they go with the corpses grinning and laughing, as though they went to a bear-baiting, which thing no doubt is nought."

From Mr. Edward Peacock's notes to his edition of John Myre's *Instructions to the Clergy* (R.E.T.S.) I take the following:

"Chrismatories and fonts were ordered to be kept securely locked, for fear that weak or evil-disposed persons should steal the holy oils or consecrated wafer for magical purposes." "It was customary in early times for the receivers to carry home the *pamis benedictus*. It was said that in the fifteenth century some people used to employ it as a charm, and on that account carry it about their persons." "The holy bread, the holy loaf, or *eulogia*, was ordinary leavened bread cut into small pieces, blessed, and given to the people after mass was over."

That copious man, Bishop Bale, in his *Image of the Two Churches*, gives an interesting list of the material adjuncts of worship to which superstition clung. I have only room here to refer to the "pardon-masers or drinking-dishes." These are, no doubt, of the same origin as the "grace-cups" of Oxford colleges, and the "loving cup" of Guildhall banquets. "These masers are shallow bowls of wood," says Dr. Rock (*Church of our Fathers*, ii. 340, 341),

"light, thin, and mostly quite black, which sets off the rim and mounting of silver, oftentimes gilt, extremely well. . . . Of the several maser-bowls still in existence, though only a few are indulged, all show in the inscription running round the edge a something that speaks of religion."

\* Cf. what Mr. Elton (*Origins of English History*) says of the ceremony of passing the "funeral-ale" cup through the fire.

In the vestry of York Cathedral there is a fine one unto which Archbishop Scrope and another bishop had each granted an indulgence of xl. days."

In that most Protestant of all Welsh counties, Cardiganshire, about five miles from Aberystwith, there is the seat of an ancient Welsh family, the Powells of Nanteos. Nanteos is famous through the county for its "healing cup." In *Wales* for November his Honor Judge David Lewis has an interesting paper on this cup. From a couple of cuts illustrating the article, it is evident that the Nanteos healing cup is an old maser-bowl. Unfortunately its former history is not given; and I know not whether the superstition attaching to it is a real survival of Roman Catholic times, or a mere modern revival. The vessel may have been secured by some careful picker-up of such "toys" from the wreckage of the neighbouring abbey of Strata Florida. However that may be, within an easy walk of Nanteos is the Mecca of Welsh Methodism, Llangelitho. For the last hundred years or so, at scores of chapels in that part of Cardiganshire, the bread and wine of Holy Communion have been handed round from one seated partaker to another, with an absence of superstitious formalism that would have satisfied Zwingli himself. And yet all the time this time-worn and mutilated old maser-bowl of Nanteos, which has never, of course, been used in the service of the Mass, but which has possibly been "indulged" in olden days, is regarded by the ultra-Protestants of Cardiganshire with superstitious reverence, and as still possessed of healing virtues. From some curious memoranda drawn up by an old butler of Nanteos, and quoted by Judge Lewis, I select one (out of about twenty-five, ranging in date from 1857 to 1889):

"November 24th, 1887. The Nanteos healing cup was lent on the above date to Charles Edwards for the use of his daughter, Mary Edwards. One pound left. Returned 13th December, 1887. *A wonderful cure.*" The italics are not mine.

Mr. Elton, in his *Origins of English History*, is mistaken when he says that Wirt Sikes had given a full description of the ceremonies connected with the notorious cursing-well of St. Elvan, near Denbigh. Wirt Sikes says nothing of the cup.

In *Goleuad Cymru* for May, 1819 (i., pp. 110 et seq.), there is a very full account of the trial of one of the "cunning men" (*dygion hyspys*) who exploited that well. Part of the sworn evidence is as follows:

"Then he [i.e., John Edwards, the cunning man] emptied the well with a small wooden cup. When doing so, he prayed to the Father, the Son, and the Holy Ghost. Then the well filled again. He then filled the cup with water, and asked me to drink some of it, and to throw the rest over my head. He said I must do that three times, and so I did."

It is a well-known North Walian institution to sing improvised verses to the accompaniment of the harp. This is called "Pennillion singing." Hundreds of these rhymes, many of them bearing the marks of considerable age, have been preserved by tradition. A prize was offered at the Denbigh Eisteddfod (1828) for the best collection of *pennillion*. Absalom Roberts won the prize. He subsequently published a small volume of poems (Llanrwst, 1832), in which will be found a further collection of some two hundred stanzas. At the end of the little book the author says that he had gathered

"From place to place, at various times,  
More than a thousand ancient rhymes."

The following are the only verses pertinent to this discussion:

"On Shrove-Tide eve a wife I married,  
Brief was the time with her I tarried,  
Ash-Wednesday morn across the bed  
I found her lying stiff and dead;

Then I offered 'neath her head  
A piece of cheese, a loaf of bread,  
And of ale a mighty bowl—  
May that rest upon her soul!"

*Offrymais* is the Welsh word for "offered" in the fifth line. The English and the Welsh are, of course, of the same Latin origin. Unlike the English word, however, the Welsh one is confined strictly to the religious meaning. Cognates are: *offeren* (the service of the Mass), and *offeiriad* (priest), the commonest term for "clergyman" in Welsh, but never applied to Dissenting ministers.

Handing the dole to the poor bedesman across the corpse may perhaps have no meaning beyond that of mere convenience. More probably, however, a deeper meaning was read into the action. Making the sign of the cross lingered on in North Wales till, certainly, the time of John Aubrey. Thus Richard Davies, the Welsh Quaker, says in his autobiography:

"About this time [1658] I went to visit some young men . . . two or three of them were convinced . . . When we came to the number of four . . . we determined to meet upon a hill in a common as near as we could, for the convenience of each other. . . . There we met in silence, to the wonder of the country. . . . We were not free to go into any neighbour's enclosures, for they were so blind, dark, and ignorant that they looked upon us as witches, and would go away from us, some crossing themselves with their hands about their foreheads and faces."

It is only within the last hundred years or so that, broadly speaking, there has been any demand for non-devotional Welsh literature, for it is only within that period that Welshmen who could not read English have been able to read at all. It is rather difficult, therefore, to find any eighteenth century Welsh accounts of Welsh customs. Even during the first half of this century, such reading was looked upon by rigid Methodists as profane, and on the same level as whistling on Sundays or singing *manodd* (a term applied to all non-spiritual songs, such as the "Men of Harlech" and "Dafydd y Garreg Wen.") And so, almost down to our own day, vernacular accounts of native customs are not common, and when met with they generally turn out to be simply translations from English. The only Welsh account, for instance, of Welsh funerals which Mr. Hartland did not find in my letter to Prof. Rhys—I mean his extract from *Cymru Fy*—has been translated from the Rev. John Evans's *Tour in North Wales* (1804).

I have picked out the following questions from *Goleued Cymru* for June, 1819, and May, 1821. The answers are mainly "Scripture proofs," and therefore of no folk-lore interest.

"What is the meaning of putting lighted candles in brass candlesticks on the coffin?"

"Why do people lean on the coffin to pray?"

"Is that a sign of an old custom of praying for the dead?" "The second Sunday after a burial the relations of the deceased keep a 'memorial knell' (*clui coffa*) that Sunday, and feast throughout the day."

"Is it an unseemly and sinful thing for people to drink ale and smoke tobacco at funerals; and whence has that custom sprung?"

Mr. Hartland, strangely enough, left off his quotation from Robert Jones, of Rhoslan, at the very point where the "ritual words" come in. The original proceeds as follows:—

"The whole family on the first Sunday after the burial used to go on their knees on the grave, each saying his Paternoster (*ei Bader*). And they would never mention any deceased member or relative of the family without saying most devoutly 'Heaven be his portion' (*Nesodd iddo*!)"

And thus we see that the "ritual words" of these "sin-eating" customs can be "shorn off" as ruthlessly by our folk-loreist as by old Father Time himself.

I should like to quote the Rev. W. Bingley's two accounts of the North Wales custom in question—the traditional one as supplied to him most probably by his friend, the Rev. Peter Williams, Vicar of Llanberis; and the actual one as observed and most graphically described by himself. I dare not, however, lay such a burden on the Editor's patience, but must content myself, on my way to Aubrey, with the following:

"When we came to the church we found the place nearly full of people waiting our arrival. The service was read in Welsh in a most impressive manner, and the coffin was let down into the grave by four of the female mourners. A more solemn office I had never witnessed, and the circumstance of the body being committed to the bosom of the earth by the hands of relatives or friends was altogether new to me. A few rushes were strewed upon the coffin, and I shall never forget the stifled shriek that was uttered when, in Welsh, the solemn words, 'We commit her body to the ground,' &c., were read. . . . The ceremony being over, the grave was filled up, and planted with slips of box and some other evergreens. The offerings in the church amounted to near two pounds, of which more than thirty shillings were in silver."

Mr. Hartland has not pointed out in plain terms, as I submit he ought to have done, that only on a single occasion did Aubrey witness personally the funeral ceremonies he describes. That was at Beaumaris, in North Wales. On that occasion the ceremony reminded Aubrey, not of his "own invention" the Sin-eater, but of church funeral offertories or "mortuaries." This custom of mortuaries, once universal in the Church, was kept up in many parts of North Wales until almost the other day. Indeed, no small portion of the North Walian clergy's income used to be derived from that source. But that the custom was a thoroughly English one can be proved at once from the name—"Soul-scent," which it bore in the Anglo-Saxon Church. The proper place for its payment, according to the laws of that Church, was "at the open grave."

"Simple astonishment" will best describe my feelings when the custom in North Wales is described as that of "Sin-eating, shorn of the ritual words," and when that custom is asserted to have "certainly existed uncurtailed in the seventeenth century at Llangors." Surely Mr. Hartland does not translate Aubrey's *ipso facto* by "in so many words"? I think I am entitled to assume that he has placed before us all the particulars in his possession relative to the "uncurtailed" custom and its "ritual" words. Has he, perchance, perused the will of the woman of Dynder, according to the direction of which, "*volens volens* the parson of the parish," her relations had the ceremony in question "punctually performed"? Uncorroborated and unconfirmed, the vague and ambiguous testimony of Aubrey is absolutely worthless. I can find no such term as "Sin-eater" in Sir George Cornewall Lewis's list of Herefordshire words. As Mr. Hartland apparently quotes straight from Mr. Britten's edition of the *Remains*, it is no large assumption to suppose that he has read that volume with some care. What are we to say, then, of the candour of his touching expression of confidence in the credibility of John Aubrey, when the following extract of a letter from Ray, the naturalist, to Aubrey himself is to be found in the editor's preface to that very volume?

"I think (if you can give me leave to be free with you) that you are a little too inclinable to credit strange relations. I have found men that are not skilful in the history of nature very credulous and apt to impose upon themselves and others, and therefore dare not give a firm assent to anything they report upon their own authority, but am ever suspicious that they may either be deceived themselves, or delight to terratologize (pardon the word), and to make a show of knowing strange things."

Such is the character of our sole authority for "Sin-eating," so called. It is drawn not behind Aubrey's back by a carping Anthony Wood, but to his own face by a friendly hand.

J. P. OWEN.

#### THE DERIVATION OF "EDDA."

Cambridge: Dec. 27, 1895.

In the ACADEMY of December 21 Dr. Karl Blind takes exception to the statement that "no one had yet deemed it worth while to examine how far Snorri Sturluson's connexion with Oddi was an historical fact that might be made to throw any light on the derivation of Edda," on the ground that "the same view as to Edda being derived from Oddi was brought forward many years ago" by Prof. Anderson, who in the introduction to his translation of the Younger Edda (p. 26) says: "Some have suggested that it may be a mutilated form of the word Odde, the home of Sæmund the Wise, who was long supposed to be the compiler of the Elder Edda."

My view of the derivation of Edda as a book title is much older than, and totally independent of, Anderson's statement, with the foundation for which, by the way, I am quite unacquainted, and of the existence of which foundation I entertain strong doubt, seeing that Edda is no "mutilated form" of Odde, but strictly *lautgesetzlich*. Long after I had formed my opinion as to the derivation of Edda, I came upon Arne Magnússon's statement, in his preface to the first volume of the Copenhagen quarto edition of the Older Edda, that Biörn of Skarðsa, who took Sæmund for the author of Edda, had absurdly suggested to derive it from Odde.\*

The account of the constructive part of my paper shows plainly, that my conclusion on this point is the result of inductive reasoning based on historical evidence—the only evidence to which I attach any real value—and is in no way due to any reports of derivative snap-shots from the seventeenth century or any other time.

Dr. Blind thinks that "probably a great many will continue to hold the view hitherto prevalent regarding the meaning of Edda." This view, if I understand Dr. Blind correctly, is that Edda means "great-grandmother." Yet he confesses, "it need scarcely be added, that the Edda of Rígmál is, of course, not the mother of Amma." But the Edda of Rígmál, as an appellation for "woman," is the only Edda "hitherto" known; and the author of that poem gives his readers clearly to understand that by Edda and Ai he means "great-grandmother" and "great-grandfather," just as seriously as by *afi* and *amma*, *faðir* and *móðir* he means "grandparents" and "parents" respectively.

But the "prevalent" view regarding the meaning of Edda is, according to Dr. Blind's interpretation, that "great-grandmother" really signifies "typical ancestress, *Ahnfrau*, elder mother." But how, in Rígmál, "Edda" is a more "typical ancestress" than are "Amma" and "Móðir" I, for one, fail to see. And to the authority of Rígmál, under this interpretation—that the mother of slaves is more of a "typical ancestress, *Ahnfrau*, or elder mother," than are mothers of free and nobly born men—I decline to subscribe.

When it is granted that Edda cannot be the mother of "Amma," and consequently no great-grandmother at all, where is the justification for translating her name "great-grandmother," or for the interpretations which the adherents of this translation give the term? I cannot see that they have any historical,

\* Vigfússon, who with great thoroughness has examined Biörn's Edda theories, does not mention this among them (cf. *Corpus*, I. xxvi foll.).

anthropological, etymological, or common sense ground to stand on.

Edda is a regular feminine derivative from Oddi (or Oddr), originally an appellative term = point, but at an early age also adopted as a personal name, meaning *homo masculus*; and, without penetrating into the etymological secret of the form, Edda meant simply Oddi's mate = woman. It is a formation to which many parallels, etymological and other, may be found in Northern names: (Arn-)þórr: -þóra; Ási: Ása; Birni (dat.): Birna; Finni: Finna; Grímr Gríma; Halli: Halla; Hrafn: Hrefna; Ólaf: Ólöf, &c.

That the mutation Odd- > Edd- is comparatively late, and, so far as I have yet been able to ascertain, peculiar to Icelandic, I could understand being urged against the above derivation. But where is the evidence of the high age of Rigsmál? Where the proof that it was not framed in Iceland from the legend after which the introductory lines inform us it was composed?

Edda represents simply the wedded woman of the humble peasant class; Amma the well-do goodwife of the franklin order; and Mother the lady of the aristocracy. But that the name of this woman (Edda) should ever have been given to the book or books that bear it, for that there is no title of evidence nor any common sense reason adducible.

ERIKR MAUNÓSSON.

P.S.—I take it for granted that Dr. Blind does not regard any of the other derivations of Edda, with which the destructive criticism of my paper dealt, as hitherto prevalently upheld; and I therefore abstain from bringing forward here the evidence on which I tried to show that they were untenable.

#### THE TURKS.

London: Dec. 23, 1895

In the ACADEMY for December 21 (p. 548) Mr. E. H. Parker states somewhat positively that the word "Türk" "goes no farther back than the fifth century of our era," and that, "so far as recorded history is concerned, the name of Turk dates from this time." This is a mistake; for Turki tribes bearing this national name had penetrated into south-east Europe probably long before the new era, and were in any case seated on the Don in the first century. They are mentioned by name both by Pomponius Mela (circa 50 A.D.): "Budini Gelonion urbem ligneam habitant; juxta Thyssagetæ Turcæque vastas silvas occupant aluturque venando"; and by Pliny (ob. 79 A.D.): "Dein Tanain [Don] amnem . . . incolunt Sarmatæ . . . Tindari, Thyssegetæ, Tyræ usque ad solitudines altuos convallibus asperæ," &c. He will find the references in my *Ethnology* (p. 304), where I have attempted to throw some light on the obscure questions connected with the origin, early migrations, and later interminglings of the Mongolo-Turki peoples.

A. H. KEANE.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Jan. 5, 4 p.m. Sunday Lecture: "Explosives," by Prof. Vivian B. Lewis.  
4 p.m. South Place Institute: "India," by Mr. J. A. Baines.  
MONDAY, Jan. 6, 4.30 p.m. Victoria Institute.  
6 p.m. London Institution: "Schoolmasters and Plays," by Mr. I. Gollancz.  
7.30 p.m. Carlyle Society: "The State and Industry," by Mr. H. W. Macrusky.  
8 p.m. Royal Academy: Inaugural Lecture, by Prof. W. B. Richmond.  
8.30 p.m. Geographical: "A Journey South through Somaliland to Lakes Rudolf and Stefania, and thence to Lamu by the Tanu River," by Dr. Donaldson Smith.

TUESDAY, JAN. 7, 3 p.m. Royal Institution: "Sound, Hearing, and Speech," V., by Prof. J. G. McKendrick.  
3 p.m. Anglo-Russian: "Russian Civilisation in Central Asia," by M. de Bogdanovich.  
8.30 p.m. Anthropological.

WEDNESDAY, JAN. 8, 8 p.m. Society of Arts: "Earthquakes, Earth-Movements, and Volcanoes," II., by Prof. John Milne.  
8 p.m. Geological: "A Description of the Cenomanian in Western France and the South-West of England," by Messrs. A. J. Jukes-Browne and William Hill; "The Llandovery and Associated Rocks of Conwy," by Miss G. L. Ellis and Miss M. B. Wood; "The Gypsum Deposits of Nottinghamshire and Derbyshire," by Mr. A. T. Metcalfe.  
8 p.m. Elizabethan: "Pads and Pashions in Elizabethan Lovemaking," by Miss Grace Latham.

THURSDAY, JAN. 9, 3 p.m. Royal Institution: "Sound, Hearing, and Speech," VI., by Prof. J. G. McKendrick.  
8 p.m. London Institution: "The Macedonians in Egypt," by Prof. Mahaffy.  
8 p.m. Royal Academy: "The Sistine Chapel," I., by Prof. W. B. Richmond.  
8 p.m. Mathematical: "A Certain Ternary Cubic," by Prof. Lloyd Tanner; "Boltsmann's Minimum Function," II., by Mr. S. H. Burbury.  
8.30 p.m. Antiquaries.

FRIDAY, JAN. 10, 8 p.m. Philological: A Dictionary Evening, by Mr. Henry Bradley.  
8.30 p.m. Viking Club: "The Norsemen in Shetland," by Mr. Gilbert Goudie.

SATURDAY, JAN. 11, 11 a.m. Association for the Improvement of Geometrical Teaching: Annual Meeting; "Geometrical Methods," by Dr. Larmor.  
3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

##### TWO BOOKS ON THE PSALMS.

"SACRED BOOKS OF THE OLD TESTAMENT."—*The Book of Psalms in Hebrew.* By Julius Wellhausen. (Baltimore: The John Hopkins Press; Leipzig: J. C. Hinrichs; London: David Nutt.)

*I Salmi*, tradotti dal testo Ebraico comparato colle antiche versioni con introduzione e note. Sac. Salvatore Minocchi. (Firenze: Seeber.)

PROF. WELLHAUSEN's critical edition of the Hebrew text in Prof. Haupt's invaluable series will be generally appreciated for its insight and moderation. It was high time that such a work should be produced; and from the point of view of all but a specialist in the Psalter, the present contribution is satisfactory. I heartily recommend it to the growing public of students of the Hebrew Scriptures. If I add a criticism, it is from no love of finding fault. Prof. Wellhausen does not seem to have made a thorough study of the works of his predecessors. I have noticed the name of Bickell but once, and that of Baethgen not even once. Nor do I think that Prof. Wellhausen has read my own work on the Psalms (1888), which has critical notes on the same plan as his own, only with many more references to other scholars. The reference on Ps. xlv. 14 is at any rate an isolated one; and it is to the editor that a reference to Prof. Abbott's essay on the alphabetical arrangement of Ps. ix. and x. and to my own *Origin of the Psalter* is due on p. 77. But I heartily agree with Prof. Wellhausen's admiration for Justus Olshausen, who, considering the date of his book on the Psalms (1853), saw wonderfully far into the secrets of the Psalter—secrets which still to a large extent baffle us, though the last forty years have not been barren of many good results. I will only mention three of Wellhausen's suggestions and corrections, one of which at least I am ashamed that, by a relic of conservatism, I did not long since adopt. These are:

(1) Ps. ii. 12, where, though the text

only indicates that the opening words are corrupt, the critical note suggests that the LXX. perhaps read קחו מוסר "receive instruction."

(2) Ps. xxii. 22, where, advancing beyond Delitzsch, who (*Psalms*, by Eaton, i. 395) simply pronounces the reading a happier one than the עֲנִי of LXX., he definitely adopts J. F. Thrupp's correction, עֲנִי, "my poor one" (i.e., my soul; cf. יחידתי, ver. 21).

(3) Ps. lxxviii. 31, where בָּרָקֶסֶף "with bars (?) of silver" (Delitzsch), becomes בָּרָקֶי, in which an old and sound conjecture of Olshausen's is combined with an older one, rejected by that excellent critic.

I must confess my surprise that the accomplished editor, who permits himself to make additions in square brackets, did not mention Lagarde's felicitous treatment of the first of these passages in his *Novae Psalterii Graeci editionis specimen* (1886), where מוסר [מוסרי] נשקו "put on [again] his bond [or bonds]," is all but proved to be the right reading. As to the third, I am not sure that my own suggestion (*Psalms*, 1888) is not still worth mentioning, together with a short paper, in confirmation and development of Prof. Nestle's conjecture in the *Journal of Biblical Literature* (1892, pp. 125, 126).

I venture to make these remarks, which it would be tedious to multiply, in the interests of the new series of critical editions. The critical notes ought to be on a larger scale, and to show a greater width and liberality of view, to be quite worthy of the enormous pains bestowed on the getting-up of the work. That I am not insensible of the value of Prof. Wellhausen's judgment, I hope that I need not assure either the editor or himself; but we can none of us, in my opinion, afford to neglect our fellow-workers.

The second work mentioned above proceeds from a Roman Catholic professor at Florence. It is a valuable proof of the revival of Biblical studies which has begun in France and Italy. The list of books "most often consulted for the present work" is, it is true, a short one. But they have been consulted to good purpose, and the author has the credit due to a pioneer in an unfrequented region. Whether Biblical criticism can flourish in the Roman Church remains to be seen. American experiences (I refer to a remarkable article in the *Revue Biblique* by a Roman Catholic member of Prof. Haupt's seminary at the Johns Hopkins University) seems to justify hope; but from the present work on the Psalter not much can be gathered. The author is still in the bonds of traditionalism. The 68th Psalm is Davidic, in spite of its points of contact both with the Second Isaiah, with Isa. xxiv.-xxvii., and with the poem attached to the Book of Habakkuk. The "dove" whose "wings are covered with silver" (Ps. lxxviii. 14) is Deborah, who adorned herself with the spoil taken from the Canaanites. I notice with pleasure the illustrative translations from Babylonian and Egyptian hymns.

T. K. CURYNE.



## SCIENCE NOTES.

THE committee of the Huxley Memorial have entered into communication with Mr. Onslow Ford, with reference to the statue which it is proposed to place in the Natural History Museum. The total amount of subscriptions received up to the present time is about £1600.

AMONG the knighthoods conferred on the occasion of the New Year we observe the name of Dr. John Prestwich, some time professor of geology at Oxford, and now the *doyen* of English geologists.

THE annual meeting of the Association for the Improvement of Geometrical Teaching will be held at University College, Gower-street, on Saturday next. The morning meeting (at 11 a.m.) will be devoted to the ordinary business of the association. At the afternoon meeting (at 2 p.m.) Dr. Larmor will read a paper on "Geometrical Methods," and visitors interested in the subject will be cordially welcomed.

THE Sunday Lecture by Prof. Vivian B. Lewes on "Explosives," to be given to-morrow at St. George's Hall, Langham-place, will be illustrated with experiments, and specially adapted to a juvenile audience.

It is proposed to form a society to bring together more closely those who have taken up Reptiles as their hobby, and it is hoped that by this means interest may be kept up and mutual help secured by all concerned. Dr. Arthur Stradling has consented to become president. In order that a working basis may be secured at once, those who intend to become members should communicate with the Secretary, Rand Rectory, Wragby, Lincolnshire.

THE Académie des Sciences has awarded the Prix Valz to Mr. W. F. Denning, of Bristol, for his astronomical work—especially for his observations on shooting stars and his discoveries of comets.

PROF. G. K. GILBERT, of Washington, has been elected a foreign member, and Dr. A. Penck, of Vienna, has been elected a foreign correspondent, of the Geological Society.

THIS week the Institution of Civil Engineers keeps its seventy-eighth birthday. Its first president was Thomas Telford, who filled that office for no less than fourteen years. The oldest surviving president is Sir John Fowler (1866); and it happens that the post is held at present by his partner, Sir Benjamin Baker. The total number of members of all classes is now 6794, showing an increase of 135 during the past twelve months.

AT a recent meeting of the Linnean Society, the Rev. G. Henslow exhibited a MS. commonplace book of the latter end of the fourteenth century. The entries in Latin and English were found to consist chiefly of medical recipes, in which about 200 plants are named for their use, and some methods of distilling *Aquæ Vitæ* described. In addition were some notes on geometry and astronomy, and calculations of altitudes and superficies. Mr. Baker thought the number of plants named at the date referred to was a matter of some interest to botanists, and suggested publication of the list of names with their identification where possible.

## PHILOLOGY NOTES.

M. CAGNAT, the Latin epigraphist, has been elected a member of the Académie des Inscriptions, to fill the place vacant by the death of M. Derenbourg. His competitors were M. de Beaucourt and M. Salomon Reinach.

THE meeting of the Philological Society, to be held at University College on Friday

next, will be a "dictionary evening," when Mr. Henry Bradley will present a report on his progress with the letter F in the *New English Dictionary*.

MR. E. W. B. NICHOLSON'S book on the Pictish inscriptions will be published immediately by Mr. Quaritch under the title, *The Vernacular Inscriptions of the Ancient Kingdom of Alban Transcribed, Translated, and Explained*.

## REPORTS OF SOCIETIES.

VIKING CLUB.—(Friday, December 13.)

THE Rev. A. Sandison, president, in the chair.—Mr. W. G. Collingwood read a paper on "The Vikings in Lakeland." The lecturer said that the place-names of the Lake-district have long been held to prove that it was colonised by Norse settlers. Analysis of the map defines the area of their principal settlement as covering not only the Lakes, but North Lonsdale, South Westmoreland, and Craven. Another group in the Cumbrian Holm connects with the Vikings across the Solway; and a third group fringes the Lancashire coast and focusses on the Mersey. There are thus three Norse colonies among districts as distinctly Danish, Anglian, and Celtic. Lake-district names, corrected by their early medieval forms and local pronunciation, can be shown to be strictly analogous to the Icelandic in meaning—e.g., Bla-with, Claif, Garth-sioh, Green-odd, Great-a, Iccorne-thwaite, Latter-barrow, Swene-breck; and they even preserve the grammar in such cases as Asmunder-lawe, Arne-side, Rammes-heved, Borchers-dale, &c. The use of "beck" where Icelanders used *læk*, as well as other early forms, suggests that the immigrants belonged to an earlier generation than those who fixed Icelandic names in the tenth century—that is, that they had left Norway with Thorgrim and Olaf the White. Their connexion with Ireland is proved by Gaelic loan-words such as Borran, Bare, and Butler (road), Kil, Korri (oats), Peel, and Parrock. Antiquarian evidence is supplied by survivals in dialect, customs, and traditions—e.g., the Arvel, shepherds' parliament, lug-mark; and strengthened by the persistence of Norse types in woodcarving, ironwork, and cottage architecture, as well as by the physical and mental character of the dalesmen. Archaeological evidence is drawn from the Tynwald Hill in Little Langdale, resembling the Manx Tynwald and the Thingmote of Dublin. The nature and age of the settlement being determined, we have to look for its circumstances and causes to the end of the ninth century, instead of to the close of the tenth, as hitherto believed. The Danes did not touch the ground in question, but colonised only the strip of country needed to protect their route between Dublin and York (894-952). The Lancashire Norse colony can be assigned to the year 900, when Agmund and his Lochlann, expelled from Dublin, were given land by Æthelstred, and settled quietly on the north border of Mercia. The subsequent history of this colony can be distinctly traced in the rising of 911, the submission to Edward of 922, the Norse names in Domesday, and place-names still extant, including their Thingwall. The Lakeland immigrants are more likely to have come from the Isle of Man, which was held (852-913) by the Norse of Ireland, under rulers closely connected with Irish kings and the Vikings of the South Isles. Against these Harald Fairhair came in 895, and found that the Vikings had fled, bag and baggage, to Scotland; which here must mean, not Galloway, for it was thence that Harald was coming, nor Ireland, where famine was in that year compelling emigration to Iceland; but the district in question, which was then reckoned under Scotland, or as debateable border. Less than thirty years afterwards (924) Northmen, who were neither Galloway men nor Agmund's Lancashire settlers, are named as submitting to Eadward; and the invasions of Eadmund (945) and Thored (966) were not to acquire territory, but to repress this colony, then growing and threatening to become an important Viking state. This is stated by Henry of Huntingdon as the object of Æthelred's expedition in 1000. Domesday Book shows that in 1086 all the landholders in this district, so far as it was surveyed,

were Norse or Irish-Norse, except Earl Tosti; and the charters of the subsequent century prove that in spite of the Norman Conquest the Viking families still held their lands, and became the "Statesmen," with those holdings, allodial in origin, to explain which the legal fiction of Border tenure was afterwards invented.—Mr. J. Mitchell said that, with regard to the origin of the place-names referred to by Mr. Collingwood, while he was quite ready to admit that the Norsemen who colonised the Lake-country came thither from Ireland, he thought that the Welsh of Strathclyde were responsible for some of the Celtic names.—Mr. Collingwood replied to the effect that Celtic words compounded with Norse in the place-names of a Norse district might be regarded as Norse importations; but that there were certain districts in which clusters of place-names, both Cymric and Goidelic, showed survivals from primitive Celtic times and races.—Mr. F. T. Norris congratulated the society on the clear and learned paper to which it had been privileged to listen. He thought, however, that the particle "ing" occurring in place-names did not invariably signify a Saxon tribe or family, but sometimes grew out of a genitive ending in "an." Buckingham, for instance, might mean "the ham of the beech-woods." "Tun" was found as a Scandinavian as well as a Saxon form—for instance, in "Sigstana"; so Ulfarstun might be Norse in both its elements. Place-names altered so completely, that in trying to trace and account for them it was highly necessary to consult the oldest form, otherwise derivations are sure to be false. No one, for instance, would suppose that Harrietham in Kent was derived from a man's name, yet Herigardesham is the oldest form of it. He thought the Ordnance surveyors and their renderings of local pronunciation were responsible for many misleading forms and false derivations. The explanation of Rother as "trout-water" was very interesting, and would account for many similar names in various parts. With regard to the two forms "beck" and "leek," the latter was found in the Thames-valley—for instance, in the name Pimlico, and in Letchmere on the opposite bank. With regard to sculptured stones, he might remark that in the *Buider* for the current week a stone at Bakewell, which had hitherto been considered to be a Christian monument, was shown to be Scandinavian, and with its figures of horses was connected with the worship of Odin. He should like to hear whether Mr. Collingwood could identify Agmondesham (now Amersham) in the Thames-valley with the chieftain Agmund, who had left his traces in Lancashire.—Mr. Collingwood replied, that as there seemed to be at least one other Agmund known as leader of Vikings in the South of England, there was no need to connect the Agmund of the Lancashire settlement with the Thames-valley. With regard to "ham" and "ton," his point was that both might be Norse, though usually indicating Saxon and Anglian settlements respectively. Aldingham was shown by archaeologists like Chancellor Ferguson to be an Anglo-Saxon *burh*, and its name was taken to be the "home of the Aldings," in agreement with a great series of names in "-ingham" and "-ington." But "ham" or "ton," occurring in a distinctly Norse context, might be Norse, and nothing else. We know from history that the Norsemen were an eminently versatile race, readily adopting the customs and identifying themselves with the people among whom they settled. In France they became Frenchmen and in a generation or two even lost their own tongue; in England they became English, and he thought it quite conceivable that they should adopt the Anglian ways of forming names of places and join the Anglian termination to a name of Scandinavian origin, so that Ulfar, a Norseman, settling near the Anglian Pennington, &c., might call his place Ulfars-tún.—Mr. E. H. Beverstock said that at Wantage in Berkshire there was a place called the Ham or, in old documents, Hame. There is also a village of the same name in Wiltshire, four miles from Hungerford, Berkshire, and other Hams in Essex, Kent, Somerset, Surrey, and Sussex. Antiquaries had endeavoured to account for the name, but, so far as he knew, its meaning had never been traced. His own name occurred as that of a village in Wiltshire, and appeared in Domesday as Babes-toche—i.e., Babe's or Child's Dowry; while to show how names got corrupted, he might instance Ducksfoot-lane, leading out of Cornhill, which, after much search, he had found to originate in Duke's Foot-lane, so

named because the alley originally led to the Duke of Suffolk's town house, which stood hard by in Suffolk-lane. He was very grateful to Mr. Collingwood, not only for his lecture, but also for the pleasure he had derived from "Thorstein of the Mere," the Lakeland saga, in which the lecturer had embodied much of the result of his study of the early history of the district.—Dr. Jón Stefánsson said he wished to move the vote of thanks which was certainly due to Mr. Collingwood for coming over three hundred miles to give the club his most scholarly lecture. Would that we could have similar ones on Northumberland, Yorkshire, and other Scandinavian counties! A great quarrel existed some years ago between the historians of Denmark and those of Norway as to the word "beck." The Danes claimed it as Danish, and Swedish scholars supported them; but the question could not be regarded as settled. "Beo" was a common termination in Normandy; and on the strength of this the Danes argued that Normandy was largely colonised from Denmark. As to "tun," it occurred in Sweden, and was found occasionally in Iceland; but it is fair to conclude that, speaking generally, it is a Saxon termination. The area of Norse settlement in England was very much widened by the conclusions of the lecturer; and it was hardly too much to say that the history of England would have to be largely re-written when nearly one half of the country was found to be Scandinavian.—Mr. A. W. Johnston, in seconding the vote of thanks, said he wished to include in it Mr. E. G. Pope, who had so kindly lent and worked the magic-lantern by which the lecture was illustrated.—The lecturer in reply said that, owing to the lateness of the hour, he would only remark that in some Danish parts of England "beck" was not found, while in the Lake-district the Norse test-words predominated.

## FINE ART.

### SOME BOOKS ON ARCHAEOLOGY.

*Prehistoric Man in Ayrshire.* By John Smith. (Elliot Stock.) This is in substance an excellent book, though it contains a good deal that shows that the author is not a regularly educated scholar. There are few counties that can show such an abundance of well-preserved monuments of remote antiquity as Ayrshire. The map prefixed to this volume indicates the sites of some hundreds of ancient forts, tumuli, cromlechs, and other remains of the kind, which Mr. Smith has described from laborious personal investigation, in most cases giving accurate measurements. The author's own drawings of the monuments and the objects found in them are painfully inartistic, and he would have done well to have had them put into shape by some skilled hand. For the purpose of conveying information, they are no doubt fairly adequate; but their crudity of execution contrasts oddly with the finish of those of the illustrations which are reproduced from other works. Mr. Smith gives, though without laying much stress on them, a considerable number of unscientific etymologies of place names; and he appears to believe in the existence of "Baal-altars" in Britain, which is somewhat surprising in so intelligent a writer. The statement that "on Ptolemy's map the course of the Doon is given with great exactness" is a curious but easily explicable mistake. Mr. Smith makes no attempt at literary style, and now and then uses idioms that might puzzle Southern readers; but in general he contrives to make his meaning clear without any waste of words. As a contribution to archaeological knowledge, the book deserves to rank far above many more pretentious works.

MISS MARGARET STOKES has printed, for private circulation only, a handsome quarto pamphlet, which she modestly entitles *Notes on the Cross of Cong*. The cross in question, apart from its intrinsic beauty, is of special interest because of its history. It bears five

lines of inscription, in Latin and Irish, attesting that it was made by one Maelsu O'Eahan, when Turlough O'Connor was King of Connaught, and Muiredach O'Duffy was archbishop; and that it enshrines the cross on which the founder of the world suffered. Now, the Annals of Misfallen record, at the year 1123, that "a bit of the true cross came into Ireland, and was enshrined at Roscommon by Turlough O'Connor." From the church of Tuam it passed to the Augustinian Abbey of Cong; and early in the present century it was in the possession of the last mitred abbot. There it was seen by Petrie, and acquired for the museum of the Royal Irish Academy, of which it now forms one of the most valued treasures. It has been described before; but Miss Stokes is able to show that its nearest analogue is the Anglo-Saxon cross at Saints Gudule and Michael, in Brussels, on which Prof. Logeman was the first to discover—and publish in the ACADEMY—an Anglo-Saxon inscription. She also points out that the style of decoration indicates a development on the archaic art of Ireland, probably under French influence; and that this influence is chiefly to be seen in the interlaced gold filigree work, which is fastened by rivets to the copper plates beneath. The frame of the cross is of oak, and so also, apparently, is the relic which it enshrines. The monograph is illustrated with two fine coloured plates, reproduced from drawings by Miss Stokes herself—though we observe with regret that, in the country of Messrs. Marcus Ward, the work of chromo-lithography has had to be done in Germany.

### NOTES ON ART AND ARCHAEOLOGY.

THE elevation of Sir Frederic Leighton to the peerage has been received, alike in general and artistic circles, with the most complete satisfaction. For eighteen years already has Sir Frederic presided with extreme skill and unerring reasonableness over the Academic body; and for twice as many years as that has he been acknowledged to be one of the worthiest and most important of English painters. The honour has been richly deserved by its recipient, and it is as much an honour to the Peerage as to the President of the Academy.

THE annual winter exhibition at Burlington House of works by Old Masters and Deceased British Artists will open to the public next week. The private view is fixed for to-day (Saturday).

ON Monday next, Mr. W. B. Richmond will deliver his inaugural lecture as the new professor of painting at the Royal Academy. The subject of his course of five lectures, to be delivered subsequently on Thursdays and Mondays, is "The Sixtine Chapel: Michael Angelo."

ANOTHER change is announced in the mode of publication of the *Portfolio*. The system of issuing monographs on artistic subjects, as for the last two years, will be continued; but, in view of practical difficulties, it has been decided that these monographs shall appear at quarterly instead of monthly intervals. At the same time their size will be increased to upwards of 100 pages, with four plates and at least thirty other important illustrations. In addition, it is proposed to issue special summer and Christmas numbers, making six in all during the year. The subject of the first of the new series, to appear on January 15, will be "The Pictures of Charles I.," described by Mr. Claude Phillips, with illustrations from Windsor, Hampton Court, the Louvre, and other continental galleries. The number for April will be devoted to the work of Mr. John La Farge, the American designer of decorations

for churches and houses, whose drawings were exhibited in Paris last spring. Later on Mr. Humphry Ward will write on the Dulwich Gallery, Mr. A. W. Hunt on Turner in Switzerland, and Mr. Walter Armstrong on Velasquez. The subject of the summer number, to be written by Dr. Richard Garnett, will be "Richmond-on-Thames," with numerous illustrations.

THE lectures which Mr. William Sharp delivered at University Hall, Edinburgh, during last autumn, will be published shortly by Messrs. Patrick Geddes & Colleagues, under the title of *The Ideals of Art*.

THERE is on view, during January, at the Dudley Gallery, Piccadilly, a "landscape exhibition" of works by Messrs. R. W. Allan, James S. Hill, T. Hope McLachlan, A. D. Peppercorn, Leslie Thomson, and E. A. Waterlow.

THE late Miss Anna Jane Perceval has bequeathed to the National Portrait Gallery a portrait, by Joseph, of her grandfather, the Right Hon. Spencer Perceval, who was assassinated when Prime Minister in 1812. We believe that the National Portrait Gallery already possesses a portrait of him, which is said to have been painted from a mask taken after death by Nollekens.

## THE STAGE.

WE record with regret the death of Lady Gregory—the famous Mrs. Stirling—who, had she lived a few months longer, would have completed her eightieth year. It is scarcely necessary to say that it was but as an exponent of the parts technically known as "first old women" that Mrs. Stirling was known to the present generation. Yet not longer than about thirty years ago, in a revival of "Masks and Faces" at the Adelphi, she sustained that leading young woman's character of Peg Woffington which she had, if our impression is accurate, been the first to create. Very clever she undoubtedly was in it. But it is to be doubted whether in the parts of young women Mrs. Stirling, even fifty years ago, was as satisfactory and convincing as she was in the parts of the elderly. The expression of sentiment was certainly not her peculiar gift, whereas in later life she developed extraordinary qualities as an observant portrayer of more or less comical old age. Her Martha in "Faust," at the Lyceum, a dozen of years ago—or was it less?—was very full flavoured. Her Nurse in "Romeo and Juliet," of about the same period, was a performance of exceeding merit. She filled the stage in that character. And it may with safety be said that never in the heyday of womanhood could she have acted better. But of course there are few playgoers now living who remember the performance of Mrs. Stirling's youth, when, having made her *début* at an East London theatre, she passed on to the Haymarket, to Drury Lane, and to the Adelphi. Some dozen years ago—and, for all we know to the contrary, she may have kept up the practice much later—Mrs. Stirling was wont to receive dramatic pupils. We have been informed by one of these young ladies that in giving her lessons she rarely interfered with any suggestion of details. These she left to smaller and more academic folk. Stationing herself at the further end of the apartment in which the practice was held, the ripe comedian of old time would—so it is averred to us—content herself with almost a single criticism upon the effort of the beginner. "Bigger, my dear! bigger!" she was accustomed to shout. This criticism was by some

considered inadequate. But the pith of the matter was there. Mrs. Stirling had to deal generally with ladylike amateurs. They are nearly always fearful of anything approaching a broad and strong effect; they do not even aim at such an effect as is compassed continually by the great art of Mrs. Kendal. Under these circumstances, no advice can possibly have been sounder than the admirable Mrs. Stirling's, or more complete. And "Bigger, my dear! bigger!" may be accepted as the whole doctrine of righteousness for the stage-struck young girl.

IN the matter of pantomimes, while other people have been to Drury Lane, we have ourselves had the enterprise to go to an East End, or at least a suburban, theatre. It was so much more unusual. And there is nothing like the East End, or even a suburb, for really enjoying itself. The whole house there enjoys itself as much as does the gallery of a West End playhouse. Not that it is the same class of playgoer by any means. In an outlying theatre all classes are represented below the upper middle; and though, as Mr. Sickert's picture-title says, "the boy I love" may be "in the gallery," the audience, as a whole, consists by no means of *gamin* and work-girl. The ordinary West End playgoer is very darkened about this sort of thing. He imagines that if he goes he will get a stall for sixpence, and will have to take care of his watch. This is pure delusion—as we have found by experience. Nothing can be better behaved than the audience: nothing can better combine geniality with courtesy. And as for the stalls, they will cost, at an average outlying playhouse, half-a-crown. The theatre we chose was Stratford, where there already exists a house which compares favourably with one or two still left in the West End, and where they are building a house which is to be half as large again as the Grand at Islington. At the Theatre Royal, Stratford, "Little Red Riding Hood" is the piece. It is written very briskly, is full of *apropos* allusions, and, better than that, is full of good old-fashioned "business," which makes the house fairly roar. The parts are too many for us to enumerate all of them. Hardly one is played weakly; and so great is the encouragement given to the manager in the pantomime season that he can afford, and does afford, to get several parts played in a way that would not discredit a West End house. Thus the Fairy Queen is played by a lady who makes excellent use of a very good singing voice. Miss Fredericks plays and looks capital as the juvenile hero. Miss Hasto, as Little Red Riding Hood, is full of intelligence in all that she acts, and of grace and vivacity in all that she dances. The parts of the Grandmother and the Wolf—the latter by Mr. King, we believe—naturally afford keen amusement. The scene in which the Wolf is substituted for the Grandmother in the ancestral bedstead is one of the funniest we have seen for some time.

## MUSIC.

### MUSICAL PUBLICATIONS.

*History of English Music.* By Henry Davey. (Curwen.)

IN his preface the author explains how, after having written his book, study of fresh material modified his opinions, and necessitated the re-writing of many a page. There is, however, one sentence which probably was never altered; for we find it, or words to similar effect, many times in the course of the book. This sentence, the first of the first chapter, runs thus: "The art of musical

composition is an English invention." Further on the inventor is named—John Dunstable. Such statements are unscientific. We now speak of the evolution, not the invention of music. Further, by an appeal to history, it can easily be shown that there were musical compositions before the days of Dunstable. Mr. Davey, indeed, acknowledges such a one written nearly two centuries before his "inventor"—namely, the celebrated Rota, "Sumer is icumen in"; but he seems almost to look upon that wonderful piece of music as having fallen by chance from heaven. Again, on p. 51 our author talks about a "school of musicians which invented the art of musical composition," and of that school he declares Dunstable to have been chief. On the following page we are informed that, owing to the lack of older music, we do not know exactly what Dunstable invented. Like the poet, Mr. Davey was in search of a hero; and having found one, and an Englishman to boot, he has tried, even though facts failed, to make the most of him. The few records of Dunstable show him to have been an eminent musician; yet he owed far more to his predecessors than Mr. Davey would have us believe.

Before noticing one or two other matters, let us turn to what is perhaps the most valuable chapter of the volume—that in which statements made by certain historians with regard to the Puritans are, to our thinking, successfully refuted. The Puritans did remove organs from the churches, and did cause the choir-books of some cathedrals to be destroyed, and, further, closed the theatres; but, says Mr. Davey, "that music was forbidden [by them], or even discouraged, is not true." His description of Cromwell's taste, nay, enthusiasm, for music; his quotation of passages from Milton's *Areopagitica*, together with the poet's well-known love of the art; his extracts from the *Pilgrim's Progress* and Eccles's dialogue tract of 1667—these and other references to the doings and sayings of Puritans of high and low degree alike seem to dispose of Macaulay's statement that they were averse to all kinds of art and science. Mr. Davey makes out a strong case; and the closing sentence of the chapter, "I distinctly, and in the most unequivocal words, challenge any one to answer me," was unnecessary.

Johannes de Garlandia, who wrote on the theory of music in the thirteenth century, is spoken of as English. According to some authorities he was a Frenchman. We have his own statement that he was born in England; but that of itself does not constitute him an Englishman.

The account of Locke's *Melothesia* is somewhat meagre. Mention is made of an unsigned piece headed "Charity." This—perhaps the name of the melody—is not of prime importance. There are other titles in the volume, such as Jig-Almain (p. 66), about which a word of explanation would have been welcome. Again, from our author's description it is not quite clear whether Locke is included in the "various composers" who are said to have contributed music to the collection. Mr. Davey states that "at the end are six organ pieces by Locke," but, in addition, there are five Lessons from his pen. "Mr. John Banister" figures among the "various composers"; and that fact might, at any rate, have been mentioned when later on the collections are quoted in which pieces by that composer are to be found.

Mr. Davey dwells with just pride on the Shaksperian age, which "saw the climax of English music," and on Purcell, "the man who more than any other English musician deserves the appellation *genius*." One turns, therefore, somewhat dubiously to the last chapter, headed "The Nineteenth Century," to see what he will say about our living com-

posers. Of these he remarks that, "especially if still young or in middle life, they have not yet finished their work; and even what they have done cannot be seen in its true perspective by anybody." Handel, it will be remembered, composed some of his finest music between the age of sixty and seventy; Haydn was long past middle life before he wrote the "London Symphonies," which are generally regarded as his best; and Wagner was nearly seventy before he had finished his work. Our author, however, in spite of the cautious remark quoted above, declares of Doctors Parry, Stanford, and Mackenzie that none "has invented an original style." If this be true, these worthy doctors may console themselves; they have yet time to "invent" a style. Our author has "little hope that a genius will arise in future"; for he believes "the Teutonic nations have apparently said all they have to say." He may be right; and yet one cannot but feel that it is one of those things which had better have been left unsaid. English art needs all possible encouragement.

Mr. Davey's book shows skill and enthusiasm; while the research, of which it gives proof on nearly every page, will make it of the highest value as a work of reference. This history of English music is, however, crowded with dates and names of little interest, so that at times the tracing of it becomes difficult. Such things are useful to the student and historian, both of whom will thank our author for the material which he has collected; for readers, however, who wish to follow generally the rise and development—and, taking Mr. Davey as guide, we may perhaps add, decline—of English music, man details might have been spared, or rather have been embodied in notes, separate chapters, or appendices. In one or two instances the information seems actually incomplete. Why, for example, is there mention of three works by foreigners (Mendelssohn, Gounod, Dvorák) originally written for the Birmingham Festival, and none of the English works produced there? The three named may be the most interesting; but for the task which our historian set himself they are certainly not the most important.

J. S. SHEDLOCK.

### MUSIC NOTES.

AT the last Saturday Popular Concert before Christmas Herr Reisenauer played Schubert's *Fantasia in C* (Op. 16). This fine work offers to *virtuosi* every opportunity of displaying their technical powers; with these, however, they are, apparently, not satisfied. Some of the additions made by Reisenauer were commonplace, while the reduplication of the theme-notes at the opening of the *Finale* merely weakened what followed: it was an effect of anti-climax. There were many fine points in his rendering of the music, yet, judged by the highest standard, it missed the mark. The pianist afterwards played the Krentzer Sonata with Señor Arbos; but the work did not appear to have been properly rehearsed. The artistic singing of Miss Boye in songs by Gluck, Schubert, and Schumann deserves note. On the following Monday evening MM. Rosenthal and Piatti gave an excellent performance of Saint-Saëns' interesting, if unequal, Sonata in C minor (Op. 32). Herr Rosenthal played as solo Beethoven's "Appassionata" Sonata. From a technical point of view the reading was admirable; but the grandeur of the Allegro and the beauty of the Andante were not fully revealed. It is only fair to add that the pianist was loudly applauded and encoored. Miss Thudichum sang some charming songs by B. Godard.

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## MR. LEONARD SMITHERS

Begs to announce that on the 11th day of January, 1896, will be published

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THE BINDING of the HAIR. A Story by W. B. YEATS.  
ON CRITICISM and the CRITIC. An Essay by SELWYN  
IMAGE.  
THE WANDERERS. A Poem by ARTHUR SYMONS.  
UNDER the HILL. A Romantic Story by AUBREY  
BEARDSLEY. Chaps. I.-III. Illustrated by the Author.

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REGENT STREET, LONDON. After a Pen-and-Ink  
Drawing by JOSEPH PENNELL.  
THE THREE MUSICIANS. } By AUBREY BEARDSLEY.  
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"To look at it was to fancy they had been walking under water and had now risen to the surface. Carinthia's mind stepped out of the chamber of death."

This "intervolving" of the landscape with the mind of a person is peculiarly characteristic of Mr. Meredith, as it is of serious life.

The background in which the main plot is set argues an opulence of fancy and a ripe knowledge of humanity to which only the very greatest of our writers ever rise. One especially recalls the figures of "the golden Riette," the laughing, light-hearted beauty whose love for Chillon is the only element of gravity in her nature; of the Countess Iivia, who took excitement "as the nymph of the stream her native wave, and swam on the flood with expansive languor, happy to have the master passions about her"; of the girl Madge, who "could be twisted to laugh at herself, just a little. Now the young woman who can do that has already jumped the hedge into the high road of philosophy, and may become a philosopher's mate in its by-ways, where the minute discoveries are the notable treasures." All the Fleetwood circle are sketched with the hand of a master. But perhaps the most remarkable of all the minor characters is that of the roving philosopher, Gower Woodseer, who shares the taste of Vernon Whitford for country walks and plain speaking, but has a fund of wit and philosophy that are all his own, though some have curiously taken for granted that they must be copied from a real human being whose similar possessions are now known to all of us. Woodseer's social creed, indeed, is happily expressed in

a song of Mr. Stevenson's that has just been published :

"Give to me the life I love,  
Let the lave go by me,  
Give the jolly heaven above,  
And the by-way nigh me.  
Bed in the bush with stars to see,  
Bread I dip in the river—  
'There's the life for a man like me,  
There's the life for ever !"

The spirit of "An Apology for Idlers" and "Travels with a Donkey," too, is strong in Woodseer.

"I put on my hat one day," he says, "and walked into the country. My college fellows were hawkers, tinkers, tramps and ploughmen, choughs and crows. A volume of our poets and a history of philosophy composed my library. I had hardly any money, so I learnt how to idle inexpensively—a good first lesson. We're at the bottom of the world when we take to the road ; we see men as they were in the beginning—not so eager for harness till they get acquainted with hunger, as I did, and studied to myself the old animal having his head pushed into the collar to earn a feed of corn."

Mr. Stevenson has more than once put on record his immense and laudable admiration for the author of *The Egoist* ; and this sketch is a new proof, if one were needed, of the essential sympathy that existed between the minds of the greater writer and the lesser. Mr. Meredith might have been our earlier Stevenson, if he had not been our later Shakspeare. I use the phrase advisedly. Exaggeration, either of praise or blame, is a hateful thing, although it is far too common nowadays. But when one casts back through our literature for a parallel to the author of *Richard Feverel* and *The Egoist*, *Rhoda Fleming* and *Sandra Belloni*, where is one to find it save in the author of "As You Like It" and "Hamlet" and "King Lear" ? At any rate, without pushing the parallel askew, one may safely assert that no man since Shakspeare has created such fair, human, and red-blooded women as Mr. Meredith. Warm-hearted Sandra, brave Rose Jocelyn, lively Diana, enchanting Peggy Waring, peerless Clara Middleton, grave-eyed Aminta—do not the very names hold out a promise of delight never to be unfulfilled for the wise reader ? So, too, Bessy Berry, the Countess, that Irishwoman, Mrs. Chump, and Mrs. Pagnell, who rhymed with spaniel, testify to the possession of that kindly and lambent humour which makes a perennial joy out of the most common-place of things. Carinthia herself is fully worthy to take place beside the finest of these "Shaksperian women," as someone has happily called them. And the two worthy volumes in which her sober and simple, yet powerful, story is unfolded with such admirable skill are a fresh and most welcome contribution to that great Handbook of Humanity which is Mr. Meredith's supremely valuable gift to the literature of the world.

W. E. GARRETT FISHER.

*The History of the Foreign Policy of Great Britain.* By Montagu Burrows, Chichele Professor of Modern History in the University of Oxford. (Blackwoods.)

PROF. BURROWS informs us in his preface that "the main purpose of this work has been to

show the continuity, the continuous development, of British foreign policy. Now and again distorted, or even reversed, by dynastic interests, by careless diplomacy, by erratic statesmanship, by ecclesiastical dissensions, by foreign rivalry, by stress of circumstance, it has always reverted—as it ever will revert—to the course prescribed by nature and approved by experience."

There was certainly room for a work treating in a concise form of the foreign relations of Great Britain, and no one can deny that Prof. Burrows has many qualifications for the task. His work shows both ability and knowledge of the subject, and is written in a clear and interesting style. It is, however, evidently pervaded from first to last by a particular theory as to the right foreign policy of England, which the author holds very strongly. It would be absurd to complain of him for this ; but it should be distinctly understood that he writes as an advocate, and not as an impartial judge. At times, too, it must be said, he shows rather too great a tendency to put forward his own views as if they were almost universally accepted, which, on many points, is very far from being the case.

Prof. Burrows is a decided Imperialist, we might almost say Chauvinist, and his Imperialism is rather of the old school than the new. He is not content to dwell merely on the position of England as a colonial and oceanic power : he would have her also assert herself as a vigorous factor in European affairs. He is a devout believer in the old doctrine of the balance of power. This system, he tells us, was

"no artificial product of a corrupt age—bad in initiation, futile in execution, and fatal in its legacy to subsequent ages ; and this has been in recent years the way in which it has been described—but the result of self-sacrificing and far-seeing public spirit, honourable to those nations and sovereigns who threw themselves into the ranks of its supporters, and, in the long run, beneficial to all their best interests."

Our author certainly seems to antedate the adoption of the theory of the balance as a motive power in English policy, when he attributes it to Henry VII. instead of to Henry VIII. and Wolsey. It may be questioned, too, whether he is not claiming a great deal too much for Elizabeth, when he credits her with having advanced the doctrine "to the dignity of a scientific system." His view of the Queen's policy is strikingly contrasted with that of Motley, who describes it as being "what politically and personally she loved best—a course of barren coquetry." Our author seems to regard this very coquetry as a proof of wisdom :

"Nor did she forget that, being a woman, she had resources which gave her a peculiar advantage ; and by encouraging different suitors at different times, as policy dictated, she accomplished what armies and navies would have failed at that time to do."

Prof. Burrows seems to be one of those who think it shows a want of patriotism to admit that their country can ever have been in the wrong. At least he writes as if the extension of the British empire was an object good enough to vindicate all wars which contributed to this result. He can even say of the infamous Dutch War in

Charles II.'s reign that, "in spite of French intrigues and English false pretences, there was no prospect of the growth in ships, colonies, and commerce on which the English had long set their hearts till the Dutch were out of the way." This is surely a standard of international morality worthy of Napoleon himself.

Our author follows some other recent writers in vindicating the substantial justice of the Spanish War of 1739, and considers that Walpole, far from being to blame for weakly yielding to an unreasonable popular clamour, deserves the severest censure for having put up so long with the outrages of the Spaniards on English commerce. There is no doubt a good deal more to be said in defence of this war than used to be thought ; and to represent it as an utterly unprovoked aggression on the English side is as unreasonable as the similar contention concerning the French War in the fourteenth century. Both assertions ought to vanish from the pages of school books, where they are still sometimes found. The unmeasured denunciation, however, which Prof. Burrows heaps upon Walpole's peace policy is as far from the truth as the undiluted panegyric of Mr. John Morley. We should probably form a tolerably accurate judgment of the matter by striking a balance between the two extremes.

As we might anticipate, the author bestows the most unquestioned approval on the policy of Pitt in the French Revolution war, and is full of scorn for all who presume to question the wisdom of this great saint of modern Toryism. Such presumptuous heretics are lectured in a style which strikes us as a less forcible imitation of the lively abuse which Mommsen pours on the heads of all who refuse to bend in humble adoration before the image of Roman Caesarism. Theirs, we are assured, is only

"the language of party spirit, of peace at any price, of a mock liberality, shaping a theory for the past in accordance with the views of subsequent popular writers, and totally opposed to the sentiments which had animated the British nation during the mighty struggle."

Prof. Burrows appears very confident that these views "no longer predominate," and attributes the change "not a little to particular books, such as Von Sybel's *French Revolution*." Of this writer, whom English assailants of the French Revolution have eagerly striven to place on a pedestal of commanding authority, it may be said, in the words which Sir James Stephen very rightly applied to James Mill, that by reason of his excessive dryness, and the harshness with which he judges almost everyone who figures in his pages, he has acquired a reputation for accuracy and impartiality which is by no means deserved. No one who has read his works can fail to see that he writes throughout in the spirit of a thorough Prussian martinet of the Bismarckian school, and to expect from him any understanding or fair judgment of French revolutionary leaders would be like looking for grapes from thorns. He might serve as a model for the German professor in one of Jules Verne's romances, who wrote an essay on the topic, "Why are all Frenchmen affected with different degrees of



hereditary degeneracy?" These words, indeed, would form no inapt summary of the spirit which pervades every part of Sybel's writings. Almost the only Frenchman for whom he has the least word of approval is the wretched traitor Dumouriez. It is true that he may find a match in the French historian Taine, who, like his German co-adjutor in the task of systematic denigration, has been loudly acclaimed as an oracle by anti-revolutionary writers on this side of the Channel. Both of them, in fact, under an affected philosophical mask, are simply bitter, and by no means scrupulous, advocates; and to set up either of them as impartial judges of the revolutionary period is many degrees more preposterous than it would be to place implicit confidence in Gibbon's representations of early Christianity.

With all his glorification of the war, Prof. Burrows fails to give an accurate account of the causes which led to its outbreak. It is certainly not correct to say that the French "overran and annexed Holland, and, on the remonstrance of the British minister, declared war." It would seem as if the author imagines that the French invasion of Holland took place in 1793 instead of 1795, unless, indeed, "Holland" is a misprint for "Belgium." The actual technical ground of dispute between the two countries was the conduct of the French in throwing open the navigation of the Scheldt, which had been closed in the interest of the Dutch. It will hardly be contended now that to maintain such a restriction on commerce was a just or sufficient ground of hostilities; and, in fact, Burke and most of the eager English advocates of the war utterly ridiculed the notion of its being a war about the Scheldt. They eulogised it as a crusade against "French principles"; and such, notwithstanding Pitt's unwillingness at the outset to embark on this course, it did substantially become. And without justifying all the acts on the French side which preceded the struggle, many, Prof. Burrows notwithstanding, will still be found to endorse the opinion of Macaulay, that the war against the coalition was for France "at first a defensive war, and, therefore, a just war."

Our author's account of the foreign policy of England during the present century is brief and fair on the whole.

There are one or two expressions in different parts of the book which are certainly open to exception. We may hope that it is a mere slip of the pen when a university professor of history talks of an "Austrian empire" in the eighteenth century; but the blunder certainly ought to be corrected. We can imagine what a late distinguished colleague of the author would have said to a description of Napoleon as "the modern Charlemagne." Possibly it may only be intended to indicate the model which Bonaparte did, no doubt to some extent, set before himself; but it ought to be shown how utterly spurious the imitation was. Still more objectionable is the reference to the concert of the Great Powers as "a sort of Amphictyonic Council." This is, in fact, only one degree less absurd than the newspaper phrase of the "European Arcopagus."

Can Prof. Burrows really be ignorant that, in the unanimous opinion of all modern authorities on Greek history, the Amphictyonic Council was a purely religious body, and hardly ever pretended to any political functions at all, except during a brief period, when it was made the instrument of Macedonian aggression?

R. SEYMOUR LONG.

*Essays.* By Arthur Christopher Benson, of Eton College. (Heinemann.)

It is rare nowadays to light upon a group of reprinted essays of which every page may be said to exhibit, in its excellence alike of substance and style, ample warrant for its republication. So much, however, may, we venture to think, be truthfully affirmed of the volume before us. Only a very small portion—roughly speaking, about a tithe—of the contents now appears for the first time; indeed, of the thirteen studies which form Mr. Benson's modest portrait-gallery no fewer than twelve have been already exhibited elsewhere. Yet so unerring is the eye of the artist, and so firm and loving his touch—above all, so boldly is he resolved to penetrate, by a strenuous effort of sympathy and imagination, through the bewildering veil of outward act and circumstance to the true spiritual features behind, that it would be impossible to rob this collection of even its slenderest sketch without thereby inflicting a substantial injury upon it, and a proportionately heavy loss upon all to whom it promises to afford instruction and delight.

Mr. Benson's conception of the proper function and rightful aims of criticism is at once lofty and broad. He is, manifestly, no mere arbiter of the elegancies of style, no diligent registrar of stray verbal graces, no curious connoisseur of the piquant sallet and the sugared conceit. He does not confine himself to the discussion of decorative novelties of phrase, of striking and unwonted turns, or of the established technical rules which regulate respectively the arts of prose and verse. The interpretation of Life rather than Literature, or, let us say, the interpretation of Life through Literature—such evidently seems to him the paramount concern, the true end, of criticism. Thus his aim, throughout the greater number of these studies, is to fix, so far as may be, the authentic outlines of a human soul on the evidence of its written remains. With this object in view, the remains are to be weighed, sifted, interrogated, appraised—a task which, even though it be but a means to an ulterior end, yet demands, from him who would achieve it, the service of many natural gifts and high accomplishments. Then, this preliminary analytical process having been concluded, from its resultant elements there still remains to be built up the true spiritual effigies of the writer, in its just proportions and entirety.

These essays were, it appears, chosen casually, and their present arrangement is fortuitous. Nevertheless, throughout them all there runs a certain minor feature—a slender trace of family likeness—which seems to give unity and coherence to the

volume. What that feature is Mr. Benson, in his Preface explains as follows:

"I have always chosen, for biographical and critical study, figures whose personality or writings have seemed to me to possess some subtle, evasive charm, or delicate originality of purpose or view. . . . I do not say that the note of failure is a characteristic of all the figures in my narrow gallery of portraits. But I will say that they were most of them persons about whom hung an undefined promise of greater strength than ever issued in performance. The causes of their comparative failure are difficult to disentangle. With one, perhaps, it was the want of a sympathetic *entourage*; with another, a dreamy or mystical habit of thought; with this one, the immersion in uncongenial pursuits; with that a certain failure in physical vitality; with another, the work accomplished in dignified serenity has fallen too swiftly into neglect, and we must endeavour to divine the cause; and yet in no case can we trace any inherent weakness, any moral obliquity, any degrading or enervating concession."

From all this it will be readily gathered that brilliance is not the leading mark of Mr. Benson's volume. His work does not dazzle: nay, it can hardly be said even to exhilarate us. And yet—to take the readiest instance—what a strong, quiet fascination there is for us in his group of seventeenth-century worthies—the "ever-memorable" John Hales, the Microcosmographer, John Earle, and Henry More, the Platonist! As we pause to muse upon the careful, reverent work of the artist, there seems to steal gently down upon us from the sober-tinted canvas

"A sweet, attractive kind of grace;  
A full assurance given by looks;  
Continual comfort in a face,  
The lineaments of Gospel books."

And we feel that it was good for us to turn for once aside from the dust and glare, the noise and turmoil, of life's thronged highway, to tarry awhile in the calm presence of these steadfast souls, and under the benediction of their tranquil gaze.

Of a memorable incident in the life of the first-named of the group, by the way—his visit (as chaplain of the English Ambassador in Holland) to the Synod of Dort in 1618—Mr. Benson writes as follows:

"Hales went to Dort a Calvinist—that, in those days, is equivalent to saying that he had never given his theological position much attention. . . . He came home what was called a Latitudinarian, having, as he quaintly says, at the 'well pressing' of St. John iii. 18, by Episcopius (a divine, present at the Synod) 'bid John Calvin good-night.' A Latitudinarian translated into modern English would be a very Broad Churchman indeed."

Now—and we ask the question with sincere diffidence—can it be that Mr. Benson here slightly overstates, without intending or perceiving it, the extent of the change which his visit to Dort occasioned in the theological standpoint of John Hales? Or is it perchance merely Mr. Benson's manner of describing that change that tends to produce an exaggerated impression in the mind of the reader? Anyway, one would like, were it permissible, to believe that the distance traversed by Hales was not quite so great, the revolution in his religious views not quite so far-

reaching, as the passage quoted above apparently suggests; for, if Hales really returned from Dort what would nowadays be described as "a very Broad Churchman indeed," is it not hard to understand how, consistently with honour (to say nothing of a tender conscience), he could have assented to, and even assisted at, his own elimination and effacement by the acceptance of Laud's chaplaincy and a canonry at Windsor? In this connexion it is perhaps well to remember that, according to the testimony of John Hales himself (in a letter dated January 19, 1619), the famous discourse on St. John iii. 16 was delivered, not by Episcopius, who was a notorious Arminian, but by Matthias Martinus of Bremen, who was what theologians term a "halfway man": a circumstance which certainly lends some plausibility to the conjecture of Dr. A. Gordon\* that the change experienced by Hales in 1618 was after all nothing more momentous than a happy deliverance from sectarian prejudice of every kind whatsoever!

As an instance of the "close observation, and even grotesque transcription, of Nature" occasionally to be found in the poetry of Marvell, Mr. Benson quotes these lines from "Damon the Mower," commenting on them as follows:

"The grasshopper its pipe gives o'er,  
And ham-strunged frogs can dance no more;  
But in the brook the green frog wades  
And grasshoppers seek out the shades."

"The second line of this we take to refer to the condition to which frogs are sometimes reduced in a season of extreme drought, when the pools are dry. Marvell must have seen a frog with his thighs drawn and contracted from lack of moisture making his way slowly through the grass in search of a refreshing swamp; this is certainly minute observation, as the phenomenon is a rare one."

Even the surest-footed critic, being but mortal, must needs stumble at times; but here Mr. Benson, apparently following "the industrious Dr. Grosart," contrives to miss the plain meaning of his author with an elaborate carefulness which provokes a smile. Damon sings while he mows, and in his plaint describes the ruin which follows in the wake of the scythe, prettily comparing it to the devastation wrought within his own breast by the beauty of the "fair, cruel maid." Behind, the close-shaven sod lies bare to the scorching eye of day, even as his heart to her flashing glances. The tall meadow, late home and haunt of countless happy creatures, has fallen, and its place is marked by prostrate ranks of grass, "withered, like his hopes." The poor denizens of the meadow have fled before the mower's "depopulating" arm, and now, instead of their merry chorus, there reigns a doleful silence in the air. Not a leaf remains to shelter a stray cricket; nor any trace of the vanished tenants of the field, save here and there a luckless frog, whose limbs have been maimed and crippled by the cruel scythe. (If Mr. Benson, in the days of childhood, has ever stood to watch the mowers at work, he must surely remember many a piteous tragedy of this

nature.) The root of Mr. Benson's mistake lies in his supposing that what is here described by Damon is simply the general effects of excessive heat: whereas what is in truth described is its specific effects upon the clean shaven and depopulated lawn.

Perhaps the most valuable portion of the contents of this book is that which now also appears for the first time, the essay or William Blake. A candid study of Blake was badly wanted—one which should be at once genial and discriminative, sympathetic, and yet sane: and this want Mr. Benson here, to a large extent, supplies. Indeed, were it only for the sake of this essay alone, the book is not one to be overlooked. Our limits forbid quotation or detailed criticism. We must therefore be content heartily to commend this, and Mr. Benson's work generally, to every serious student of English literature. His book is not designed merely to amuse an idle hour: it cannot be lightly taken up, laid down, and then resumed at will. It demands, indeed, from the reader both time and reflection; but those who are prepared to hazard both will rise from its perusal convinced that their investment has been a sound and profitable one.

T. HUTCHINSON.

*Miracle-Plays.* By Katharine Tynan Hinkson. (John Lane.)

It is delightful to meet Mrs. Tynan Hinkson in her true character as poet. When all is said that the most severe of critics can find in him to say of her new book of poetry, when its few anachronisms and its few lapses in style have been duly pointed out, all that will still remain to be done is, in mere justice, to eulogise in unstinted terms what is one of the loveliest works in contemporary poetry. It was a happy idea on the part of Mrs. Tynan Hinkson to follow in the path trod a thousand years ago by Hroswitha of Gandersheim; and it is a significant fact that the Irish poetess of to-day wears a more rapt face than the German poetess of all those years ago. It is impossible here to enumerate the qualities that go to make up Mrs. Tynan Hinkson's "Six Miracle Plays," a work more remarkable from the spiritual standpoint than any to be met with outside the famous Towneley Mysteries, Coventry Mysteries, Chester Plays, and York Plays.

While Mrs. Tynan Hinkson's new book naturally challenges comparison with these as regards the subject, no one who has knowledge of her delicacy in writing will need to be told that the poetry which she puts about her work makes it widely different from any miracle-plays of prior existence. Her poem to her book will show the spirit in which she wrote it:

"Before I tell of Thee, God's Son,  
And all the sweet salvation  
That Thy birth brought to labouring men,  
Make me Thy little child again.  
Bid me put off the years, and be  
Once more in meek humility  
Thy little one and wondering-eyed.  
Give me their faith who stood beadle  
The mauler that Thy cradle was:  
Vision of oxen and of ass  
To see Thee curled on Mary's knee.  
Yea, give me their humility,

Give me the quiet heart in breast,  
And pure eye of the kindly beast  
That gave its meal to be Thy bed,  
And so was greatly honoured.  
Ere I behold Thy mysteries  
Force Thou my soul upon her knees."

The first play deals with the Annunciation. Its scene is laid in the village street of Nazareth. In the distance goes the tall figure of the Angel. A woman stands gazing after him. To her enters a neighbour woman, and they speak.

"FIRST WOMAN:

"Who was it went as I came down,  
With silver feet and golden gown,  
And on his head a glory crown  
Fine as the evening star?"

"Yonder's the very one. He goes  
Light-winged, and ruddier than the rose,  
His lily's whiter than the snows  
Or the swan's pinions are."

In those stanzas Mrs. Tynan Hinkson's whole art is revealed. It is a curious combination of poetry and painting, in which the work, when not beautiful by reason of its carefulness, takes a perilous beauty from its very carelessness. In this respect it is not alone among sacred poems, any more than, prior to it, the work of George Herbert was in this respect alone among sacred poems. As might be expected, the character which dominates Mrs. Tynan Hinkson's book is Mary. Here is the description of the Maid, given to a woman:

"Dove's eyes are hers and the dove's heart,  
And lips whence words of kindness start,  
Lonely and lovely, set apart  
For some most favoured lot."

Some of her singing must be given:

"I would I might praise perfectly  
Like lily of mine, and wind and bee,  
And like my bird that sings to me,  
The Lord of earth and heaven."

Alone, she is not friendless. She is sent friends.

"They come  
In troops at twilight to my room,  
They sit and help me at my loom  
And set the purple threads  
Whereof I fashion without seam  
A purple garment in a dream.  
Very lovely my strange guests gleam  
With shining wings and heads."

All the thoughts of the Maid as she spins are of a child to be born to save men.

"If I might make His baby-clothes  
Softer and silkier than a rose!  
Happy is she who sits and sews  
His robe of linen fine."

A poet who writes in this high and holy strain is not to be handled roughly even when she makes "clothes" rhyme with "rose"; but she is to be touched gently and told that this is a flaw in her lovely work.

The second play deals with the Visitation. The scene opens on the inner sanctuary of the Temple. Outside a great multitude prays; within, Zachary kneels and swings a censer. This is part of what he sings:

"Float clouds and wreath the feet of Him  
Who sitteth on the ocherubim,  
Whose hair hath made the noontide dim,  
Whose face warm splendours veil."

When one has read that twice the odds are that one is no longer on earth. To Zachary enters Mary, who has come to make a stay with Elizabeth. Both women are mothers of sons, in expectation. The case, as Mary

\* See his article on John Hales in the *Dictionary of National Biography*.



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than the rose is  
in June."

ve are given a picture  
eve of the Nativity:

flutes begin  
ic, soft and thin.  
trail the stars move in  
an above the town."

Mary a. stable with her Babe, and  
sings the . . . by which opens:

"Nine months have I desired you, sweet,  
To kiss your prisoned hands and feet. . . ."

What follows is the epilogue to the  
Nativity:

"There lay the Baby-King,  
Holy and undefiled;  
The earth can show no sweeter thing  
Than a little child.

A flower is fine and sweet,  
And sweet is a bird,  
But sweeter far from head to feet  
Was the Baby Lord.

A lamb is very meek,  
And pure is a dove;  
The Lamb of God was small and weak,  
All purity above.

Most blessed was she  
Who had Him for her own;  
Who rocked Him on her tender knee,  
Whose bosom was His throne.

Right blessed she was  
Who fed Him at her breast,  
And while the nine sweet months did pass  
Made for Him a nest."

The "Presentation in the Temple" is next  
given, and here there is what may verily be  
described as a miracle within a miracle. A  
woman approaches Mary and speaks these  
words:

"Lady, thy Baby is so fair.  
Such waves of glory on His hair,  
We, mothers of many babes, aver  
Was never such a child."

In the fifth play, the subject of which is the  
flight into Egypt, is the exquisite incident  
of the robber's wife suckling her babe,  
holding jealously close to her the little one  
"white with the leprosy." The strange  
lullaby given to this woman—

"The saddest poor mother  
That ever earth had"—

is surely unsurpassed for pathos in lullaby  
song.

The story of the coming and childhood  
of Jesus, as here set forth in plays, ends  
with the finding in the Temple. In regard  
to the theological bias of a book which is  
instinct with poetry from the first page to  
the last, it seems only necessary to say that  
it is the work of a Catholic mystic, whose  
genius entitles her to meet with as general  
and ungrudging admiration as was given to  
that Catholic mystic from whom even Luther  
would not withhold his praise.

I have left myself little space to com-  
ment on the illustrations by Patten Wilson.  
They show a great wealth of fancy; and,  
while there will be found persons to say  
that they have seen such and such before,

it may be conceded that the resemblance  
which these curious pictures bear to work  
with which all the world is familiar is not a  
likeness so startling that it becomes a same-  
ness. I have only one question—a woman's  
—to put to the artist: Why does he re-  
present the robber-wife's little baby as a  
large, lank person whom not even the  
lovingest mother could hide in her bosom?

ELSA D'ESTERRE-KEELING.

*Under the Czar and Queen Victoria.* By  
Jaakoff Prelooker. (Nisbet.)

THIS is the autobiography of a Russian  
reformer. Jaakoff Prelooker was born in  
1860, in the town of Pinsk, in the province  
of White Russia, bordering on Poland.  
His father was a merchant, but lived with  
his wife and children, according to the  
custom of Russian Jews of his time, in the  
house of the author's grandfather, Rabbi  
Abraham Prelooker. We can judge from  
the portrait of this patriarch, as well as from  
the narrative, that the Rabbi heartily  
despised the march of progress outside his  
synagogue. Not that the Rabbi was so  
intolerant as some who assume the name of  
Christian; for, as he told the Molocan  
peasants, the righteous of the Gentile nations  
would not go to hell, but would have a  
lower Paradise of their own apart from the  
true Israelites.

At the age of four Jaakoff Prelooker was  
sent to school to learn to read the Bible.  
All his schools, whether private or official,  
seem to have been on the same mistaken  
principle—all work and no play. After  
"two years of continuous torture" he was  
considered ripe to begin the study of the  
Talmud, and by the age of twelve he knew  
almost the whole of the Old Testament in  
Hebrew by heart, as well as many volumes  
of the Talmud. He was then sent to the  
famous Rabbinical Academy in Slonim, in  
the government of Grodno. This academy  
(of which he was one of the youngest  
members, the oldest being about twenty-  
five) was "a kind of Jewish monastery for  
the torture of those of the young genera-  
tion who aspire to become teachers and  
leaders of Israel." The lectures are free,  
but the students have to provide for them-  
selves everything else as best they can.  
The majority of them are so poor that they  
sleep on the floor of the class-rooms on sacks  
of straw. The charitable spirit of the small  
Jewish community of Slonim is perhaps un-  
paralleled. The poorest washerwoman con-  
siders it her sacred duty to board one or  
two students systematically during one or  
two days a week, and no Jewish house in  
the town is without such guests.

This was in the days of Alexander II.,  
when the Government did its best to attract  
the Jews to general education and to assim-  
ilate them with the Christian population.  
Accordingly, special schools were opened  
for Jewish children, with privileges over  
the Christian schools; but the Jews were  
suspicious of such paternal care, and refused  
to send their children to these schools.  
Thus, every autumn the Jewish children  
were compulsorily recruited into the Govern-  
ment schools, scenes of violence taking place  
between the parents and the educational

"press-gang." Curiously enough, the Jewish  
boys themselves despised these Government  
students as learners of ungodly things, such  
as the Russian language and arith-  
metic. Not so Jaakoff Prelooker—he  
felt the thirst for knowledge, and secretly  
invited his friends to supper with him,  
thus learning to read Russian. In his  
own family he had been taught that every-  
thing not written in the Hebrew language  
was the work of the devil. The ferment  
set up in his mind by the discovery of  
Russian literature may be easily imagined.  
To the delight of the Government official,  
but to the horror of his parents, he asked  
to be admitted into the Government school.  
He was then ordered home, where Tal-  
mudical studies and repentance were in-  
sisted on. He, however, persisted in his  
studies, and, with a fortune of ten shillings,  
and no hope of any parental assistance, he  
started on his five days' journey to the  
Government college at Gitomir. His capital  
was reduced by the loss of two (paper)  
roubles carried by the wind into the  
Dnieper; but he reached Gitomir, and,  
after a most arduous struggle, succeeded  
in obtaining a royal pension. Until this  
was secured, he supported himself by giving  
lessons to poor pupils at an average charge  
of one penny per hour.

Life in a Royal Russian College is most  
graphically described; but we have only  
space here to quote one passage—that in  
which the author describes his introduction  
to the New Testament. The English reader  
must remember that a Russian Jew is  
taught to regard Christians as his "deadly  
or blood enemies" (*damaonim*); that  
orthodox persecution has produced among  
Eastern Jews an adamant conservatism,  
and that hatred and idolatry are supposed  
by them to be taught by the Gospel of  
Jesus Christ. What, then, was the sur-  
prise of Mr. Prelooker on reading the  
Gospel in its Russian translation,

"when in the fifth chapter of its very first  
book I read the divine words of its Author's  
Sermon on the holy Mount, breathing only  
affection, pity, and tenderness for all the  
suffering human race, and enjoining forgive-  
ness and reconciliation as the treatment of  
enemies. The Sermon on the Mount was the  
daydawn of the first healing and happy  
heavenly light upon the darkness of my soul.  
I read it over and over again, first to be con-  
vinced that my eyes were not deceiving me,  
secondly that I might see more and more  
clearly into the world of new ideas revealed to  
me by these few chapters."

It must not be imagined that because  
Mr. Prelooker "loved" the Gospel that  
he renounced his ancestral faith. Most  
assuredly not—Mr. Prelooker thinks a man  
may be a good Jew and yet be a believer  
in the ethical teaching of the meek and  
holy Jesus. Towards the end of 1881 about  
fifty Jewish families gathered round him in  
Odessa and took the name of New Israel.  
Their object was a reformed synagogue,  
a mitigation of the cleavage between Jew  
and Christian, and a recognition of the  
common brotherhood of religion. For  
ten years Mr. Prelooker carried on the  
unequal struggle against the jealousy of  
his own people and of the Government.  
His position as a master in the Government

school becoming at length intolerable, he decided on leaving Russia for ever. This was in June, 1891.

Mr. Prelooker writes of his own useful work in connexion with the New Israel movement with creditable modesty. He claims "neither any important practical achievements, nor even the consolation of having been seriously persecuted for his good intentions." Mr. Prelooker has never seen the interior of a Russian prison, save on the occasion of his visits to incarcerated friends. But he shall speak for himself, and with this quotation we must close our brief notice of a book which should be purchased as a work of reference on things Russian, as well as for its intrinsic charm as an autobiography:

"Humble schoolmaster as I was, never inciting anyone to revolutionary actions against the Government, even opposing terrorist enterprises as useless and harmful to the cause itself, preaching only a religious reformation to my own people, and a brotherly union with Christian people, disseminating ideas of reconciliation between creed and creed, class and class, man and man, and—should I add?—devoting to this peaceable activity all my leisure time, as well as all my pecuniary resources, yet they made my place too hot for me, baffled my every step, destroyed the results of my most cherished labours, compelled me to look silently and helplessly on the agony of my brother, striving to kill me morally and bodily when I was full of life and eager to work in the interest of my despised, degraded, abused, and downtrodden fellow man."

J. G. O. MINCHIN.

#### NEW NOVELS.

*Red Rowans.* By Mrs. F. A. Steel. (Macmillans.)

*A Hard Woman.* By Violet Hunt. (Chapman & Hall.)

*Too Fair a Dawn.* By M. Bramston. In 2 vols. (Hurst & Blackett.)

*Corruption.* By Percy White. (Heinemann.)

*Morton Verlost.* By Marguerite Bryant. (A. & C. Black.)

*A Spoilt Girl.* By Florence Warden. (White.)

*The Light of Scurthey.* By Egerton Castle. (Osgood, McIlvaine & Co.)

*No Ambition.* By Adeline Sergeant. (Olliphant, Anderson & Ferrier.)

*Lady Bonnie's Experiment.* By Tighe Hopkins. (Cassells.)

ONE'S instinctive regret at not finding oneself once more in a living India under Mrs. Steel's guidance gives way immediately to pleasure and a certain measure of thankfulness. For in these groovy days it is true refreshment to find a master in one path also an adept in another. And in *Red Rowans* we breathe the very atmosphere, meteorological as well as human, of the Scotch Highlands. Mrs. Steel is to be congratulated on an undoubted success, which is all the more remarkable because Scotland is the chosen ground of a host of writers who are native to the place and to the manner born. Broadly speaking, the story is that of a man who loved many,

and who was loved much—by one woman. Paul Macleod is extremely interesting as a psychological study, well thought out and unhesitatingly presented. He is very true to life in that partly he makes his own fate and partly his fate makes him. He is surrounded by the charming, though not very unusual, people Mrs. Steel knows so well how to draw. Among these stand out more particularly his sister, her husband, Lord George, and their children, Adam and Eve, the well-brought-up and decorous, and Blasius, the wicked and fascinating child, whose vagaries somebody accounts for on the theory of the influence of names on character. But the sentimental interest which a hero is expected to arouse hangs rather about Dr. Tom Kennedy, the friend of Marjorie, who loves not him but Paul Macleod. And Kennedy at last consoles himself with Marjorie's written words: "Friendship is a bigger thing than love."

Of all methods the most extraordinary, and among many methods by no means the least successful, is the polyglot method adopted by Miss Violet Hunt in *A Hard Woman*. First we have a kind of preface, in which a certain Mr. St. Jerome announces his intention of presenting his quondam friend, Lydia Munday, lineament by lineament to the world. Next comes a narrative of a scene at which Mr. St. Jerome was not present. Anon we have a purely dramatic episode, the names of the characters merely standing at the beginning of their speeches. In fact, whatever the treatment which a particular episode seems to demand, that treatment Miss Hunt vouchsafes to it. The most important thing about innovations is the result; and in Miss Hunt's case the result is a series of brilliant, terse, and vivid pictures. Her characterisation is brief, telling, and witty. Nevertheless, it must be said that the chief difference between Dodo and Lydia Munday is the difference between Mr. Benson and Miss Violet Hunt. In the books of both writers, moreover, there is the same mere suggestion, and almost absence, of physical environment of the personages. When Lydia and Cossie Davenant are getting drowned on the Scour at Swanbergh, this baldness of description is very marked. But perhaps one of the most striking things about the book is the daring of deliberately picturing the downfall and failure of a brilliant and successful woman. Still, it is on her downward path that Lydia Munday for the very first time calls out a scrap of sympathy or even liking; and in the final scene, when she and her husband are left at last alone with the truth—and very little else—one's pity comes very near to liking after all.

Welcome, thrice welcome, to the Gladys-ridden, Gwendolen-bestridden critic will be the Susans, Janes, and Annas of the next generation of novels. Alas, that Miss Bramston's *Too Fair a Dawn* should have dawned too early for them. Her Crystal and Dynevor Dagenham have much to overcome ere they can win to the right-minded reader's heart. Crystal never does win there, but in time she obtains recognition

as a well-drawn portrait of a weak, vain, worshipped woman. The central idea of the story is a good one, though at the end of the book one's optimism about this life is inconsiderately shaken. Its author evidently looks on this life as a short and comparatively unimportant episode in the soul's career. Dynevor Dagenham, sent down from Oxford for winning too much money at billiards, and believing himself to be cursed with the ancestral sin of gambling, thinks he has found in Crystal the ideally pure and beautiful woman. He hardly dares lift his eyes to her, but after long years he marries her. Then begin Dynevor's rise and Crystal's fall. He attains to great and painful heights of self-sacrifice and unacknowledged nobility; she sinks to dishonour by an easy descent of vanity, selfishness, and temptation. It is a good story, and only wants a little more style to be a striking one. The subsidiary characters are very well put in.

The title of Mr. Percy White's story is as apt as it is unpleasant. The book is a study in corruption and nothing else, though it lacks the touch of the master which alone could be its excuse and justification. Paul Carew's corruption is, perhaps, supposed to be already complete when the story opens; and it is the slow disintegration of Beatrice Mannering's moral nature that we are invited to watch. Carew, a young and extravagant fellow, is a needy political light, who has just been acknowledged by the leaders of his party as well worth notice. Eight years ago began his—well, Mr. Percy White occasionally calls it friendship—with Beatrice Mannering, then unmarried, and living with her father down west, where a privet hedge and a wicket gate (this is much insisted on) were all that divided her from Paul in his father's garden. She is a glorious creature in body and mind: Paul calls her Oiroe; and her passion for him is described as elemental. They do occasionally try to break off the "friendship," not on very high grounds, however; but in the end, on the plea that they are ready whenever called upon "to pay the price," she continues to deceive her husband, and Carew takes to himself an innocent adoring little wife "to balance Mannering." A revengeful valet's revelations at last cause them "to pay the price," and they fly abroad. One is prepared for everything that follows, except Beatrice's final act. There is not in the representation of this Beatrice a single thing to captivate the reader, in spite of bronze hair and white skin. Now and then she says a clever thing, but she leaves one totally unmoved. The best thing in the book is the political life, which is well and convincingly drawn.

*Morton Verlost* is a strong book, strong in conception, in treatment, and in its ending—three separate opportunities of weakness, one or other of which is usually embraced by story-writers. This story, moreover, respects itself, for it is divided into books, a thing assuredly not dared by any story that knew itself to be flighty or trivial. The many separate threads are well handled; and the reality of the people and events is even striking, especially in

the case of the negroes in the West Indies, their fetish-worship, and their belief in the power of the Ring. The magic of this ring is at the bottom of everything. By its power is accumulated the fortune which causes Morton Verlost to marry Nora Smith. For its sake the negroes obey him though they hate him, and it both saves his life and gives him over to be foully murdered. That is to say, it all seems so on the face of things. Yet the story is so true that, given the characters, things must have fallen out as they did, ring or no ring.

Miss Florence Warden has chosen by no means the most descriptive title for her story. Harry Brancepeth's chief characteristic is not that she is spoilt in the ordinary sense of the word, nor is she at all the chief personage in the book. That post is occupied, so to say, by the whole Brancepeth family, who tear over the country without respect for rights or persons. The presentation of Harry and her brothers is capital. They dash through the pages and ride roughshod over the reader's delicate sensibilities. But Harry and Athelstan are made for better things, a fact they respectively find out: she when she meets the new tenant of the vicar, he under the timid gaze of the vicar's best daughter. This tenant is a pleasant enough sort of man, and one is quite sorry to hear, on two occasions, of his being put on his "metal." The story is one of the eventful kind, and spins along in Miss Warden's bright, rapid, and capable manner.

Long, but entertaining, would be one's first hasty verdict on *The Light of Scarthey*. Going more into detail, one would perforce have to complain of the author's inveterate habit of first telling of an event, and then deliberately going back and describing all the various complications that led up to it. Nothing is more annoying to the average reader than being constantly taken back on his tracks like this. And Egerton Castle has such an excellent tale to tell, and such undeniable power of telling it, that it is a thousand pities not to let it run its proper course. The noble Sir Adrian's devotion, his brother Rupert's treachery, Captain Jack Smith's bravery and beauty, Molly's brilliance, Miss O'Donoghue's grim humour, and many adventures by sea and land—all these are valuable ingredients in the story.

Miss Adeline Sergeant has just returned from her excursion into the region of the North Pole, and one is glad to meet her again on the more familiar ground of English home life. No one better than she can picture the little ins and outs of family jars and family loves and sorrows. Her *No Ambition* is the story of a girl who won a scholarship at Girton, and was burning to take it up and begin her career. Then she saw that the money she would have to spend was wanted for other things, and gave up the scholarship, delicately avoiding giving her real reason. She was therefore looked on as a spiritless creature by the members of her family, and suffered many things in various ways. But she has her reward at the hands of Miss Sergeant, who so well understands how to lead a heroine

or a hero through tribulation to peace and joy.

The subject, style, and treatment of *Lady Bonnie's Experiment* are just suited to the length of the story. The style, in particular, is light and brisk, and gracefully touches the surface of things, as is meet in so slight a book. Some of the conversations are admirably done, and the whole book has a distinct air and atmosphere of its own.

GEORGE COTTERELL.

#### TWO BOOKS ON WESTMINSTER ABBEY.

SIR WALTER BESANT'S *Westminster* (Chatto & Windus) does not profess to be a formal history, but a series of sketches of the life and condition of the abbey and the city of Westminster at various periods. Where the author attempts historical reasoning, he clearly shows that he is going out of his proper line, and his work is of little value. Fortunately, this is confined to the first chapter, which attempts to prove "that the Isle of Bramble was a busy place of trade long before London existed at all." Of course, the author proves nothing of the kind. We know from Tacitus that Londinium was already a place of great commercial importance in A.D. 61, little more than a century after Julius Caesar's first landing. How long it had existed before this we do not know; but Sir Walter Besant does not even attempt to produce any evidence that the site of Westminster Abbey was inhabited earlier than the date just mentioned. The only semblance of argument to this effect that we can discover in the chapter is that at Westminster there was once a ford of the Thames—the lowest ford on the river, and the only ford for many miles. From this it may, perhaps, be inferred that the spot is likely to have been of some importance "before London Bridge was built." But we cannot regard even this conclusion as certain. There is no evidence that any great road from Dover to the north-west existed when the Thames was a boundary between pre-Roman kingdoms; there may have been a defensive post at the northern end of the ford, but the nature of the site cannot have been suited for an inhabited place of any consequence. That the Watling-street, or a branch of it, crossed the ford at Westminster seems to be fairly made out (though the proof is not to be found in this volume); that the island on which the Abbey stands was inhabited during the Roman period is certain; but these propositions are quite different from that which Sir Walter Besant claims to have proved. When we add that the author cites the story of King Lucius and Pope Eleutherius as resting on the evidence of tradition, and refers to the spurious charter of Offa as if it were genuine, it will easily be seen that he is not a safe guide in the history of these early periods. It may be remarked in passing that the name Thorney (for which the spurious charter seems to be the primary authority) does not mean "The Isle of Bramble." To confound "bramble" and "thorn" is a mistake that one is tempted to call cockneyish. However, though Sir Walter Besant has not the qualifications of a critical historian, he possesses abundance of historical imagination, and his vivid pictures of the life of the past will be read with profit as well as delight even by students of history. Apart from the first chapter, the volume is altogether admirable. Nothing could be much better, in their own kind, than the unverifiable quotations from unknown chroniclers and diarists which enliven some of the chapters. One of them tells how in the year 1520 a stranger,

wandering through the Sanctuary of Westminster, met with a hale old man in clerical dress, who soon revealed himself as the author of "The Garland of Lawrell." We are quite sure that he was no impostor; his recorded conversation leaves no doubt that it was indeed Skelton himself. The 130 illustrations, by Mr. William Patten and other artists, are almost without exception excellent, and add greatly to the interest of this very attractive book.

*Annals of Westminster Abbey*. By E. T. Bradley (Mrs. A. Murray Smith). With a Preface by the Dean of Westminster, and a Chapter on the Abbey Buildings by J. T. Micklethwaite. Illustrated by W. Hatherell, H. M. Paget, and F. S. Walker. (Cassells.) We remember observing with some surprise that the publishers' original advertisement of this sumptuous volume, while making great claims for the excellence of the illustrations and the typography, said nothing whatever in regard to the merits of the text. Whether it was thought that the character of the "letter-press" (to use this disparaging term) was a matter of secondary consequence, or that its quality was sufficiently warranted by the name of the author, we do not know. It is gratifying to find that Mrs. Murray Smith's history of the Abbey is not only attractively written, but also a sound and careful piece of work. In dealing with the early periods the writer has, on the whole, distinguished between facts and legends or fictions with much more judgment than is usually found in works of the same class. The story of Ingulf and Queen Edith, however, is given without any warning, and is accompanied by an illustration representing the incident; but this is the only slip of the kind that we have noticed. The history is brought down to the Jubilee celebration of 1887, which makes rather a telling ending. Mr. Micklethwaite's chapter on the Abbey buildings is useful, and is accompanied by a large folding plan of the church and the buildings immediately adjoining, and smaller plans showing the arrangement of the monastic buildings at two different periods. We observe two or three trifling but disfiguring misprints. The illustrations, of which there are more than 150, are of a high degree of artistic merit, though in some cases we doubt whether the mode of reproduction adopted altogether does them justice.

#### NOTES AND NEWS.

MR. GLADSTONE'S edition of Bishop Butler's Works, in two volumes, was practically completed before his visit to Biarritz, and will be published in a few days by the Clarendon Press. The editor has broken up Butler's writings into sections, which he considers indispensable: "Who is there," he asks, among the ancient philosophers, unless perhaps Aristotle, the tissue of whose thought is closer than that of Butler?" He has also supplied every section with a heading, intended to assist the eye and the mind of the reader by an indication of its contents; and has prepared a full index to each volume, "designed to aid the memory of the student rather than to present an exhaustive analysis." He has added a limited number of notes, explanatory and illustrative; and ends his brief statement of the causes which have led him to undertake so long and laborious a work with the brief apology: "Better thus, than not at all."

MR. JOHN LANE has in preparation, for immediate issue in pamphlet form, Mr. William Watson's sequence of sonnets, entitled "The Purple East," which have been appearing from day to day recently in the *Westminster Gazette*. The sonnets have been subjected to a vigorous

revision; and a frontispiece, by Mr. G. F. Watts, will appear in the pamphlet, which is to be sold at a nominal price.

IN a few days Messrs. W. & R. Chambers of Edinburgh, will publish the first volume of the new edition of Dr. Robert Chambers's *Life and Works of Robert Burns*, revised by Mr. William Wallace. While the plan of the original work has been adhered to, we understand the first volume will present many new features. Several portions of the biographical narrative, more particularly those dealing with Burns's life in Irvine and his intention to leave for Jamaica, have been recast and rewritten. The question of his ancestry has been treated exhaustively, and his religious views have been more fully elucidated than hitherto. A good deal of fresh information upon the mysterious episode of Highland Mary will be incorporated in the work. The first volume will contain many letters and poems which did not appear in the corresponding volume of the previous edition. Another special feature will be the abundant notes attached to both poems and letters. The work is being illustrated by Messrs. C. Martin Hardie, George Pirie, W. D. Mackay, and R. B. Nisbet.

MESSRS. MACMILLAN & Co. will publish in the course of the present month *Ulster as it is*; or, *Twenty-eight Years' Experience as an Irish Editor*. It is written by Mr. Thomas Wright, author of several historical works; and will form two volumes.

MR. T. FISHER UNWIN will publish, before the end of this month, a book by Mr. Thomas Lough, M.P., on the financial relations between Ireland and Great Britain. Without any appeal to politics, it seeks to find the causes of Irish poverty. It will be illustrated with several diagrams, showing the economic conditions of the country.

WE quote the following from the *Bookman*: "The remaining MSS. of Charlotte Brontë in the possession of her husband and others have now been purchased for publication. They are far more numerous and important than had been imagined, and will make a substantial addition to the body of her work, alike in prose and poetry. A very large number of hitherto unknown letters having also been recovered, a biographical volume will be published entirely made up of fresh matter, repeating nothing that has already appeared in Mrs. Gaskell's biography."

MESSRS. CHATTO & WINDUS will publish shortly, in volume form, the series of "Tales of our Coast" which have been appearing lately in the *Idler*. The authors represented are Messrs. S. R. Crockett, Gilbert Parker, Harold Frederic, Q., and Mr. W. Clark Russell; and there will be twelve illustrations by Mr. Frank Brangwyn.

MESSRS. ALDEN & Co., of the Bocard Press, Oxford, announce *Chronicles of the Royal Borough of Woodstock*, compiled from the borough records and other original documents, by Mr. Adolphus Ballard, the town clerk, with a chapter on Blenheim Palace. There will be numerous illustrations, including the corporation chest of the fourteenth century, the corporation seal (1461), and the borough mace (1600).

MR. ELLIOT STOCK will publish immediately a volume entitled *Industrial Day Dreams: Studies in Ethics and Economics*, by Mr. Samuel E. Keeble.

MESSRS. HUTCHINSON & Co. announce the following novels, each in one volume: *Roger Vanbrugh's Wife*, by Miss Adeline Sergeant; *The Trespass of Two*, by Mr. Frederic Breton, of which the scene (as in the case of a former novel by the same author) is laid in the Western Highlands; and *In a Silent World*, the heroine of which is a deaf and dumb girl.

MR. FRANK MURRAY, of Derby, announces a new volume of poems by Mr. John Gambril

Nicholson, to be entitled *A Chaplet of Southernwood*. The same publisher invites subscriptions to Kirkland's Glossary of Derbyshire Words and Phrases, to be issued monthly as a supplement to *Notts. and Derbyshire Notes and Queries*.

MISS MATHILDE BLIND's recent volume of verse, *Birds of Passage*, has already passed into a second edition.

ON Tuesday next, Prof. Charles Stewart, Fullerton professor of physiology, will begin a course of eleven lectures at the Royal Institution, on "The External Covering of Plants and Animals; its Structure and Functions"; on Thursday next, Mr. Philip H. Wicksteed will deliver the first of a course of four lectures on "Dante"; and on Saturday, Dr. A. Donaldson Smith will deliver a lecture entitled "To the North of Lake Rudolf and among the Gallas."

AT a meeting of the Society of Arts, to be held on Wednesday next, with Lord Reay in the chair, Prof. Silvanus P. Thompson will read a paper on "The Making of a Great University for London."

MESSRS. SOTHERBY will be selling next week several libraries of minor importance. Among them is the collection of the late Vicar of Capel, near Dorking (the Rev. T. R. O'Flaherty), who seems to have been specially interested in the history and divinity of the seventeenth century. He possessed a number of the works of Donne, including a MS. of his poems dated thirteen years prior to the first collected edition, and a copy of his sermons that had been presented by Izaak Walton to his aunt. Among the other collections we notice the second and fourth folios of Shakespeare, Shakespeare's *Poems* (1640), the first edition of *Paradise Lost* with the first title-page, the *Description de l'Egypte*, and a MS. Glagolitic liturgy of the fifteenth century.

ACCORDING to the *Publishers' Circular*, the total number of new books and new editions issued during last year was 6516, thus showing that the increase which began in 1892 still continues. For the first time, novels and juvenile works are brought together under one heading, the number of these being 1891, or nearly 29 per cent. of the total. There are, of course, the usual variations in the other classes; medicine having largely increased, and law having still more largely decreased. Poetry shows the respectable figure of 231, as compared with only 60 nine years ago. On the other hand, the fall in theology would seem to be permanent: 570, compared with 967 fifteen years ago.

MESSRS. GEORGE PHILIP & SON have sent us a special map of British Guiana, to illustrate the boundary dispute with Venezuela—a purpose which it serves admirably. It is on a large scale, with the rivers, mountains, and gold-fields plainly marked. It also shows by colours the several frontiers that have been claimed at different times, including the two Schomburgk lines. It is commonly said that the extreme limit of the Venezuelan claim extends to the Essequibo river. But it is here marked as stopping short, along the coast, at the Pomerun river and Cape Nassau, thus precisely agreeing with the old map in Stedman's *Surinam* (1796), to which attention was recently directed in the ACADEMY. Two further points are also worthy of mention. First, that that portion of the Essequibo watershed which the British Government has practically abandoned as being outside the more advanced Schomburgk line is dotted with Spanish names; and second, that in the south—or rather the south-east—the British claim distinctly crosses the mountains into the watershed of the Amazon, and is consequently disputed by Brazil.

## ORIGINAL VERSE.

TO WILLIAM WATSON.

WHAT though Time passes, and the ages roll  
For ever sea-like round about the pole  
Of Time; the centuries with sandalled feet  
Troop onwards; and thou hear'st not the beat  
Of their all-silent steps! Why question now,  
If thou remember'st the why or how  
Of that great fight wherein thou play'st thy part  
With kingly courage and undaunted heart?  
Should'st thou perchance forget, yet we are "sure  
Who lost or won at Agincourt."  
O poet, who thus sings in mighty strain  
The deeds of those who live through thee again,  
Be sure of this, the monarch who lies low,  
The "vainly great of Fontevraud,"  
Could he but hearken as we hark to thee,  
He would be half contented still to be,  
Not Richard, he who bore the pain and loss,  
Not he who grandly fail'd to plant the cross  
Upon the Holy City's sacred height;  
But he, the king who shed a glorious light  
Around him; and thou, poet true, hast caught  
Its dim and far off flicker, and hast taught  
The listening throng that yet the light still glows.  
Yes, we can hear the echo of the blows  
That fell at Ascalon; and thus through thee  
The grand sad drama once again we see.

Seven hundred years have passed; the crescent  
waves,  
Symbol of Turkish power, above the graves  
Of those who strove the Moslem rule to tame.  
And we stand idly by, nor feel the shame  
That those rude warriors felt. At least they died,  
Fighting with mad devotion, side by side,  
In vain endeavour to uprear the Cross.  
They won a deathless glory—shame and loss  
Remain for us; they did their best to save  
From impious hands their Lord and Master's grave.  
The silver crescent, lifted to the sky,  
The Crucified, the Christ, doth yet deny.

FLORENCE PEACOCK.

## MAGAZINES AND REVIEWS.

THE *Expositor* for January contains two striking little sermons. One, by the late Dr. Dale, bears the title "The Tower of Babel." So far as its Biblical basis goes, it hardly deserves the honour of print, and shows how little has yet been done in spreading correct knowledge on the contents of the Book of Genesis, and how few preachers know where to go for sound information on the subject. The other, by Dr. Denuy, whose American lectures on theology are a sign of the revival which is passing over orthodoxy, is called "Caesar and God," and leads up to a conclusion, which is rather political than theological, on the subject of "national churches." The Dean of Canterbury is on safe ground when he defends the methods and main results of the "higher criticism" against what he believes to be the view of Prof. Sayce. To be complete, it would be necessary to point out the kernel of truth which all thorough scholars would admit in some of the criticisms of Prof. Sayce, so far as they relate to the narrower type (now rapidly becoming extinct) of Old Testament specialists, and to urge the importance of making English Assyriology much more philologically exact and critical. Prof. Ramsay contributes a slight but interesting sketch of Basil of Caesarea, based upon the recent translation of that great man's letters. Dr. Redpath gives a retrospect of earlier concordances to the Greek Old Testament; and Prof. Cheyne examines and accepts an emendation of the text of a passage in a prophecy of Balaam, which D. H. Müller considers to refer to the almost forgotten kingdom of Shama'al in North-West Syria, now better known to us through the discoveries at Senjirli. Nor must we forget a specimen of expository preaching of a more important kind than that represented in the



two little sermons already referred to—Dr. Bruce's paper on "Jesus as mirrored in the First Gospel."

THE *Theologisch Tijdschrift* for January presents us with a plea for a wider study of theology, not excluding its more speculative branches, by J. G. Bockenhoogen. Dr. Klap continues his monograph on Agobard of Lyons. Dr. Hoodemaker's renewed attack on Old Testament criticism is considered by a competent critical scholar, Dr. J. J. Matthes. Gunkel's "Schöpfung und Chaos" and Bleeker's book on Jeremiah's prophecies against the nations are reviewed by Prof. Koster. Among the shorter notices is one on Montefiore's "Notes on the Religious Value of the Fourth Gospel," in the *Jewish Quarterly Review*, by Prof. H. Oort.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- FLORIAN, *Fables choisies de, illustrées par des Artistes japonais*. Paris: Flammarion. 14 fr.  
HIRSCH, M. *Die Entwicklung der Arbeiterbewegungen in Grossbritannien u. Deutschland*. Berlin: Bahr. 1 M. 50.  
MARCHEL, Edm. *La Sculpture et les Chats-d'œuvre de l'orfèvrerie belges*. Paris: Lebeque. 25 fr.  
RIEHL, B. *Studien zur Geschichte der bayerischen Malerei d. 15. Jahrh.* München: Franz. 4 M.  
SCHRIFFT des Vereins f. Sozialpolitik. 66. Bd. Leipzig: Duncker & Humblot. 12 M.  
VACHON, MARIE. *Pavie de Chavannes*. Paris: Lohure. 40 fr.

#### HISTORY, LAW, ETC.

- BAHRFELD, E. *Das Münzwesen der Mark Brandenburg*. 2. Bd. Berlin: Kuhl. 36 M.  
GRUPP, G. *Oettingische Regesten*. 1. Hft. 1140-1270. Nördlingen: Reischle. 1 M. 50.  
HAMER, A. *Das particulare braunschweigische Privatrecht*. Braunschweig: Vieweg. 11 M.  
MEIER, W. *Compositionen u. Successionsverhandlungen unter Kaiser Maximilian während der J. 1615-1618*. Bonn: Cohen. 2 M.  
MITTEILUNGEN aus dem Stadtarchiv v. Köln. 26. Hft. Köln: Du Mont-Schönborg. 4 M. 40.  
MONUMENTA Germaniae historica. Neue Quart.-Ausgabe. 1. 2. Deutsche Chroniken u. andere Geschichtsbücher d. Mittelalters. Hannover: Bahn. 5 M.  
REICKE, E. *Geschichte der Reichstadt Nürnberg von dem ersten urkundlichen Nachweis ihres Bestehens bis zu ihrem Übergang an das Königr. Bayern (1806)*. Nürnberg: Raw. 10 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- EBENFELDER, M. *Kabbalistische Studien I. Die Entwicklung der Emanationslehre in der Kabbala d. 13. Jahrh.* Frankfurt-a.-M.: Knappmann. 1 M. 50.  
FRITZ, A. *Frühe der Gaskohle u. der Kalksteine der Permformation Böhmens*. III. Bd. 4. Hft. Paläontologische. II. Prag: Rivaac. 32 M.  
SCHWIDT, A. *Beobachtungen über das Vorkommen v. Gesteinen u. Mineralien in der Centralgruppe d. Fichtelgebirges*. Nürnberg: Raw. 2 M.  
WENDLAND, P., u. O. KRA. *Beiträge zur Geschichte der griechischen Philosophie u. Religion*. Berlin: Reimer. 2 M.

#### PHILOLOGY, ETC.

- BRITZINGER zur historischen Syntax der griechischen Sprache. 13. Hft. Würzburg: Stuber. 6 M.  
DALIA TORRE, K. W. v. *Die volksthümlichen Pflanzennamen in Tirol u. Vorarlberg*. Innsbruck: Edlinger. 1 M.  
GOTAMO BUDDHA's Reden aus der mittleren Sammlg. Majhimanikayo d. Pali-Kanons. Uebers. v. K. E. Neumann. 1. Lfg. Leipzig: Friedrich. 6 M.

### CORRESPONDENCE.

#### THE CASTELL DWYRAN STONE.

Jesus College, Oxford: Dec. 30, 1895.

Some time ago you published one or two letters concerning the bilingual stone now at Gwarmacwydd, in the parish of Llanfallteg, Carmarthenshire. There is good evidence that the stone comes from the churchyard of Castell Dwyran, in the same neighbourhood; so I prefer calling it the Castell Dwyran Stone. A pretty full account of the stone from Mr. E. Laws, of Tenby, and the present writer appeared in due time in the pages of the October number of the *Archaeologia Cambrensis*. The Latin reads:

MEMORIA  
VOTEPORIGIS  
PROTICTORIS;

and the Ogam gives simply *Votecorigas*—the Goidelic form of the genitive, which appears as

*Voteporigis* in the Latin. In my remarks on these words I ventured to suggest that the *g* or *ig* represents the semi-vowel *i*: that is to say, I thought that *Voteporigis* and *Votecorigas* were to be sounded approximately *Voteporijis* and *Votecorias*. I explained briefly why I did not regard these names as compounds involving the word *rix*, "king"—I may say that I am not yet convinced they do.

I went further, and suggested that this was no other than the tombstone of Gildas's Vortiporius, king of the Demetae in his time. I admitted that the *r* in the first syllable of the latter name reappeared in Welsh forms; but I suggested that its presence was due to the influence of the false analogy of some such name as that of *Vortigern*, which is made up of *Vor-tigern*, not *Vorti-gern*.

As to my identifying the stone with Gildas's contemporary, I am free to confess that I am greatly shaken by the adverse opinion of more competent men. One of these, Prof. Mommsen, has written me a letter, which I have his permission to publish in the *ACADEMY*. It was dated November 26, and I give it at length, except that the last paragraph, being of no interest to anyone besides my own family, has been omitted. I feel sure that I need not apologise, except for having delayed so long before sending it to you:

"I have to thank you for your memoir upon the tombstone at Llanfallteg, about which you want my opinion.

"The identity of this *Voteporigis* (the genitive in *rigis* requires this form necessarily) with Gildas's *Vortepori*, in the vocative, seems to me extremely doubtful. The nominative of this latter name is uncertain: if it has not been altered, the Latin requires *Vorteporius*; but it may have been originally *Vortiporius* (as *stupidus* follows), which is only orthographically different from *Vortiporia*. But I see no cogent reason for slaying the *r*, preserved, too, in the Welsh tradition (Zimmer's *Nennius*, p. 88); it is not very wonderful to find in the same country and at the same time a Mr. Porter and a Mr. Potter. But the general reader certainly will rush to the identification, and so let him have his way.

"Regarding the *protector*, I can only refer you to my memoir about the *protectores* in the *Ephemeris Epigraphica* (vol. v., p. 121 n.), and to my preface to Gildas (*Chronica Minora*, vol. III., p. 8). In the first tract you will find that this military dignity—in the same way as now a small prince may be named a colonel in the German army—was conferred in the declining epoch of Rome on barbarian noblemen and princes. An inscription from Reken names one *Harulfus protector domesticus Aluis Frankaldi regalis gentis Burgundionum*. This may have been a brother in arms to your Welsh nobleman. The charge was not hereditary, no more than our colonelship.

"The chief importance of the monument consists in finding the sepulchral stone of a Roman officer with an inscription half Latin, half Celtic. Unhappily the date remains uncertain, but still it probably belongs to an epoch when the Romans had already left Britain. But that part of Britain which was not occupied by the Saxons continued Roman, though in *partibus*, for ages and ages. I can only repeat what I said in my preface: '*partes eas [those mentioned by Gildas], quas regibus obediunt, non impedit quominus auctoritas visis sint comprehendi imperio Romano.*' This would receive a splendid confirmation if one of these *reguli* could be found to have put on his tombstone his title as a Roman officer sent to him by the Byzantine Emperor. In any case, *Voteporigis* goes far to prove that the relations continued long after Honorius.

"The Latin inscription, judging from the form of the characters, could belong to the fifth century. Is it possible to date the Ogam inscription with any probability?"

I am sorry to say that the Ogam does not enable one to fix the date. The rest of the letter requires no comment from me, as it speaks for itself most suggestively.

JOHN RHYS.

#### ECCLÉSIASTES AND ARISTOTLE.

London: Jan. 1, 1896.

Though the proofs of Greek influence on Ecclesiastes which I was able to adduce some twenty years ago in my commentary on the Book were, I venture to think, tolerably cogent, yet, in the new edition for which I am now making preparation, I am anxious to include such further evidence as may be accessible. I have lately met with indications so obvious that I scarcely know how it was that I previously omitted to take them into account. The Authorised Version translates the third verse of the second chapter thus:

"I sought in mine heart to give myself unto wine, yet acquainting mine heart with wisdom; and to lay hold on folly, till I might see what [was] that good for the sons of men, which they should do under the heaven all the days of their life."

I wish particularly to direct attention to the concluding words, "what [was] that good for the sons of men which they should do under the heaven all the days of their life." It is scarcely necessary to say that the chief subject in the Nicomachean Ethics is the supreme good for man, *τὸ ἀρετῶν ἀγαθόν*. Of this "good" it is said, in Book I., chap. vii., *τὸ ἀρετῶν ἀγαθόν ψυχῆς ἐνέργεια γίνεσθαι κατ' ἀρετὴν*, with the addition *ἐν βίῃ τελείῃ*; for, says Aristotle, as neither one swallow nor one day makes a spring, so neither one day nor a short time can entitle a man to be called blessed and happy. The reader perceives at once that "good for the sons of men" might stand for a translation of *ἀρετῶν ἀγαθόν*. Next, *ἐνέργεια* answers to "which they should do," the "good" in question being spoken of elsewhere as "a practical good," and, in fact, *τὸ πάντων ἀρετῶν τῶν πρακτῶν ἀγαθόν* (I. iv.). To "all the days of their life" obviously corresponds *ἐν βίῃ τελείῃ*. The Hebrew might be rendered more literally "throughout the number of the days of their life," but this is not of much consequence. With respect to *ψυχῆς* there should be taken into account what is said of the "heart" in the verse quoted and in the context, though the meaning is not precisely identical. In ver. 24, which is concerned essentially with the same matter, we have "soul" (נֶפֶשׁ). There remains *κατ' ἀρετὴν*, which is omitted. But accurately to render this expression in Hebrew would have been difficult or impracticable.

The close relation of the passage in Ecclesiastes with Aristotle scarcely admits of question. There is no need for asserting that the author of Ecclesiastes had before him a MS. of the First Book of the Ethics, or some other document of the Peripatetic school. Oral communication may have sufficed.

Some difficulty has been felt with regard to *אֵין זֶה טוֹב*, "what was that good," or better perhaps, "what is this good." The difficulty disappears when "this" is looked upon as referring back to the researches of previous philosophers concerning "the good." The rendering "*where* is this good," though apparently approved by Gesenius, seems less suitable to the kind of good sought for.

It is somewhat surprising that the relation of Aristotle to Ecclesiastes in the passage which I have quoted should not have been seen—if, indeed, it has not been seen—by any previous interpreter. Grotius did not detect it, though he regarded Ecclesiastes as a discussion *περὶ τῆς εὐδαιμονίας*, conducted, moreover, in a manner resembling that of Aristotle. But Grotius, though he rejected the Solomonic authorship, and assigned the book to an age later than that of Solomon, failed to perceive its true historical position.

There are at least two other places in Ecclesiastes where Aristotelian influence may be with probability discerned, a probability greatly increased by the evidence just adduced. The first of these places is Eccl. vii. 27, where

Kohaleth speaks of endeavouring, by the consideration of facts or persons "one by one," to discover the "thought" or "plan" which they embodied. Here we may trace the Aristotelian inductive method ἀπὸ τῶν καθέκαστα εἰς τὸ καθόλου. The other passage is xii. 13, which gives the general conclusion of the Book. I translated the first part of this verse, "The conclusion of the discourse, the universal law, let us hear." "The universal law" represents the Hebrew כָּלל (literally "the all"), which is perhaps as close a rendering of τὸ καθόλου as the language would allow. In my note on the passage I said, "There is here, it seems to me, a pretty certain trace of the influence of the Greek philosophy, and especially of that Aristotelian inductive method which aims at proceeding from Particulars to a Universal, τὸ καθόλου." The argument was strengthened by a comparison of the common formula of the Mishnah וְזוֹ הִיא הַגְּמָרָה "this is the general law."

It appears impossible to assert definitely that Aristotelian doctrine was the form in which Greek philosophy first exerted an influence on Judaism, though this seems not unlikely. In relation, however, to this question and to the indications in Ecclesiastes, we should not wholly disregard what is said in Josephus (*Contr. Ap. i. 22*), of personal relations between a learned Jew and Aristotle himself, while the philosopher was in Asia Minor. As to the Jewish Peripatetic philosopher, Aristobulus, and his work on the allegorical interpretation of the Mosaic Law, it may be sufficient to say that he is probably to be placed some time after the date of Ecclesiastes.

THOMAS TYLER.

A LETTER OF WILLIAM PENN TO THE FIRST DUKE OF ORMONDE.

Oxford: Jan. 4, 1896.

I cannot find that this letter from Penn to the Duke of Ormonde, dated Philadelphia, January 9, 1682, has yet been printed. It has been transcribed from the Carte Papers in the Bodleian Library (vol. xl., ff. 212 *sqq.*); and illustrates Penn's courage and independence during the last reactionary years of the reign of Charles the Second.

C. E. DOBLE.

"[F. 212.] MY NOBLE AND OLD FRIEND,

"Permit me! at this great distance the best way that is left me to Congratulate thy quiet and happy Regiment in Ireland,<sup>1</sup> and to salute thee with that sincere affection and respect, which former obligations have raised in me and made indelible by time or distance.

"The singular intimacies it pleas'd thee to allow me (above the men of my Rank) in the Court of Ireland, are remembered with adequate reëntments for I love gratitude, tho' I vainly lament my inability to show it; but it is some comfort that great men are borne to do good and that they have their reward in the good they do, or it would undo small folks to be the object of their favour. [f. 212<sup>b</sup>] But if it be below great men to be kind for recompence and marchandize their Powr, it is equally below all sensible Mindes to neglect to yield their best acknowledgements, and therefore Great Friend, suffer mine to waite upon thee tho in homely sort, which I have Confidence to hope

will be taken in good part, when measur'd and vallu'd by the Respect and integrity of the heart that sends them. This said, I wish thee length of Days, health and true felicity, begging, by the old freedom and freindship that I have had with thee that thy Moderation may be known to all men in all things, because God, our Judge, is at the door, who will have the final Inspection of all our actions at that great and general Assizes of the world where nothing can be dissembled or escaped that we have done. This is a lesson that affects all, but [most] of all Magistrates and of those Supream, who have not only their own, but the peoples sins to answer for, if by example and punishment they labour not [to] teach virtue and deter the People from impiety and the reason is plaine, for Justice [f. 213] and Sobriety are the end of Government and the reason of that extraordinary pow'r not to vex men for their beleifs and modest practise of that faith with respect to the other world, into which Province and Sovereignty temporal Pow'r reaches not, from its very nature and end honeste vivere alterum non laedere, et jus suum cuique tribuere, (Pardon my extent) are the Magistrates mark. To take care of the worship of god was a peculer commission to the Jewish Potentates, whose entire modell in every ceramoneous part thereof, came from god, and which stood in external Rites for the most part, but the Religion and Kingdom of Christ are not of this world more mentall inward and spirituall; neither at the Mountane nor at Jerusalem, the Rites of neither place, but sales our blessed Savour, in spirit and in truth, with as little shew and pomp as may be, this is the worship Christian, not calculated to our senses, but our soules. This comes from heaven, overcomes and prevales by conviction, no fire from heaven to make conforme, much less from the earth. Christ Jesus to whom all pow'r is given, is Sufficient for that part. [f. 213<sup>b</sup>] As to him only it is appointed of the iather, but lett vice be punisht, Corporall Ills have Corporall Sufferings and Corrections, that the Magistrate may be a terror to evil doers, not mistaken beleivers about t'other world, Much less peaceable livers and worshipers. Of all that falls under thy administration, in the love of god and the sincere affection of a friend, lett me prevale with thee to avoide troubling Conscientious and quiet living dissenters; they are best for the Country and not the worst for the church, Since if Religion be at heart in our Great churchmen, they will love the example of such vertue, and make it a Spurr to mend the pace of those that they conceive of sounder principles in their own communion, for my part I frankly declare, that I cannot think that god will damn any man for the errors of his Judgement, and god forbid that we should think that all or the most part of the world err willingly in understanding; and if both be allow'd, the Conclusion is Short, that there are but two Churches in the world, and they contain all the good and bad people in it; of which Christ and Satan are the [f. 214] heads. So that damnation and Salvation goe not by names but natures and qualifications, according to the unquestionable doctrine of St. Peter and St. Paul, that god is no respecter of Persons, but thos that in all nations feare him and work righteousness shall be accepted, that men must reap what they sow, and his servants people are whom they obey; thus Christ overthrow the Jews great pretentions to Abraham, Moses, the Prophets, Law, Temple and Rites; if you commit Sin you are the Servants of Sin. Slighting their conceits of heirship and Sonship by Succession and peculiar traditions, a snare too powerful upon a great part of the world. Lett then the tares grow with the wheat, errors in Judgement remain till remov'd by the pow'r of light and conviction, a Religion without it is inhumane, Since reason only makes humanity; should men Supercede that to be conformists that essentially makes them better then beasts, to witt understanding; to Conclude men by authority is Coercive, to conclude by Conviction is manly and Christian. Lett it not, Noble Friend, be uneasy to thee [f. 214<sup>b</sup>] that I am thus long and perticular, tis a troublesome time in those parts of the world and good and peaceable men may suffer by the follies of other Pretenders. We hear of a Presbyterian Plott<sup>2</sup>, and the severity that is exercised

against our freinds in divers parts on that occasion, tho to the Astonishment of our prosecutors there be none of them found in the list. 'Tis what I ever told both the King and Duke, and that at parting; if god should suffer men to be so farr infatuated as to raise commotions in the Kingdom, he would never find any of that party among them, at least of note or Credit, the Lord Hyde was by, now Earl of Rochester<sup>3</sup>, their designe being no more but to enjoy their Conscience and follow their vocations peaceably, that the labour of the week may not be the price of their Sabbath, I mean worship, and that I beleived he would live to be convinced that we never carried that matter higher; lett others answer for themselves, this makes me press the more upon thee in favour of our friends, in [f. 215] Ireland, because upon their address to the King (in which they pleaded their innocency and declared their abhorrance of plots and prayed) to be releived in their sufferings, the King gave them thanks and Said he beleived them, and promised to take care to redress them.

"I plead against my interest, for the severitys of those parts encrease the plantation and improvement of these. But I am for the Just and mercifull thing, whoever gets or loses by itt, as ought all men of truth, honour and Conscience to be, which said, give me leave to say something of these parts.

"I thank god I am safely arrived in the province that the providence of god and Bounty of the King hath made myne<sup>4</sup>, and which the credit, prudence and industry of the people concerned with me must render Considerable. I was received by the ancient Inhabitants with much kindness and respect and the rest brought it with them; there may be about four [f. 215<sup>b</sup>] thousand soules in all, I speak, I think, within compass; we expect an increase from France, Holland and Germany, as well as our Native Country.

"The land is Generally good, well water'd and not so thick of wood as imagin'd; there are also many open places that have been old indian fields, the trees that grow here are the Mulberry, white and red, walnut, black, gray and Hickery, Poplar, Cedar, Cypress, cheanut, Ash, Sassafrax, Gum, pine, Spruce, oake, black, white, red, Spanish cheanut and Swamp, which has a leave like a willow, and is most lasting. The food the woods yield is your Elks, Deer, Racoons, Beaver, Rabbets, Turkeys, Pheasants, heath-birds, Pidgeons and Patredges, innumerable; we need no setting dogs to ketch, they run by droves into the house in cold weather. Our Rivers have also plenty of excellent fish and water fowl, as Sturgeon, Rock, Shad, Herring, Cadfish or flatt heads, Sheeps heads, Roach and Perch and trout in inland Streames; of fowle, the Swan, white, gray and black goose, and brands, [f. 216] the best duck and teal I ever ate, and the Snipe and the Ourlue with the Snow-bird are also excellent.

"The Aire is sweet and cleare which makes a serene and steady sky, as in the more southern parts of France. Our summers and winters are commonly once in three years in extremes; but the winters Seldom last above ten weeks and rarely begin till the latter end of December; the days are above two hours longer and the Sun much hotter here then with you, which makes some recompense for the sharpe nights of the winter season, as well as the woods that make cheap and great fires. We have of graine, wheat, Maize, Rye, Barly, oates, severall excellent sorts of beans and pease, pumkens, water and mus mallons, all englesh roots and Garden stuff, good fruit and excellent Sider, the Peach we have in divers kinds and very good and in great

<sup>1</sup> Laurence Hyde, second son of the first Earl of Clarendon, was created Viscount Hyde of Kenilworth April 23, 1681, and Earl of Rochester November 29, 1682. A letter from Penn to him, dated February 5, 1682, is printed in Janney's *Life of Penn*, p. 226; it accompanied a present of "beavers and otters for hats and muff;" for the King, Duke of York, and Rochester.

<sup>2</sup> Penn landed at Newcastle on the Delaware on or about October 27, 1682 (Janney, p. 205). With the remainder of this letter should be compared the full report to the Free Society of Traders of Pennsylvania, printed by Janney, p. 238 *sqq.*, and Clarkson, p. 137 *sqq.*, dated August 16, 1683.

<sup>3</sup> The Rye House Plot.

<sup>1</sup> James, first Duke of Ormonde, was lord-lieutenant of Ireland for the second time 1677-1684. Details of his former relations to Penn, in 1666-7, are given in the Lives of Penn (Clarkson, ed. 1849, pp. 7 *sqq.*; Dixon, ed. 1856, p. 68; Janney, ed. 1882, p. 64) Penn's affection for the first Duke was continued to his grandson, the second Duke of Ormonde. Concerning the latter, Swift wrote to Stella, Jan. 15, 1712: "I was very deep with the Duke of Ormonde to-day at the Cockpit. . . . My friend Penn came there, Will Penn the Quaker, at the head of his brethren, to thank the Duke for his kindness to their people in Ireland. To see a dozen scoundrels with their hats on, and the Duke complimenting with his off, was a good sight enough."



abundance. The Vine (of several sorts and the signe with us of rich land) is very fruitfull, and tho not so sweet as some I have eaten in Europe, yet it makes a good wine, and the worst, good vinegar. [f. 216<sup>b</sup>] I have observed three sorts, the Great grape that has green, red and black, all ripe on the same tree, the muskedell and black little grape which is the best, and may be improv'd to an excellent wine. These are spontaneous. Of Cattle, we have the horse, not very handsome, but good. Cow Cattle and hogs in much plenty, and sheep encrease apace.

"Our town of Philadelphia is seated between two navigable rivers, having from 4 to 10 fathom water, about 150 houses up in one year and 400 Country settlements, thus do we labour to render ourselves an industrious Colony, to the honour and benefit of the Crown as well as our own comfort and advantage, and lett them not be seperated, say I.

"Pardon this history and the imperfect dress it shows things in. I thought better offend by being troublesome a little then by neglect of duty. The first ship that goes for Ireland shall carry a small present of the Country's growth as a Token of my [f. 217] Respect, which I assure myself will not be disagreeable for the value when tis considered as the all of testimony that is left me leave to express myself by, who in all places and Conditions shall, with zeal and pleasure, study to approve myselfe,

"Philadelphia  
"9<sup>th</sup> 11<sup>mo</sup> Jan<sup>r</sup> 1683.

"My Noble Freind,

"Thy affectionate and faithful freind to serve thee in what I can.

"WM. PENN.

"I do perticularly presume to recommend the case of John Burneyat<sup>\*</sup> and Company, for whos inoffensive behaviour I can pass my word to King and Government; he is of that Olty. Vale.

"[Endorsement.] Mr. Pen From Pensilvania."

#### THE SIN-EATER IN WALES.

Highgarth, Gloucester: Jan. 6, 1896.

I will not venture to emulate Mr. Owen by asserting that he has committed blunders; but I would point out: (1) That I read no paper before the British Association—as my letter in the ACADEMY of November 9 shows, I simply spoke in the course of a discussion on cannibalism; (2) that I have not attempted to prove that the custom of Sin-eating is Celtic, but that there was a custom of the kind in Wales; and (3) that I have not attempted to prove, either in what I said at the British Association or in my letters to the *Times* and the ACADEMY, that the Welsh funeral custom of the *Diodles* "is a mutilated survival of a cannibalistic savage rite formerly practised by the Celts, the central feature of which was eating the corpse." My paper in *Folklore*, published more than three and a half years ago, indeed gave an outline of an argument to this effect, which I have since much amplified and strengthened in the book referred to in the last of my three previous letters to the ACADEMY. My letters to the *Times* and the ACADEMY were merely directed to answering the arguments of Mr. N. W. Thomas and Canon Silvan Evans, to the effect that Sin-eating had never been practised in Wales; and I submit that Mr. Owen has not seriously attempted to controvert my position.

\* There is a life of the well-known Quaker, John Burneyat, in the *Dictionary of National Biography*, vii., p. 420 *sq.*, where it is stated that in 1683 "the Irish authorities became troubled by the rapid increase of Quakerism, . . . and Burneyat, who was the most active disseminator of the creed, was arrested at a meeting and sent to prison, though no formal charge seems to have been brought against him. After two months he was unconditionally released by order of the Earl of Arran." Lord Arran, too, was an old friend of Penn (Dixon, p. 60).

I have forgotten what I admitted in a private letter to Mr. Owen three months ago; but the context of his letter in the ACADEMY of December 7 appears to show that it had reference to the absence of the word "Sin-eater" in Welsh. Now, as this was one of the very arguments of Canon Silvan Evans which I was endeavouring to meet, it is manifest that I did not commit the blunder Mr. Owen alleges of withholding that evidence.

He is to be congratulated on his capacity for talking round a subject. I shall not follow him in his interesting but discursive remarks, but shall content myself with observations on one or two points. He complains that I have absolutely ignored Christian rites. Quite so; I was not dealing with the origin, but merely with the fact. When, however, he has mastered in its fuller shape my argument, as to the origin and meaning of the ceremony of Sin-eating, and is prepared to produce in detail the evidence that the Welsh and other customs are part of any Christian ritual, I shall be happy to discuss the question with him at the proper time and place. Meanwhile, I should like to draw his attention to the fact that the customs described by Robert Jones, by Aubrey, and by Pennant, are not apparently connected with any ecclesiastical ritual or Christian doctrine. It is true that they are described in Welsh books written under the influence of the Methodist Revival as relics of Popery. But Robert Jones and his compeers were not scientific students of custom. They simply lumped together as Popish all old customs which they thought to savour of heathenism. Is Mr. Owen a belated follower of that school of thought? It may be conceded that some of the customs described in the *Drych* and elsewhere were relics of Roman Catholicism. Such is the practice mentioned by Robert Jones, which Mr. Owen censures me for omitting: namely, that of going to the grave on the first Sunday after the funeral, and saying the Paternoster. The reason why I broke off my quotation from the *Drych* was that the subject of the *Diodles* ended where I ended the quotation; and if Mr. Owen will look at the book again he will see that the custom of saying the Paternoster, which he quotes, was practised on a different day (the Sunday after the funeral), at a different place (the grave), and, in short, has nothing to do with the *Diodles*. So much for his charge of shearing off the ritual words.

The condition of Cwmaman, described in Mr. Owen's second letter, is just the condition in which I should expect to find such an institution as Sin-eating. I need not pursue his surmises as to how Mr. Moggridge obtained his information, nor any of his other controversial conjectures. I can tranquilly wait until he has something better to offer. The same remark applies to his various abstractions of argumentative astonishment. His one point of any importance is that Aubrey's friend, Ray, the naturalist, told him, in a letter which Mr. Owen quotes, that he was "a little too inclinable to credit strange relations." I am not aware whether we have Aubrey's letter to which this is a reply. From the context, however, we may gather that Ray was reproving Aubrey for attaching credit, not to reports of strange customs, but to prodigies of a different kind. Anybody who reads Aubrey's *Miscellanies* will see that the author was (like most of the men of his day) credulous of prodigies, apparitions, and portents; and it is to such as these that Ray, who was a student of nature, referred. But I have yet to learn that that is any reason for discrediting Aubrey when he relates things of a totally different character, wherein the miraculous is no element. In connexion with this, I am glad to find that Mr. Owen agrees with me in thinking that Aubrey actually witnessed the

ceremony at Beaumaris; so that there, at all events, his credulity is beside the question.

Before I close, it is right that I should say, with regard to the funeral at Market Drayton (or, rather, at Wollerton, near that town), that, by the kindness of Miss Hope, I have been in communication with her informant, who was present on the occasion, and with the minister. There has been some misapprehension about the incident, and it now seems certain that the wine and biscuits were not handed across the coffin, but only given to the bearers and others in the presence of the coffin; and that this is the custom in that part of Shropshire. The minister's words also would appear only to have had reference to the general custom of eating and drinking at funerals. But even if the Market Drayton incident and the observation of the minister be erased entirely, the evidence is still abundant for the existence of the practice of Sin-eating and kindred observances in Wales and the Marches during the last two hundred and fifty years.

E. SIDNEY HARTLAND.

#### ARCHBISHOP USSHER IN OXFORD.

Jesus College, Oxford: Jan. 7, 1896.

In the review of the *Life and Times of Archbishop Usher* in the last number of the ACADEMY, I find the following observation: "He resided in Oxford (at Christ Church)." I cannot tell what grounds there may be for this statement, but it is certain that the Archbishop during his stay in Oxford was a member of Jesus College. In a *Battel-book* for 1640 the name "Jacobus Armachanus" appears at the head of the list of Gentlemen or Fellow Commoners. It does not appear in the books for 1641 or 1642, and the books for the years immediately following are missing; but in the book for 1652 I find in the same position as in 1640 "I. Usserius Armachanus."

In my account of the college (Clark's *Colleges of Oxford*, 1893) I see that I have said: "In 1644 James Ussher, Archbishop of Armagh, was resident in and a member of the college." I do not now remember on what authority I made this statement, and we have not the *Battel-book* for 1644; but it is probable that Ussher resided for several periods between 1640 and 1652. It would be interesting to know whether he was ever on the books of Christ Church, or whether the supposition is due to the similarity between the titles "Jesus" College, "Christ" Church.

It would also be interesting to know why the Irish Archbishop came to the Welsh college. A Jesus man—Owen Wood—was Dean of Armagh at the beginning of the seventeenth century; but as he died some years before Ussher became Archbishop, no influence can be traced here. The Archbishop probably owed to his college connexion his acquaintance with the Stradlings of St. Donat's Castle, with whom he resided in South Wales. Anthony a Wood mentions Ussher among others as an occupant of rooms in the building added to Exeter College by Dr. John Prideaux; but the antiquary is probably referring to an early visit of Ussher before he was made Archbishop. This building was then situated on the north side of Exeter College, close to the old Ashmolean Museum, and was once popularly known as "Prideaux's Connection." It was afterwards pulled down and re-erected in the Turl, where it has acquired the name of "the Swiss Cottage." Perhaps some of your historical contributors can add to our information about Archbishop Ussher's residence in Oxford.

LLEWELYN THOMAS.

\* The *Connection between Sacred and Profane History*, however, was written by Dr. Humphrey Prideaux, Dean of Norwich, in the eighteenth century.

# A DOUBTFUL READING IN DANTE'S LETTER TO THE EMPEROR HENRY VII.

Dorsey Wood, Burnham, Bucks: Dec. 23, 1895.

At the close of his letter to the Emperor Henry VII, Dante apostrophizes him (according to the reading of the Oxford Dante, which is based upon that of Fraticelli) as "*proles alta Isai*" (i.e., exalted offspring of Jesse), and calls upon him to come and overthrow the modern Goliath (i.e., Philip the Fair), and deliver Israel (i.e., the oppressed Ghibellines) from the hands of the Philistines (i.e., the Neri). Reading *alta*, the epithet is somewhat pointless, though its defenders would doubtless justify it by a reference to the "*alto Arrigo*" of the *Divina Commedia* (Par. xvii. 82; xxx. 137). If, however, we read *altera* (which in MSS. might very easily be mistaken for *alta*), we get a much more appropriate expression and one more in Dante's manner. Elsewhere Dante speaks of Henry VII. as "*alius Moyseus*" (Epist. v. 1), of the rebellious Florentines as "*alteri Babylonii*" (Epist. vi. 2), and of Henry's son as "*alter Ascanius*" (Epist. vii. 5). It seems probable, therefore, that Dante wrote not "*proles alta Isai*" but "*proles altera Isai*" (i.e., a second David). Compare the similar expressions: "*nuovo Jason*" (Inf. xix. 85), "*nuovi Farisei*" (Inf. xxvii. 85), "*nuovo Pilato*" (Purg. xx. 91).

The only editor apparently who reads *altera* is Giuliani, who, as is usual with him, alters the received text without vouchsafing any comment or justification. In this instance, for a wonder, his emendation is not only an improvement, but is also unobjectionable on critical grounds.

PAGET TOYNBEE.

## A SENTENCE IN MILTON'S PROSE.

London: Jan. 2, 1896.

Mr. Hillier has been anticipated by Landor, who, in his magnificent defence of Milton against Lord Brougham, writes thus:

"Even in his arguments against prelacy, when he rises into poetry like the old prophets, and when his ardent words assume in their periphery the rounded form of verse, there is nothing stiff or constrained. I remember a glorious proof of this remark, which I believe I have quoted before, but no time is lost by reading it twice:

"... But when God commands to take the trumpet,  
And blow a dolorous or thrilling blast,  
It rests not with man's will what he shall say,  
Or what he shall conceal."

I venture to prefer this arrangement to Mr. Hillier's; though Landor, quoting from memory, makes the mistakes of "thrilling" for "a jarring," and "it rests not with" for "it lies not in."

LIONEL JOHNSON.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Jan. 12, 11.15 a.m. South Place Ethical Society: "Moral Responsibility in Literary Art," by Dr. Karl Lautscher.  
4 p.m. Sunday Lecture: "Pasteur and His Work," by Prof. Percy Frankland.  
4 p.m. South Place Institute: "Queensland," by Mr. Howard Haywood.  
MONDAY, Jan. 13, 5 p.m. London Institution: Traversa Lecture, "China and the Chinese," by Mr. Jesse Herbert.  
8 p.m. Royal Academy: "The Sixtine Chapel," II., by Prof. W. B. Richmond.  
8 p.m. Royal Institute of British Architects.  
8 p.m. Library Association: "Disadvantages of the Two-Ticket System to Public Library Readers," by Mr. A. Cotgrave.  
TUESDAY, Jan. 14, 3 p.m. Royal Institution: "The External Covering of Plants and Animals," I., by Prof. C. Stewart.  
4 p.m. Asiatic: "Muhuan's Account of Cochinchina, Calicut, and Aden in the Fifteenth Century," by Mr. George Phillips.  
8 p.m. Biblical Archaeology: Anniversary Meeting: "A Unique Hebrew Illuminated MS. of the Bible, of the Ninth or Tenth Century," by Dr. Gaster.

8 p.m. Civil Engineers: "The Sanitary Works of Buenos Ayres," by the Hon. R. C. Parsons.  
8 p.m. Colonial Institute: "The Scientific Exploration of Central Australia," by Mr. W. A. Horn.  
8 p.m. Society of Arts: "The Poster and its Artistic Possibilities," by Mr. Gleeson White.  
8 p.m. Toynbee Library Readers' Union: "Cowper," by Canon Benham.  
8.30 p.m. Zoological: "A Preliminary Revision and Synonymic Catalogue of the *Hesperidae* of Africa and the adjacent Islands, with Descriptions of some apparently New Species," by the Rev. W. J. Holland; "A Collection of Butterflies obtained by Mr. R. Crawshaw in Nyassa-land between January and April, 1895," by Dr. Arthur G. Butler; "A newly discovered Modification of the Iris in the Eyes of certain of the Ungulates adapted for assisting Vision," by Dr. G. Lindsay Johnson.

WEDNESDAY, Jan. 15, 7.45 p.m. Meteorological: Annual General Meeting: Report of Council and Election of Officers; Address by the President, Mr. E. Inwards, "Meteorological Observations."

8 p.m. Society of Arts: "The Making of a Great University for London," by Prof. Silvanus P. Thompson.  
8 p.m. Microscopical: Annual Meeting: Address by the President, Mr. A. D. Michael.

THURSDAY, Jan. 16, 3 p.m. Royal Institution: "Dante," I., by Mr. F. H. Wickerstedt.

4.30 p.m. Society of Arts: "The Shan Hills: their Peoples and Products," by Col. R. G. Woodthorpe.

6 p.m. London Institution: "Experiments with Incandescent Lamps," by Prof. Fleming.

8 p.m. Royal Academy: "The Sixtine Chapel," III., by Prof. W. B. Richmond.

8 p.m. Linnean: "The Fistulose Polymorphinæ and the Ramulinæ," by Prof. T. Rupert Jones and Mr. F. Chapman.

8 p.m. Chemical: "The Acetylene Theory of the Luminosity of Hydrocarbon Flames," by Prof. Vivian B. Lewis.

8 p.m. Electrical Engineers: Inaugural Address by the President, Dr. John Hopkinson; and Presentation of Prizes.

8.30 p.m. Antiquaries.

FRIDAY, Jan. 17, 8 p.m. Civil Engineers: Students' Meeting: "Iron Tunnels," by Mr. W. O. Litch, jun.

9 p.m. Royal Institution: "More about Argon," by Lord Rayleigh.

SATURDAY, Jan. 18, 8 p.m. Royal Institution: "To the North of Lake Rudolf and among the Gallas," by Dr. A. Donaldson Smith.

## SCIENCE.

*The Wild-Fowl and Sea-Fowl of Great Britain.*

By A Son of the Marshes. Edited by J. A. Owen. (Chapman & Hall.)

UNLESS a man live in the Fen-country, or by the seaside at certain favoured spots, he is not likely to see much of that miscellaneous arrangement of birds known until the last thirty years as the *Grallatores*. He may put up a snipe or woodcock when shooting, flush a mallard or teal by some lonely brook, and be acquainted, thanks to fly-fishing, with the common and green sandpipers. It is quite possible to see the heron on the watch for prey as the train sweeps by—for in many localities this fine bird has lost all fear of the roar and rush of the locomotive. But he who can visit a muddy foreshore when he will, where the tide recedes into a misty horizon and leaves sheets of water connected, it may be, by treacherous "cuts," sees at many seasons in the year hundreds, not to say thousands, of wholly different kinds of birds as he lies by some old ribs of a wreck and surveys the coast through his glass. The air is alive, too, at dusk, with the screams, the chatter, the whistlings, the many different calls of the shore and sea birds. Far out of shot a couple of that wary bird the curlew may stalk; while beyond, grey plover, purple sandpipers, dunlins on their way to breed on the Scotch moors, stints about to cross to Norway for the same purpose, sanderlings, and even dotterels, now a rare bird, on the eve of seeking the highest mountains in the Lake District to lay their three handsome eggs, flit and wheel. Golden plover, too, may be discerned, a few lapwings, gulls of several sorts, an oyster-

catcher or two, and, also well out of shot, a pair of that grand bird, the greater black-backed gull. There is room for a lifetime's study to understand the habits, the coming and going of these birds and their congeners. But it involves much fatigue and exposure, much leisure, and not a little peril at times. The tide has an ugly trick of surrounding observers of birds by running up the "cuts" above mentioned before they realise it. Snowstorms and darkness may overtake the wanderer on the muddy flats. Interesting as shore birds are, it is not every one who can make their acquaintance at home among the sand and breakers. The next best thing to be done is to trust the author of these sketches.

The "Son of the Marshes" seems to have enjoyed unrivalled facilities of familiarly knowing shore-birds. Brought up, it may be gathered, among the Kent marshes, and from earliest boyhood consorting with fowlers and shore-shooters, he has amassed much knowledge of these birds, which is very different from the zoological learning with which many must be content.

"From childhood," he says, "the whole of my own life, sixty years of it, has been passed in the open air, by the waters and in the woods, by day and by night. I mean by this, all my leisure time—plenty of it—trying to find out for my own pleasure and instruction, never for money profit, the ways and means of God's creatures in their own homes and haunts."

Besides the bird-life of the foreshore, he introduces his reader to what is often the next zone of country before grass and wheat fields, the fen proper. It is not a cheerful district on which he places them,

"the most treacherous parts of the flats, covered with splashes and pools, with a film on the surface of them, coloured with all the hues of the rainbow. The firm part where we stand is rank to smell and bad to stand on for any time. Reed beds are all over the place; low reeds, for the water and ooze combined will not bring them to the full height here. In the heat of the day the place steams; when the sun gets low heavy curtains of grey, thick mist will float about just the right height to let you breathe all the noxious vapours of that ague and fever-stricken district."

Small wonder that "ager mixture" (gin or brandy) was popular among the shore-dwellers, and that there was a great consumption of laudanum. Just so in the Fen districts of Lincolnshire to the present day dwellers among the reed-beds call weekly on market-day at the chemists in the neighbouring towns, put down their pence and take up the regular weekly quantity of opium, which experience shows is needed as a prophylactic. It is in such boggy thickets that the bitter must, if anywhere, be sought, the coot and the water-rail. That rare and beautiful bird, the bearded titmouse, haunts certain localities of this kind in Norfolk, where the reed-warbler delights to hang its nest in the reeds. These two birds, however, are outside the "Son of the Marshes" province in this book. All the other birds named, together with swans, ducks, divers, and geese, are pleasantly described, so as to gratify every lover of nature, whether an ornithologist or not. Technical distinctions are added to each chapter, which the reader

can skip if he chooses. Seeing that such water-loving birds as the avocet, the bittern, the white spoonbill, and the noble bustard are now practically extinct in Great Britain, it is well to have authentic memories of them put on record. Is the writer correct, by the way, in his statement that thirty miles south of Dorking there are old haunts of the last-named bird still visited by solitary members of the species? Any one who has tried to shoot a curlew will appreciate the coast saying, that a man who has killed seven curlews has killed enough for a lifetime. Yet the "Son of the Marshes" has known six shot at one discharge of a shoulder gun, and, what is more, retrieved by the gunner plunging into rough water for them. Most men will smile at his sly wonder as to when a woodcock is considered to be out of range. He ably defends the heron, too, when charged with slaughtering trout. But for this and many more scraps of practical natural history and folklore the reader must be referred to this excellent volume.

It is obvious to compare the "Son of the Marshes" with the late Richard Jefferies. Both possess an intense love of nature, and are quick to discern traits in bird and beast, and discover singular interest and beauty in the common sights and sounds of the country. But the "Son of the Marshes" is nothing if he be not picturesque. He places his readers in scenes and among birds in such a vivid manner that they can easily realise, and often reproduce, the spectacle for themselves. Jefferies, on the other hand, had a finer sense of particulars, and was not so careful with the general effect of his picture. When human interests are superadded, the "Son of the Marshes" is infinitely superior. His "coy-men," gunners, and bog-trotters are full of individuality and energy. Witness the narrow escape from drowning of "Shoemaker Splashy" in this volume, and the half sad, half taciturn lives of the inhabitants of this grey paradise for fowlers. The nearest approach to this in Jefferies is his pathetic account of Hodge's death in the workhouse. In short, the "Son of the Marshes" is the greater artist, Jefferies the more skilled observer, though he is closely run in this last book of his fellow-labourer among birds.

The illustrations of birds by Mr. Brian Hook are bold and telling, forming a distinct ornament to these delightful pages. Sea birds are of a more roving disposition than the ordinary migrants of the woods and gardens, and the author has evidently found it a labour of love to describe the

"varias pelagi volucres, et quae Asia circum Dulcibus in stagnis rimantur prata Caystri."

His pages are a well-marked contribution towards the better knowledge of these birds, and cannot but charm all who are fond of native wild fowl and their watery haunts.

M. G. WATKINS.

#### PHILOLOGICAL BOOKS.

*Vorgeschichte der Indoeuropäer.* By Rudolph von Ihering. (Leipzig: Breitkopf.) This elaborate account of the pre-historic Indo-Europeans and their culture was interrupted by the untimely death of the author, but it has

been admirably edited by Dr. Ehrenberg. It is full of suggestiveness and philosophical reflection, but whether it was worth publishing in its present condition is doubtful. As the editor not obscurely hints, a considerable number of the supposed facts on which it is based have been set aside by the advance of science. The Asiatic home of the primeval Aryan has passed into the limbo of discredited theories, and the second edition of Prof. O. Schrader's *Sprachvergleichung und Urgeschichte* (1890) has given the coup de grâce to that general view of early Indo-European life and culture which the book we are reviewing takes for granted. Moreover, as is remarked by the editor, Ihering's knowledge of early Teutonic law and custom (*Recht*) was very faulty. He has followed Zimmer in making the culture which is reflected in the Rig-Veda as characteristic of the primitive Aryan, whereas it was really on a much higher level than that of the Teutonic or Slavonic peoples at a later time. Equally erroneous is his belief in an early intercourse between the Babylonians and the Aryans of north-western India, though numerous conclusions and inferences are drawn from it. The arguments advanced on behalf of the belief have all been shown to be valueless. The most plausible of them was Zimmer's assertion that the Babylonian *mana* or "mina" was found in the Veda under the form of *mana*. *Mana*, however, does not possess the signification assigned to it; and the other Aryan words, like *athiras* or the hypothetical *gharata*, which have been compared with words of similar meaning in the Semitic languages, are really unrelated to the latter. In any case, even if it could be shown that some kind of intercourse may have existed in early times between the mouths of the Indus and the Persian Gulf, Ihering's argument would not be helped. Long before the Sanskrit-speaking Aryans entered India they had left the parent-stock, and consequently any intercourse they may have had with Babylonia subsequent to that event could have had no bearing on primitive Indo-European culture.

*L'état religieux de la Grèce et de l'Orient au Siècle d'Alexandre: Les Régions syro-babyloniennes et l'Éran.* By M. Robiou. (Paris: Klincksieck.) This is a valuable contribution to the history of religion in Western Asia in the age of Alexander. The first and smaller half of the work is occupied with a sketch of religion in Syria and Babylonia, in which the worship of Baal and Ashtoreth, and a belief in the cosmogonic systems of Sanchuniathon, or his Greek interpreter Philo Byblus, played an important part. Full use is made of the inscriptions of Nebuchadnezzar and the sarcophagus of Eshmunazar, as well as of the fragments of Berossos. The second half of the volume is especially valuable. In this the sacred books of Zoroastrianism, including the inscriptions of the Achaemenian kings, are examined with a view to tracing in them a consistent and rational history of the Avestan faith; and very sufficient reasons are given for rejecting Darmesteter's revolutionary doctrine of their late origin. It is shown that the Yeshu really mark a lower and degenerate form of Zoroastrian religion, due in great measure to foreign influence, but in strict accordance with classical testimony.

*Genesis and Semitic Tradition.* By John D. Davis. (David Nutt.) Prof. Davis is evidently not an Assyriologist, and his handling of the results published by Assyrian scholars is that of an amateur. He does not possess that knowledge of the texts which would have enabled him to distinguish between the certain and the uncertain, or to feel instinctively what is possible and what is not. Consequently, his

criticisms and conclusions have but little weight, and they are without the attraction even of an interesting style. The chapter on the Sabbath is a good illustration of his want of real grasp of his subject and sympathy with Oriental modes of thought. It is instructive to compare his work with Gunkel's *Schöpfung und Chaos* which has had the advantage of the assistance of so accomplished an Assyriologist as Dr. Zimmern.

#### CORRESPONDENCE.

##### "THE RESTORED PRONUNCIATION OF LATIN AND GREEK."

Liverpool: Dec. 23, 1895.

Attention was recently directed by the ACADEMY to a pamphlet bearing the above title, which has been issued by Profs. Arnold (Bangor) and Conway (Cardiff) with the unanimous assent of their colleagues, the classical professors in the Welsh University. A manifesto so supported compels attention upon practical grounds; and as criticism is specially invited, a few words of comment on the projected restorations are here offered.

Of the Latin restorations little need be said. They are the work of two accomplished Latinists, and naturally afford very little scope for objection. They go beyond the partially reformed pronunciation already adopted in many schools—chiefly in giving to *ae*, *oe*, *v*, the sounds of *ai* (in its Greek value), *oi*, and *u*. The values thus given to the two diphthongs are probably a little too archaic to be quite Ciceronian; but they are good teachable values, and their adoption will restore to Latin that scope of vocalic melody which it subsequently lost.

The rest of the pamphlet, however, is far from being of the same merit. It consists of a scheme of "restored" Greek pronunciation, together with phonetic explanations: and though it is refreshing to see "gallant little Wales" attacking and settling—after a fashion—a problem which might well engage the united learning of Oxford, Paris, and Berlin, it is greatly to be feared that one half of the "restored" pronunciations are exceedingly doubtful, and that the phonetic explanations contain many serious errors. Nevertheless, thanks are due to Profs. Arnold and Conway for having put forward, although with somewhat over-weening confidence, this scheme of restoration. Everyone admits that Greek pronunciation must some day be reformed; and there are others, doubtless, outside the Welsh University, who are quite ready to affirm that "we can in the main reproduce with certainty the sounds actually heard at Athens in the fifth century B.C." But the misfortune is that these cocksure authorities flatly contradict one another, while the highest authorities are not cocksure, and perhaps never will be. It was probably a mistake to commit to a sub-committee of two a task sufficient for the learning of ten, including experts in Hellenic, epigraphic, and phonetic studies; but, in a practical question of this kind, it is much to have a body of definite proposals put forward as a basis for discussion, and it may be that the Welsh University has thus done more for the reform of Greek pronunciation than could possibly have been done in any other way.

But there is also a tutorial side to this controversy. When the true sounds of ancient Greek shall all have been accurately determined, there will still remain the further question whether all that is thus discovered can profitably be taught. Prof. Blass, for example (whom the Welsh professors take as their chief guide), considers that the Greek long *o* (*ω*) was an open *o* (= Eng. *awe*), and that their short *o* was a close *o* (Eng. *oh*); and these pro-

nunciations are actually recommended among those here given. But these pronunciations are diametrically opposed to the native habitudes both of English and German students, their long *o* being always "close" and their short *o* "open." What, therefore, as a teacher, does Bliss himself say? "I am not of opinion, however, that we ought in practice to exercise ourselves or our pupils in this mode of pronunciation; there could not be a more mischievous waste of time." (Purton's *Trans.*, p. 27.)

It is partly on these grounds that I desire to enter a caveat against the hard and fast adoption of the fifth century B.C. as the standard period of Greek pronunciation. Why the fifth rather than, e.g., the fourth? We surely need not wish to be more Attic than Demosthenes or Plato. And in any case we cannot create a system which will be equally suitable to all ancient authors of every period and dialect. No one, surely, will push "restoration" so far as to invent a different system of pronunciation for each author, according to his age and country. Our system must be *one*; and it is therefore right that within reasonable limits it should be somewhat eclectic. There is good reason to believe that the fourth and fifth centuries B.C. formed a period of relatively rapid change in Greek pronunciation; but there can be no greater harm in pronouncing the tragedians after the fashion of the orators than in pronouncing the orators after the fashion of the tragedians, or than there is in pronouncing Shakespeare after the fashion of Gladstone and Bright. In the fourth century the difference between *ε* and *η*, *ο* and *ω* had become one of quantity only, not of quality. Why need we go out of our way to "restore" an obsolescent distinction between them? Suppose some pedant wished to "restore" the distinction of *ο* and *ου*, *ε* and *ει* in the pronunciation of Shakespeare, what should we say to him? The instances given above are not the only ones in which a wise eclecticism is possible.

Any reform, to be really useful, ought to be international. It is far less important that we shall speak so as to be understood by the ghost of Euripides or of Aristotle than that we shall speak so as to be understood by each other. Let us get rid, by all means, of itacism, and of anything else which is a positive disfigurement of the ancient language, and let us adhere to the pronunciations of the fourth and fifth centuries as closely as we know how. The boundaries of our ignorance are sufficiently wide to afford a very considerable discretion. But, above all, let us strive towards a system of sounds which will be acceptable and teachable not only in Wales, but everywhere.

I should have liked to say something about the proposed pronunciations of *ζ*, *φ*, *θ*, *χ*, and also about accentuation; but space will not now permit. I will conclude by justifying the assertion that the phonetic "explanations" given in this pamphlet contain serious errors. The two pages 13 and 14 alone furnish four: (1) *m*, *n*, *l*, *r* are classed as fricative (i.e., frictional) sounds, though three of them owe no part of their characteristic sound to friction, but are purely resonant; (2) *l* is said to be usually a trill, which it never is, except, perhaps, in Japanese; (3) European languages are said to possess more vowels than consonants, but this is certainly untrue of most of them; (4) the elision of Latin syllables ending in *m* is so clumsily explained as to appear to say that the vowel is elided first and nasalised afterwards, or perhaps simultaneously.

Such things as this last are recorded to have occurred—in Wonderland: there was a Cheshire cat whose grin survived the animal.

R. J. LLOYD.

#### "FOCILE" IN ANATOMY.

London: Jan. 8, 1896.

The Medieval Latin word *foecile*, meaning each of the two bones of the forearm (the radius and ulna), and each of the corresponding bones of the leg (the tibia and fibula), has not, so far as I know, hitherto been correctly accounted for, though, as it was adopted in all the Romanic languages and in English, several attempts at etymology have been made. MM. Hatzfeld and Thomas, in their excellent French dictionary now in course of publication, say that the origin of the word is unknown. The *Century Dictionary* correctly identifies the word with *foecile*, a steel for striking fire with a flint, represented in French by *fusil*; but unfortunately goes on to suggest that the anatomical application arose from a confusion of *foecile*, "fire-steel," with the homophonous *foecile*, "spindle," representing the Latin *fuillus*. The true explanation is very different. The Arabic word *zand* (dual *zandān*) meant primarily one of a pair of sticks used for producing fire by friction. The thinner of these was called "the upper *zand*," the thicker, which was perforated, "the lower *zand*." The Arabian anatomists applied these names, from similarity of shape, to the two bones of the forearm and the similar bones of the leg. Their Latin translators did not, in this case, as they so often did, adopt the Arabic word, but translated it by the word that corresponded to it in its primary sense. Probably they knew nothing about fire-sticks; but they knew that *zand* originally meant a contrivance for producing fire, so that *foecile* was the nearest equivalent they could find. In the Latin translation of Avicenna's *Canon* the plural *foecilia* renders the *zandān* of the original, while the separate bones of the pair are called respectively *foecile superius* and *foecile inferius*.

HENRY BRADLEY.

#### OBITUARY.

WE regret to record the death, on Wednesday, January 8, of Mr. Hugh Miller, an officer of the Geological Survey of Scotland, who had recently been working among the rocks of the Old Red Sandstone system, with which his father's name is so intimately associated. Mr. Miller was born in 1850, and became attached to the Survey in 1874.

#### SCIENCE NOTES.

THE Helmholtz Memorial Lecture of the Chemical Society will be delivered by Prof. G. F. Fitzgerald, of Dublin, on January 23, at Burlington House.

THREE societies will hold their annual meeting next week. At the Royal Meteorological, an address is to be delivered by the president, Mr. R. Inwards, on "Meteorological Observations," illustrated with lantern slides; at the Royal Microscopical, the presidential address is to be given by Mr. A. D. Michael; and at the Institution of Civil Engineers, by Dr. John Hopkinson.

THE Friday evening meetings at the Royal Institution will begin on January 17, when Lord Rayleigh will deliver a discourse, entitled "More about Argon."

THE subject of the Sunday Lecture, to be delivered to-morrow at St. George's Hall, Langham-place, by Prof. Percy Frankland, is "Pasteur and his Work," with oxy-hydrogen lantern illustrations.

THE Zoological Society of Berlin has in contemplation an important work, which will be entitled *Das Tierreich: eine Zusammenstellung und Kennzeichnung der rezenten Tierformen*, intended to give on a uniform plan descriptions

of all the known species of the animal kingdom, together with their distribution and most important synonymy. Prof. F. E. Schultze, of Berlin, has undertaken the general editorship, assisted by specialists in the different branches of zoology.

WE regret that, in the ACADEMY of last week, the Christian name of the new scientific knight, Prof. Sir Joseph Prestwich, was erroneously given as "John."

#### PHILOLOGY NOTES.

AT the anniversary meeting of the Society of Biblical Archaeology, to be held on Tuesday next at 37, Great Russell-street, Bloomsbury, the Rev. Dr. M. Gaster will read a paper on "A Unique Hebrew Illuminated MS. of the Bible of the Ninth or Tenth Century."

AT the meeting of the Royal Asiatic Society on Tuesday next, Mr. George Phillips, late of the China Consular Service, will read a paper on "Mahuan's Account of Cochín, Calicut, and Aden in the Fifteenth Century."

A COURSE of lectures on English Philology, with special reference to Old English, to be followed by study of poems by Cynewulf, will be delivered by Dr. Gregory Foster, at University College, Gower-street, on Mondays and Fridays, at 4 p.m., beginning on January 17.

THE Académie des Inscriptions has just elected three correspondants étrangers, to fill the vacancies caused by the death of Reginald Stuart Poole and Rudolf von Roth, and by the promotion of Prof. Mommsen to the rank of associé étranger. Those elected were: (1) Ramkrishna Gopal Bhandarkar, professor of Sanskrit at the Deccan College, Poona—who is, we believe, the first native of India to receive such a distinction, which he has fairly earned by the European accuracy of his scholarship, under the training of Kielhorn and Bühler; (2) Otto Beudorf, professor of archaeology and keeper of the archaeological museum at Vienna; and (3) Adolf Kirchhoff, professor of classics and joint-director of the philological seminar at Berlin.

AT the same meeting of the Académie des Inscriptions, M. Schlumberger was elected president, and M. Héron de Villefosse vice-president, for the current year.

Number VI. of the Oriental Catalogues issued by Messrs. Kegan Paul, Trench, Trübner & Co. deals with African languages, excluding, by the way, Egyptian and Arabic. The first section contains works on African philology and linguistics generally; then follow lists of dictionaries, grammars, reading-books, &c., of the several languages in alphabetical order. Though these lists are far from exhaustive, they give some idea of the work that missionaries and scholars have accomplished in introducing light into the Dark Continent.

#### REPORTS OF SOCIETIES.

ZOOLOGICAL SOCIETY.—(Tuesday, December 17.)

SIR W. H. FLOWER, president, in the chair.—Dr. Donaldson Smith offered some remarks on the animals observed by him during his recent journey to Lakes Rudolf and Stephanie, and alluded especially to the species of zebras and antelopes encountered during his journey.—Mr. Slater exhibited and made remarks on the head of an antelope obtained in Kavirondo, British East Africa, by Mr. E. Gedge. This antelope had been hitherto usually identified with the "Kob" of Western Africa, but appeared to belong to a distinct species, to which the name *Cobus thomasi* had been given by Herr Neumann.—A communication was read from Mr. Oldfield Thomas, on *Camelotus*, a still-existing survivor of the Epa-



northidae of Ameghino, and the representative of a new family of recent marsupials. The specimen upon which the new genus and species (*Casolestes obscurus*) was based had been received from Bogota. The mammal described by Toms in 1860 as *Hyrracodon fuliginosus* from Ecuador was a second species of the same genus; but the name *Hyrracodon* had been preoccupied, so that *Casolestes* was proposed in its place.

#### METEOROLOGICAL.—(Wednesday, Dec. 18.)

R. INWARDS, Esq., president, in the chair.—Mr. R. H. Scott read a paper on "Some of the Differences between Fogs, as related to the Weather Systems which accompany Them." In this it was shown there are at least two distinct classes of phenomena described under the generic name of "fog." In the case of anticyclonic fogs no rainfall takes place, the temperature is low in the morning, and there is a considerable rise of temperature during the day; while in the case of cyclonic fogs rainfall does take place, and the temperature is high in the morning, frequently approaching or even equalling the maximum for the day. Mr. Scott also investigated the cases of several well-marked fogs in London, and found that there was no direct relation traceable between the temperature accompanying them and the death-rate.—Mr. Scott also exhibited some specimens of the illustrations in the "International Cloud Atlas," which is now being prepared for publication.

#### HISTORICAL.—(Thursday, December 19.)

SIR M. E. GRANT DUFF, president, in the chair.—A paper was read by Mr. O. Raymond Beasley on "Early Christian Travel before the Crusades." A discussion followed, in which the Rev. W. H. Hutton and Mr. J. Foster Palmer took part. The paper, which contained an exhaustive account of the several sources of information available, has been recommended by the council to be printed in the next volume of the society's *Transactions*.

### FINE ART.

#### OLD MASTERS AT THE ROYAL ACADEMY.

##### I.

THOUGH the finest things in the Winter Exhibition of the Royal Academy are already tolerably familiar, not only to the student but to the public, the collection as a whole is one of great and varied interest. The displays of the last few years have accustomed us to be thankful for very small mercies where Italian art of the fifteenth and sixteenth centuries is in question. This winter, however, if the Academy had not come to the rescue with the two most important works from the Diploma Gallery—the "Cartoon of St. Anne," by Leonardo da Vinci, and the Giorgionesque "Temperance"—the Italian pictures would be altogether below the usual average, even of the later exhibitions.

The lovers of Netherlandish art in its splendid climax, during the seventeenth century, will no longer find Gallery No. II. devoted to their favourite painters. It is worthily occupied by a restricted, yet comprehensive, series of French pictures, beginning with Gaspar Poussin—as we call Gaspar Dughet over here—comprising examples of Watteau, Pater, Boucher, Tocqué, Fragonard, and Greuze, and then going on through the nineteenth century with Géricault, Delacroix, Decamps, Delaroche, Jules Dupré, Marilhat, Théodore Rousseau, Millet, Troyon, Diaz, Daubigny, and finally Meissonier and Bastien-Lepage. So at last the Barbizon school, which, by the way, as regards its protagonists, was not a school at all, but a friendly group of gifted artists, each working out his ideal independently of the others, has obtained efficient recognition. Barbizon painters—we maintain the designation for the sake of convenience only—cannot rise much higher than they stand already in the estimation of those who worship what is noblest in art, and at the same time most

expressive of their own time in its higher aspect. It is the Academy itself which must be congratulated on having conceded, though it may be a little tardily and under outside pressure, that Corot, Millet, Théodore Rousseau, Troyon, and Daubigny, if not yet old masters, are at any rate masters. At the same time, let it be remembered that official recognition was the last thing achieved by these great landscape painters in their own country, and that it was for a long time but grudgingly accorded. The successive international exhibitions did more to advance their fame than the annual Salons or the patronage of the state. The Louvre has suffered much from the failure to appreciate while it was yet time the real worth of this section of the modern French school. It is only now that the gaps on the walls of the great state museum are beginning to be worthily filled up, in a measure through the generosity of individuals. The next step—and it is one which cannot long be delayed—is the admission of deceased French masters of the nineteenth century to the National Gallery. Here, however, the exorbitant prices commanded just now for pictures of this class will necessarily prove a serious obstacle.

The English masters of the eighteenth and nineteenth centuries are not less numerous or less delightful than heretofore.

To many people the most interesting part of the whole display is that of goldsmith's and silversmith's work in the Water-colour Room. This is intended "to illustrate the art of the English sculptor-goldsmith, chiefly in its relation to the production of plate and other objects for the requirements of ecclesiastical, collegiate, and corporate institutions."

Though most of the precious objects here temporarily grouped together are well-known, and have been accurately described by specialists, their juxtaposition may, all the same, have important results. It will certainly immensely enhance the reputation of the English goldsmiths of the fifteenth and sixteenth centuries, some of whose achievements, as here displayed, appear worthy in style and technique to be compared on equal terms with the best work of their skilled contemporaries abroad.

Among the examples of Tuscan art of the fourteenth century there are some pretty things, though nothing of commanding merit. The attribution of the interesting diptych, with the "Crucifixion" and the "Descent from the Cross" (Mr. R. H. Benson), to the great Ambrogio Lorenzetti himself, does not convince, but we have nothing better at present to put in its place. The "Virgin and Child" (Mr. Charles Butler) appears, on the other hand, to be rightly attributed to Taddeo Gaddi, whose peculiar interpretation of the Giottesque types and formulae is well displayed. It is probably by some slip that the catalogue ascribes to the Umbrian school a "Death of the Virgin," which is clearly of Tuscan origin. The name of Filippo Lippi is no doubt intended merely to describe the class to which belongs the "Virgin, Child, and St. John" (same collection), clearly by some one of his more capable scholars. Variations of the same design are in the National Gallery and the Gallery of Naples; but this example has considerable strength and distinctiveness of style. From the same collection comes the interesting panel, "Scenes illustrating the Fable of Cupid and Psyche," by a not first-rate craftsman of Florence working in the last quarter of the fifteenth century. Herr Richard Förster gives, in the most recent number of the *Jahrbuch der Preussischen Kunstsammlungen*, the exhaustive analysis of a precisely similar picture belonging to Mr. R. Brinsley Marlay, pointing out its importance as being the first Italian work in order of date in which the charming legend elaborated by Apuleius is treated. Florentine, again, appears to us to be the gaily coloured "Virgin and Child" (Mr. Charles Butler) erro-

neously assigned to Pinturicchio, though the Florentine or Umbro-Florentine who painted it owes, it may be, something to the Umbrian master just mentioned. In connexion with it we put forward, not without hesitation, the name of that curious painter, Raffaele de' Capponi, by whom there is a picture—signed, and dated 1500—in the gallery of the Sta. Maria Nuova Hospital at Florence. In the latter the central motive has been borrowed from Pinturicchio's great altar-piece in the gallery of Perugia. Considerable interest attaches to a little "St. Jerome" (Mr. Charles Butler), which is here assigned to the German school. The style is certainly Netherlandish, of the fifteenth century; but a closer examination reveals signs of a southern hand, especially in the modelling of the head, and in the execution of architectural and other details, which is less sure and accurate than a Fleming would have made it. It may well be that we have here an example of the school which under Flemish influence arose in Naples during the fifteenth century. There are some curious points of contact between this little panel and the famous "St. Jerome in his Study" of Antonello da Messina, which has passed from Lord Northbrook's collection into the National Gallery. The style is in Mr. Butler's picture earlier and more gothic, the hand far less accomplished; but the relation of the two paintings is one which deserves to be investigated.

A curious panel, "David with the Head of Goliath, and Judith with the Head of Holofernes" (same collection), is put down, with a query, to Albert Dürer—an ascription which, even with this note of interrogation, nothing can excuse. It would hardly be possible in the whole range of art to find a name more inappropriate. This quaint and, in its way, very charming little piece is beyond reasonable doubt by one of those numerous Flemings who, in the early sixteenth century, strove to assimilate the graces of the Milanese school, and by one of the most accomplished among them. It is not Leonardo himself, but some lesser luminary of the group who has this time inspired the northern painter. A really beautiful work, though again in our opinion not rightly named, is the "St. Catherine" (Mr. T. Humphry Ward) ascribed to Bernardino Luini. It is the counterpart in every respect of the "St. Catherine" catalogued as by Luini at Hampton Court (No. 259), but finer in colour than that picture. Both are by a Milanese painter much more closely associated with Da Vinci than Luini ever was—Gian Petрино, or more accurately, Giovanni Pietro Ricci. What seems Eutruque in the suavity and composure of the saint is no less characteristic of Gian Petрино, from whom Luini may, indeed, have taken this development of the Leonardesque style. The enamel-like surface, the painting of the red hair and the crimson draperies, the type of the hands, all suggest the less known, but not less accomplished, follower of Leonardo, to whom we owe the "Colombina" of the Hermitage, and a good many other fine things. The great "Cartoon of St. Anne" it will not be necessary to discuss again on the present occasion; or, rather, it deserves exhaustive discussion, such as cannot for the moment be accorded to it. The most important in dimensions of Da Vinci's extant designs, it is infinitely truer and more beautiful, so far as it goes, than the widely divergent "Virgin and Child, with St. Anne," of the Salon Carré in the Louvre, which presents an entirely revised, but not improved, version of the original conception. The "Virgin and Child, with Saints," lent by the Duke of Westminster to the Venetian Exhibition as a Giovanni Bellini, reappears here after too short an interval under the same designation, although it was then immediately recognised as being an excellent old copy of the early picture by Lorenzo Lotto at Bridgewater.



House. Another copy of considerably less merit was acquired a few years ago by the Dresden Gallery as an original, but has now been recognised as what it is, and translated to the skies. The beautiful Giorgionesque "Temperance" (Diploma Gallery) again presents itself as a problem not easy of solution. We may recognise at once that the execution, though it has much of the charm which belongs to the school in its early prime, cannot be the master's own; yet we shall not easily get beyond mere conjecture at present when we seek for the name of the true author.

Some curious puzzles are presented by the so-called "Titian and Franceschini" (H.M. the Queen, from Windsor Castle). This picture was in Charles I.'s collection, and is described in Vanderdoort's catalogue as "The picture of Titian by himself, and his friend with him, in a red velvet gown, being one of the Senators of Venice—half figures." The figure of Titian is an afterthought, painted in by an entirely different and apparently later hand, and copied either from the original portrait by the master in Berlin, or the similar picture at the Uffizi. The "Franceschini" or "Franceschi" is a much finer specimen of Venetian art than the "Titian," to which it stands, moreover, in no definite relation, but it is not to be reconciled in style with any late work by the master. The large canvas entitled here "Il Paradiso" (Colonel Ralph Vivian) has manifestly nothing to do with Tintoretto's gigantic canvas in the Sala del Consiglio of the Doges' Palace, the finest sketch for which is that in the Louvre, while another of varying design is to be found in the Gallery of the Prado. This painting recalls the style of Palma Giovine rather than that of Tintoretto. Who, again, will venture to accept unconditionally the ascription to the last-named great master of the two unfinished designs in oils lent by Mr. Ruskin? It may seem almost sacrilegious to question the judgment of the writer who, of all others, has done most to raise the reputation of Tintoretto to a height at which it cannot uniformly sustain itself. And yet it is impossible to accept these unfinished canvases as adequate productions of his brush. In the "Doge in Prayer" there is dash without real strength or decision. The portrait-like figure of the Alvise Mocenigo kneeling in the centre of the picture has something small and mean—not only in dimensions—which one finds it hard to associate with Robusti, even when he is least inspired.

From all these denials and disparagements, necessarily involved in a consideration of the Italian pictures at Burlington House, it is pleasant to turn to Mr. R. H. Benson's exquisite, though not well-preserved, Correggio, "Christ taking leave of his Mother before the Passion." This dates quite early among the works of the master, and must be placed, if anything, before the great "Madonna and Child, with St. Francis," of the Dresden Gallery. Nowhere else has Correggio shown a tenderness so deep and so little marred by his characteristic exaggeration of grace and charm. Even here it begins to peep forth, but does not unpleasantly give colour to the whole, as later on it will do. How is it possible, studying this picture without *parti pris*, to deny the Ferrarese-Bolognese origin of Correggio's art, first established by Giovanni Morelli? Montegna has supplied him with certain types and motives, but with nothing of his virile force, or his measured grandeur of style.

Notwithstanding its characteristic hardness of modelling and texture, there is a singular power and vitality in the "Portrait of Don Garcia de Medici" (sic), by Bronzino, lent by the Earl of Rosebery. The picture comes as near to charm of colour as anything Florentine of this particular time can do.

CLAUDE PHILLIPS.

### EXCAVATIONS IN CYPRUS.

We quote the following from the *Times*:

"Following up their excavations at Amathus in 1894, the Trustees of the British Museum chose for their field of operation in 1895 the site of Curium, which General Cesnola's discoveries made famous a number of years ago. It was known that he had left certain spots untouched. These have now been explored under the direction of Mr. H. B. Walters. The results are exhibited temporarily in the Etruscan Saloon.

"The ancient town of Curium was built on the summit of a rocky elevation some 300 ft. above the sea, and was almost inaccessible on three sides; the rock is of calcareous sandstone, and has been cut on the east and south sides into a perpendicular face. The whole extent of this elevation is covered with debris of buildings. The tomb-area is very extensive. Beginning with the rock-cut tombs, many hundreds of which are seen in the south wall of the Acropolis, long ago explored and emptied, tombs of all periods are found over the low-lying ground extending about half a mile south of the Acropolis, and in less numbers on the adjoining hill-slopes.

"But the special feature of the recent excavations was the discovery of a necropolis dating from what is called the Mycenaean period, and thus apparently confirming the statement of Strabo that Curium had originally been founded by a colony from Argos. It would seem that this cemetery, which lies on the side of a low hill to the east of the village of Episcopi, represents the site of the original Argive or Mycenaean foundation, and that the city had been transferred to the site now known as the Acropolis towards the end of the sixth century B.C., that being the date of the earliest tombs there.

"In the Mycenaean tombs, along with pottery of the kind usually known by that name, was found a considerable quantity of rude and primitive pottery of local make, such as is found in Cypriot tombs of the pre-Phoenician period. These vases are hand-made, and decorated either with patterns in white or in relief on a dark ground, or with simple black patterns on a creamy ground. The Mycenaean vases are mostly of a character familiar from Dr. Schliemann's discoveries; but among them are also some specimens of remarkable rarity, in particular two large vases which belong to a class previously known only by four examples, found on pre-Phoenician sites in Cyprus and a fragment at Nauplia in Greece. The method of decoration is purely Mycenaean, and the clay is probably of an imported kind; but the style of the figures is decidedly rude and betrays local influence. On both vases we have human figures in two-horse chariots, painted in black on a bright buff ground, and on one is a series of female figures in panels divided by borders, a style of decoration hitherto unknown. The field of each vase is covered with ornaments characteristic of this period. Of vases of the lilyos type, we have a tall, elegant, two-handled cup, painted with cuttle fish, and a funnel-shaped vase decorated with murex shells. Another very remarkable and almost unique vase is of a shape known as pseudamphora, the mouth being covered up and a spout in the side used instead; this vase is decorated with an octopus on either side. In one tomb was found, along with two or three Mycenaean vases of the ordinary type, a sard scarab with Egyptian hieroglyphs, which has been pronounced by competent authorities to bear the name of Khonsu, a deity that was not introduced into Egypt until the XXVth Dynasty (666-527 B.C.); moreover, neither the shape nor the material of the gem is such as we are accustomed to associate with an earlier date than the seventh century B.C. In another tomb a Phoenician cylinder was found, with a design of a late conventionalised character, which cannot be dated earlier than 600 B.C., and with it were some gold ornaments of a common Mycenaean type. But incomparably the most important object in these finds is a small steatite scaraboid, on which is an intaglio design of a bull lying down. The work is very admirable, the drawing most masterly, recalling the famous Vaphio gold cups in the museum at Athens. From the shape of the stone and the technical skill employed, it is evident that this gem must belong to a very advanced period of Mycenaean art, possibly as late as 700 B.C. Other gems which may be mentioned are a scarab of Thothmes III., found

in a tomb of recent date; a scaraboid with an ibex; and an archaic scaraboid gem set in a silver ring, representing Herakles running. In the later or sixth century Curium, one particular site proved to be rich in gold ornaments. It seems very probable that Cesnola's treasure was originally gathered for the most part on this site, and this opinion has been shared by other explorers subsequent to his time. Besides sundry finger rings, earrings, and similar ornaments, a fine pair of bronze bracelets plated with gold, ending in ram's heads, should be mentioned; also a gold chain necklace of very delicate workmanship. The only bronze object that calls for special mention was an archaic Greek statuette of a female figure, dating from the sixth century; it had formed part of an elaborate lamp stand.

"Among the vases found in the later tombs is a large hydria (pitcher) of black glazed ware, on which figures are painted in thick white, with details marked in yellow. Many vases with similar decoration but of inferior execution have been found in Southern Italy, and are supposed to have been made at Tarentum; but probably this vase may be claimed as genuine Greek manufacture.

"On the site of what appears to have been a temple to Demeter and Kore was found a Greek inscription, which has the peculiar interest of being written first in the ordinary Greek letters, and next in the Cypriot syllabary or local alphabet, in which each sign represents, not a single letter, but a syllable—e.g., the first word Δήμητρι is written *da-mu-ti-ri*, each two letters being represented by one character.

"For the coming season it has been decided by the authorities of the Museum to try a new site, where it is hoped that further evidence may be obtained bearing on the early history of Cyprus."

### "THE ETCHED WORK OF REMBRANDT."

WITH reference to our brief notice (ACADEMY, December 28) of his lecture on "The Etched Work of Rembrandt," Sir F. Seymour Haden asks us to reproduce the actual expressions he employed in describing the six groups of plates executed in the studio of Rembrandt, to which he has taken more or less exception:

"The first of these groups consists chiefly of early heads, as well as of a number of beggars, which will be seen, on comparing them with genuine plates, to be by inferior hands.

"The second, of a series of small plates evidently after pictures or compositions by Rembrandt, and all of them engraved apparently by the same hand, which, however, is not the hand of Rembrandt.

"The third, of a certain number of ambitious and, as to size, important plates, executed at about the same time and already described in the 'Monograph' (pp. 24-29), which, till the Burlington Club exhibition, enjoyed a world-wide reputation and commanded a large price, but which now, by common consent, are regarded not only as copies, but as copies in the correction of which Rembrandt had taken little or no appreciable part.

"The fourth, of plates portions only of which are by Rembrandt, and the rest by assistants.

"The fifth, of a certain number of later plates which, though by Rembrandt, are adaptations of or founded on the designs of others.

"The sixth, of plates—many of them landscapes—attributed without the least apparent warrant to Rembrandt, but which still figure as his in collections arranged according to Bartsch's Catalogue."

### CORRESPONDENCE.

THE DISCOVERY OF ANCIENT KINGDOM TOMBS AT THEBES.

Maison Yusef Hassan: Dec. 18, 1895.

As no monuments of the Ancient Kingdom have hitherto been found at Thebes, it may be of interest to readers of the ACADEMY to know that I have discovered in the northern Asasif two tombs which without doubt belong to this early period. One of them is the tomb of a "governor of the nome" whose "good name" (*ren-ef nefer*) was Ahy: the scenes in it are executed in relief and well preserved. The

other is in a very mutilated condition, but I hope before long to make out most of the inscriptions in it.

I have also made many other important finds in the Theban necropolis this autumn; but perhaps the most interesting is the discovery of a parallel text to the one in the tomb of Rekhmara, giving the duties of the *Wesir* of Thebes. By this new text I can restore much that is defective in the Rekhmara inscription.

PERCY E. NEWBERRY.

#### NOTES ON ART AND ARCHAEOLOGY.

THE Lords of the Committee of Council on Education have directed the formation, at the Bethnal Green Museum, of a loan collection of examples of English furniture and figured silks of the seventeenth and eighteenth centuries, which will be opened in April, 1896, in the galleries recently occupied by the National Portraits. In order to ensure the formation of a thoroughly representative collection, the assistance has been invited of a number of gentlemen qualified by their knowledge to advise with regard to these branches of industrial art, which still form, as they did in the past, the main handicrafts of the East of London. Recent changes of fashion have caused a demand for eighteenth century patterns in figured silks, the manufacture of which formerly gave employment to 60,000 weavers in the East of London, and the designs of the early days of George III. are now being revived or adapted. Possessors of dresses and costumes made of these silks will be invited to lend them for exhibition; and, as eighteenth century trade pattern books—which attach to cut examples of the silks the names of weavers and merchants—will be included, comparisons between the designs in these samples and the patterns in the old costumes will probably lead to greater accuracy in dating the English figured silks already in the possession of the Museum. The loan collection will remain open for six months; and, in addition, the Bethnal Green Museum will be enriched by the generous loan by Sir Wollaston Franks of his collection of European porcelain, and by the Chantrey Bequest collection of pictures lent by the Royal Academy.

Two exhibitions will be opened next week at the Dowdeswell Galleries, in New Bond-street: a collection of studies in pastel, by Mrs. Ernest Hart, entitled "Glories of the Sky and Sea in the Far East"; and a series of paintings, by Mr. George Carline, of "The Home of our English Wild Flowers."

At a meeting of the Society of Arts, to be held on Tuesday next, with Dr. Ernest Hart in the chair, Mr. Gleeson White will read a paper on "The Poster and its Artistic Possibilities."

THE annual general meeting of the Royal Society of Antiquaries of Ireland will be held at Dublin on Tuesday next, when the Duke of Abercorn is to be proposed as honorary president in succession to Lord Ardilaun. It has been decided by the council to hold the summer meeting at Omagh, with excursions to Ballyshannon, Sligo, and Enniskillen.

WE hear from a correspondent in Cairo, under date December 30, that M. de Morgan, who had just gone to Assuan, proposes to pump out the sacred lake at Karnak. Prof. Sayce, having delivered two very successful public lectures, was to start in a day or two for his usual winter voyage in Upper Egypt; while Miss Brodrick and Miss Edith Simcox were to start at about the same time in the *Lotus*.

At a recent meeting of the Académie des Inscriptions, M. Maspero announced that scarabs and other Egyptian objects had been found at Eleusis, in the course of the excavations

conducted by the Archaeological Society of Athens. Unfortunately, all of them prove, on examination, to belong to the Ptolemaic period, being examples of those little amulets which were at that time in favour with the religious. The discovery, therefore, lends no direct support to M. Foucart's theory (recently mentioned in the ACADEMY), that the origin of the Eleusinian Mysteries is to be traced to early Egyptian influence.

#### MUSIC.

##### RECENT CONCERTS.

THE Popular Concert programme on Monday evening included two great works. The first was Schubert's Quintet in C (Op. 163), for two violins, viola, and two violoncellos. The last movement may not be on the same high level as the others, yet the work deservedly ranks among the composer's finest creations. The rendering, under the leadership of Lady Hallé, was not always satisfactory, particularly in the opening Allegro; but the romantic Adagio received full justice. The other composition was Tschaiikowsky's pianoforte Trio in A minor (Op. 50), written in memory of Nicholas Rubinstein, brother of the great pianist. This work was introduced by the late Sir Charles Hallé, at one of his recitals in 1888. The nobility of the thematic material, enhanced by skilful workmanship, the strong individuality which makes itself felt in every page, and the melancholy charm which characterises so much of the music—these and other qualities render it a work of sterling merit and great attractiveness. The interpretation of the Trio was remarkably fine, though we wish that the pianist, Herr Reisenauer, who contributed so much to the success of the performance, had not taken so many liberties with the text.

MR. BISPHAM gave his second concert at St. James's Hall on Tuesday afternoon, the programme being devoted to "English music of modern times." It commenced with a clever and expressive setting of Browning's "Prospice," by Mr. Walford Davies, formerly a pupil, now teacher, at the Royal College of Music. There were songs by Bishop, Dibdin, Shield, Bennett, and living composers, which were sung by Miss E. Palisser and Mr. Bispham, and received with enthusiasm. The Meister Glee Singers gave admirable renderings of glees and part-songs. Mr. Leonard Borwick contributed two short solos, a Field Nocturne, and a bright Presto Capriccioso by the little-known Ed. Baehre. Mr. Gompertz played violin solos, by Dr. Stanford. The concert was a success; yet for all that a programme composed entirely of modern music of any one nationality is not an unqualified pleasure.

J. S. SHERLOCK.

#### MUSIC NOTES.

UNDER the title of *National Portrait Gallery of British Musicians*, Messrs. Sampson Low, Marston, & Co. have in the press a work, edited by Dr. John Warriner, of Trinity College, Dublin, which will contain some hundreds of portraits of living musicians, who are either natives of Great Britain and Ireland, or have permanently settled there, together with a short biographical notice of each.

THE jubilee of Mendelssohn's "Elijah" falls due this year, the oratorio having been first performed at the Birmingham Musical Festival of 1846. In commemoration of this event, Messrs. Novello, Ewer & Co. will shortly publish a *History of Mendelssohn's "Elijah,"* by Mr. F. G. Edwards. The book will contain much original information on the subject, from unpublished letters of Mendelssohn and others, in addition to illustrations, fac-similes, &c.

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Desiring to trace back the law of vengeance to its ultimate source in human nature, Dr. Steinmetz collects in a preliminary inquiry the opinions of psychologists as to man's propensity to cruelty and revenge. At first reading, the motives assigned seem so various and confused that one asks: Would it not have been better to wait till mental analysis is far enough advanced for judging consistently the reasons and purposes of human actions, and in the meantime to let anthropology deal with vengeance as a fact? But, on further following up our author's line of argument, it seems that he was right in pushing at the psychological door to see whether it was open. The motives assigned for revenge vaguely fall into some such sequence as this—blind fury, instinctive combat, joy in the infliction of pain, sense of safety and power as contrasted with the victim's suffering, practical utility of deterring enemies from future attacks. Now this, as is seen by the evidence collected, corresponds vaguely with the stages of savage and barbaric retaliation, beginning with "undirected vengeance." If an Australian baby hurts itself, the father will fall club in hand on the bystanders, though they had nothing to do with the accident. A North-American

Indian who cannot get at the man who injured him will kill the first stranger he meets, or vent his murderous passion on a pig. In such fury there arises a tendency to saddle the injury on some hated person, so that it is not unusual among savages that in default of the actual culprit an enemy is sacrificed. This act, more instinctive than purposeful, links itself to that great institution which belongs in its extreme form to the lower culture, the law of blood-feud. This is not undirected but directed vengeance, where one tribe retaliates on another without regard to the individual culprit through whom the offence came. The modern civilised mind, steeped in individualism, can only by an effort enter into the barbaric idea of joint responsibility, which comes naturally to the Australian child who runs for his life when he hears that one of his family has done a murder. Criminal law has made such a conception absurd to us. Yet late history keeps it in view in the stories of Scotch and Irish clans at feud; and it is still implied in the moral theory of war, as national combat in retaliation of national injury. As to this, the most advanced nations have hardly shifted from the rules of savage conduct.

While the utility of vengeance as the primitive means of restraining wrongs and establishing rights is plainly apparent, the counter fact is not less clear, that unchecked and unlimited feud would have gone far toward exterminating mankind. Accordingly, sections of the present work have to deal with mitigated forms of vengeance, where the retribution has to be limited to few persons, or reduced to ceremony. The sham fights of the Australians are typical, where the women rush in when a man is down, crying "Kill him not!" So is the fight with clubs in settlement of a dispute, offended and offender dealing alternate blows till one gives in. The argument here brought forward, that by such half-formal vengeance the disastrous effects of quarrels between kindred or allied peoples are brought to a close without loss of life, opens an instructive chapter of legal development. Among these Australians, regarded as so low in culture, yet showing the germs of many institutions, may be noticed as significant the practice that, in such cases of injury as when a native has carried off the wife of another, he has to stand to receive spears thrown at him by the injured party, warding them off if he can. The transformation of duel into punishment could hardly be better shown.

Educational discipline within the family leads up to legal reformatory punishment by the state. Throughout both, man has availed himself of the acts of vengeance at first arising from anger, which in the course of experience were seen to deter from ill-doing other offenders than those on whom they were inflicted, and to reform the ill-doers themselves when they took the milder form of chastisement. The investigation of the social steps by which educational discipline was developed goes back to the beginnings in a stage of society where such discipline hardly existed. Travellers have wondered at the gentleness with which in many savage tribes the parents treat

their children, who grow up in utter freedom. The Macusi never strike a boy: they say beating is for a dog, not for a Macusi. It is praise for a Dayak to say of a boy that he is very wicked, and the American Indians like to see the boys beat their mothers, for they will grow up fierce warriors. But behind such utilitarian explanations there lies the fact that savage families, with all their rough ways, are held together by a bond of unselfish kindness, which is one of the wonders of human nature. Interesting evidence is brought forward by Dr. Steinmetz to show that the majority of tribes who educate with this mildness, which points rather to the mother's than the father's temper, are those who live under the matriarchal system, while it is among patriarchal tribes that instances appear of severe punishment of children, even to a ferocious father dashing a child's head against a rock. But without assuming the matriarchal condition as the earliest state of mankind, it is plain that punishment of the full nature of vengeance can never have prevailed in the primitive family, for it would have destroyed it. As to the later developments of discipline by chastisement these are processes which we moderns can readily understand. The savage war-chief punishes the traitor or coward by his rude martial law, and already in barbaric times the captive set to till the ground in slavery does his task under the lash. Side by side with this there arise, by steps not less intelligible, the deterrent punishments of criminal law, accompanying the organisation of society into systematic government. Not that vengeance for robbery, murder, and the like, are superseded at once by state-law; such mere offences against the individual or the family are for ages left to be dealt with in the old way of retaliation, or compounded for value. But certain crimes against the community come to be punished by the community, especially witchcraft, wherefrom all men's lives are in danger, and violation of the law of exogamy, forbidding marriage between a man and woman of the same clan. In the course of ages, men's minds have changed as to the criminality of these acts; but the principle of punishment by the state has grown and grown, ousting even the primitive rights of vengeance which gave rise to it, and substituting what we moderns are apt to call, with more significance than we are conscious of, the vengeance of the law.

At the beginning and the end of the work are chapters upon vengeance and chastisement as affecting religion, and the reaction of religion on them. Perhaps the earliest contact between religion and morals is made when the departed soul of the slain savage appears in dream to a kinsman, demanding revenge, and only to be appeased by the ancient and widespread rite of sacrificing an enemy on the tomb. Failing this, the ancestral ghost will inflict disease, or famine, or defeat; and even his kindness for his living kindred is apt to take the guise of anger, when he visits with ghostly vengeance those who are neglectful and cruel to their people, who are also his people, and especially such as violate the tribal customs which must not be broken,

of which the greatest is: Let vengeance be done. When we pass from ancestor-gods to greater deities, these punish likewise with earthly retribution offences done against themselves by those who have dishonoured them, withheld their sacrifices, broken their laws and ordinances. Even in the savage world it is natural that the murderer should dread the encounter in the spirit-world with the ghosts of his victims, waiting to take their vengeance on him; and here begins the fear of retribution after death. But beyond this, when it comes to stories told among savages of a judgment and retribution for moral good and evil, evidently framed on the ideas of the great culture-religions, with a tribunal for judgment of those who did good and evil, or a way on the right hand to bliss for the good and to the left for the wicked into misery, or a bridge of the dead whence the evildoers fall into the abyss but the good pass over into a land of delight, it seems to the present reviewer that these are no original savage growths. They belong to times far on in the history of religion, when advanced legal and moral institutions have their counterparts transferred to the future life, and, as it is here well expressed, "Earthly judgments come back from the council-chamber of the divine rulers ratified and sanctioned with greater authority than before."

To follow further the lines of argument and criticism opened out in a work of such range and complexity is impossible within the limits of the present notice. But this outline of its contents, meagre as it is, may serve the end of two classes who may read it: those who only require their attention to be called to a research which they will enter into critically for themselves, and the larger class who will never read one of Dr. Steinmetz's thousand pages, but who keep their eyes open to the direction in which ideas are moving.

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The mind of this remarkable woman was of a peculiarly fresh and original tone; it retained, too, all its powers unimpaired to the end of a long life. And some practical benefit may be gained by those interested in the education of the young, in looking back to see how it was cultivated.

The father of Elizabeth Rigby—afterwards Lady Eastlake—had visited Italy, Switzerland, and France, in 1789, reaching Paris just at the outbreak of the French Revolution. His *Letters from France*, &c., edited by his daughter, were published in 1880. Anne Palgrave, her mother, has been described as "a bright, clever, energetic woman. She was a strict disciplinarian as to punctuality, and never allowed her children to have nerves." She died in her ninety-sixth year. Dr. Rigby, we are told,

"encouraged his children to read, and kept them well supplied with books; but he also insisted upon their having plenty of relaxation and exercise. While at Framington for the summer, they enjoyed complete holiday; always out of doors. Playing at every sort of game, climbing trees and haystacks, making fires in a dry ditch, and roasting potatoes."

"Men of literature, agriculture, natural history, science, and other branches of learning, frequently visited Dr. Rigby, and his children had the privilege of mixing freely with such visitors."

Happily for her, holiday tasks and intermediate examinations had not yet been invented. "She was full of fun, and was much laughed at and with for her odd ideas." Prudes and pedants had not sup-

pressed her originality, or "froze the genial currents of the soul."

Miss Rigby describes Bacon's Essays as "a mine of rare thoughts in the most compact language"; and the same might be said with truth of her own Journals. The Edinburgh Journals are worthy of being published alone, in a small volume and at a popular price. I hope some day to see them thus made accessible to many readers. Here we have profound wisdom so combined with the nicest wit and the keenest humour that it never bores. Such, for example, as the following:

"To try and teach a child the existence of a deity by the help of reason, is much the same as to teach him speech by the help of logic. Indeed, reasoning with a child is like trifling with a mob."

"The man of the world who seeks and wins a woman's heart apparently only to wring it, is morally the greater sufferer. In most cases the woman rises from such trials (and let no woman undervalue their exquisite bitterness) purified in heart, strengthened in faith, subdued in will; while the man reaps only a habit of evil, increased by indulgence, and a mind more than ever incapable of returning to the right."

"Novelty is never to be found in the commonplace, be it never so new."

"Some people are so impenetrably dull that no wit can reach their understanding—just as *aquafortis* itself can't bite through tallow."

"There is no simplicity so simple as that which is refined; no sorrow so touching as that which is subdued; no art so beautiful as that which is concealed."

Among the many notable persons of Miss Rigby's acquaintance may be mentioned the Carlyles. She thus sums up Mr. Carlyle's appearance:

"He is a kind of Burns—the head of a thinker, the eye of a lover, and the mouth of a peasant. His colours, too, seem to have been painted on his high cheek-bones at the plough's tail. He spoke broad Scotch, but his intonation was measured and musical, and his words came out sing-song, as if he were repeating them by heart. He talked of Popery, Luther, &c., quite in the 'Hero Worship' style; only we quarrelled about Luther, whom he defined as a 'nice man,' and I said he had nothing nice about him."

It was by the suggestion of Lockhart that she made literature, and not painting, the serious occupation of her life, although she says, "My pen has never been a favourite implement with me; the pencil is the child of my heart."

Her descriptions of scenery are admirably realistic. She doubts "whether what the world calls fine scenery ever looks well in a picture."

"What I like in Scotland is a broad hillside, with straggling bush or straying cattle—a warm brown-green, with patches of crimson heath, and above, clear and pure against the outline, a full white-bosomed cloud rolling about in a deep blue sky. And I love every inch of a burn, with ferns hanging over it, and every stone round which it ripples, rich in colour; or a yellow, gravelly bank, with nodding green bushes above, throwing their dancing shadows over it."

In the continental travels of Lady Eastlake and her husband, during which they visited all the principal Art Galleries in Europe, she had many opportunities for displaying her marvellous powers of observation, and

rare transcripts of her impressions are to be found in the second volume of her Memoirs:

"Here we are in Italy, with all that God has created to be lovely, and man has made disgusting: the land of sapphire skies and opal lakes; of the vine, the fig-tree, the olive, the myrtle; of lies, cheating, and deceit; of filthy houses and hideous old women."

This portion of the book is illustrated by the admirable reproductions of sketches made at the time, with which the volumes are embellished.

During the tour Sir Charles Eastlake collected rare pictures, wherever he might light upon them, for himself as well as for the National Gallery. Upon one occasion, before they left London, an Italian had brought to their house in Fitzroy Square a "small and much injured, but exquisite, Fra Angelico—the rarest master almost in the world." The National Gallery would not have it, and Sir Charles resisted a strong temptation to buy it for himself, because the price was excessive. The picture was, moreover, so ruined as to make it doubtful how it would turn out in the hands of a restorer. In his dilemma Sir Charles frequently exclaimed: "If I could but first show it to Molteni!" Half the price was offered for the picture, but the Italian was obdurate, and left London without effecting a sale. The Molteni to whom Sir Charles had alluded was the secretary of the Academy of Milan, and a famous restorer of old pictures. I shall give the further adventures of the "Fra Angelico" in Lady Eastlake's own words:

"My husband tormented himself because he had lost it.

"At Culoz a bearded fellow came bowing to us; we both stared, and at length recollected the man with the Fra Angelico. The picture was in his trunk. Had Sir Charles received his letter? He had written to accept the offer. As he was going to Milan my husband made an appointment with him there, and thus unexpectedly picture, Molteni, and we were all brought together. Molteni, after inspecting it, said it was *vera multa acria*, but also one of the most beautiful, and that we might not meet with another pure Fra Angelico for three hundred years. The upshot is, that it is now in Molteni's custody, who promises to do his best, but says, 'Fra Angelico was an angel, I am but a man.'"

Thus, after all hope of possessing it had been abandoned, the treasure had been secured with all the romance of an Arabian tale! But, alas for the fickleness of fortune! Let us hear the end,—

"Our beautiful Fra Angelico ('The Last Judgment'), an exquisite gem by the rarest master in the world, has gone where so many treasures lie—to the bottom of the sea! It was coming in a steamer, the *Black Prince*, from Genoa to England. The vessel collided with another—how or why we don't know. . . . We try to be thankful that no one went down with it. The picture would have been the pride of our collection."

Lady Eastlake had her strong likes and dislikes, and, in common with all critics, frequently made wrong judgments. She venerated and adored Lookhart, and indeed justly. She says of Byron and of Scott, "Each could have engrossed a woman's heart; but the former it would have been the greatest misfortune in the

world to have loved, the latter the greatest privilege." She disbelieved utterly in the teaching of Ruskin, considered Tolstoi simply unclean, and failed to appreciate the beauty and truth of Rossetti's art. She was undoubtedly the most nobly intellectual woman of her age. As she says of Scott, we may say of herself; "To have loved her would have been the greatest privilege!"

GEORGE NEWCOMEN.

*Virgil in the Middle Ages.* By Domenico Comparetti. Translated by E. F. M. Benecke; with an Introduction by Robinson Ellis. (Sonnenschein.)

*Virgilius the Sorcerer.* (David Nutt.)

THE translation before us will, we may hope, introduce to a wider public a book which established on its publication, some years ago, its right to be considered the standard authority on its subject. The story of the Virgil of the Middle Age is essentially Gothic. His figure stands before us strong and weak, respected and ridiculous, lovable and cruel, wily and curiously simple at the same time: the story full of those incongruities of detail which yet blend into a whole, as the work in a fine Gothic cathedral of all ages and styles unites into one harmonious building. Some idea of this story may be gathered from the compilation published by Mr. Nutt by readers who are not previously familiar with it. The problem set himself by our author is, How came this figure to be associated with the Virgil of classical antiquity? For this task Prof. Comparetti has every qualification but one; and it is almost inconceivable that new facts should be discovered, or a wider range of reading be brought to bear on it. Practically the whole literature of Europe from the fifth to the fifteenth century has been examined, and scarcely any important passage has been left unquoted, though the lines of Alanus in the "Anticlaudian":

"Virgili mense mendacia multa colorat  
Et facie veri contextit pallia falso,"

might have been used with advantage in the discussion in chapter xii. on the clerical conception of Virgil. To the problem stated above our author gives the following answer: Virgil at once imposed himself on Roman literature as the embodiment of the national sentiment in poetry, and as time went on he became the universal textbook in the schools. When Christianity forced its way to the surface of Roman life, certain passages of his works caused him to be represented as a prophet. In the early Middle Age another development caused his work to be regarded as a philosophical allegory; and to the men of those days he became the embodiment of all knowledge, present and future. On the other side his memory remained among the common people, and to him was attributed the possession of the only knowledge really worth having, the power over spirit and nature. The legend grew around him and came to the front early in the twelfth century at Naples. It rapidly spread into literature and romance, and during the thirteenth century took its final form. As learning spread over Europe, the legend died out,

and the true Virgil once more resumed his place in men's imaginations.

It is to be regretted, however, that our author has approached his subject from the point of view of the humanist desirous to remove or explain away some blot on the popular conception of his hero, rather than that of a student regarding with impartial eyes all that is. The following extract will show the amount of sympathy to be expected in the treatment of the legend:

"The reader has perhaps already been wearied by the long succession of puerile stories which it has been necessary to tell, and I must make the more claim on his indulgence seeing that the series of them is by no means yet complete. But however tedious may appear the dissection of these phantastic trivialities, I trust that the prospect of being thereby enabled to explain a most singular phenomenon will induce him, as it has induced me, to persevere."

One may surely ask why, if our author found the subject so tedious, did he take it up at all? The truth is, that Italians are perhaps least of all men fitted to deal with Gothic art or literature. For example, Comparetti prides himself on the fact that the Italians took no part in the great medieval romantic movement: the genius of the nation was too "practical."

"One of the points in which the Italians, even in the Middle Ages, gave proof of their superiority to the other nations of Europe was the small share they took in the phantastic productions of that period. Romanticism, as far as that displayed itself in the composition of romances, is hardly represented in Italy, and in this, no less than in the matter of the chivalry which was one of romanticism's chief products, the position of Italy is, so to speak, a passive one; a certain infiltration of these ideas was inevitable, but the small number of such compositions to which Italian origin can be assigned shows clearly how little they were in sympathy with the active genius of the nation."

Quite so: and as a consequence the "active genius of the nation" found itself fully occupied in obeying other and more romantic peoples.

It would be difficult, too, to take a more superficial view of the Middle Age than that shown in the oft-quoted passage on the position of woman. It is summed up in the following paragraph:

"In spite, therefore, of certain ideals of chastity presented by the Christian hagiographies; in spite of the incense burnt at the altar of woman in romances, at tournaments, and in the Courts of Love [which never existed in reality] there never was a time in the world's history in which women were more grossly insulted, more shamefully reviled, or more basely defamed than they were in the Middle Ages by men of every class, beginning with the most serious writers of theology, and going down to the mountebanks of the street-plays."

An admirer of the Middle Age might retort that the Italians of the late Renaissance acquired considerable skill in the matter of base defamation of women; but without doing so, one may ask what period Prof. Comparetti has in his mind. Is it from the twelfth to the thirteenth century? or the time when modern Europe was rotting off the slough of Feudalism in the fifteenth century? The serious theologians did not exceed the



virulence of St. Jerome, and as a matter of fact the earliest "street plays" we have give us tender and loving portraits of woman at her best. No doubt the *fabliaux* give us the other side of the picture; but their Eastern origin explains their treatment of women, and their mirthfulness their popularity. Our author's question, "What, we may ask, would become of the human race if every woman were either a St. Theresa or an Iseult?" is beside the mark. "What would become of the human race if every man were a Hamlet or a Don Quixote?" The obvious answer is that not one in ten million is capable of it, and that most of us would be the better for some inspiration of these ideals. The real difficulty in considering the position of woman in the Middle Age is to get to know anything about her, as she stands hidden behind the curtain of a conventional literature of praise or defamation.

In spite of all this Comparetti seems to have ploughed his way through the documents till he arrived at the true solution of the difficulties of the Virgil story; and, except in unimportant particulars, little can be added to his work. The Dolopathos Romance should have been quoted from the earliest form—the Latin published by Oesterley. The English translator should have checked his references—e.g., in one chapter P. Meyer's name is spelt in different ways, and a reference to the *Decameron* is given as viii. 4 instead of vii. 4. The serious objection to this translation is Mr. Benecke's habit of using colloquialisms every now and then. Take these examples from one page: "Phoeilla . . . heard so much about Virgil that she got to be in love with him as few women have ever been." "Virgil answered that, as for marrying, that was not in his line, but that otherwise he was at her disposal." "Virgil, however, . . . promptly told her to try that on someone else." This sort of writing is unworthy of a serious contribution to English literature, and Mr. Benecke will do well to remedy it in the second edition that we hope will be called for. At the same time we would call his attention to his unpardonable fault in not providing the book with an index—a fault which renders it practically without value to a scholar. Prof. Ellis's introduction will not have been useless if it leads him to make the acquaintance of some of the romances he condemns as "shocking, no less by the improbability than the incongruity of their incidents," when he may perhaps see cause to modify his opinion.

ROBERT STEELE.

*With H.M. 9th Lancers during the Mutiny.*  
The Letters of Brevet-Major O. H. S. Anson. Edited by his Son, Harcourt S. Anson. (W. H. Allen.)

To some these letters will be full of interest; on many, we fear, they will fall flat. Few men saw more of the Mutiny than Major Anson; few letters tell us less. It would be unfair to expect of them too much. Though dated from fields on which India was being re-won, step by step, from Delhi to Luck-

now, they scarcely get beyond the track of a squadron leader's daily round of duty: they were written for one who cared to hear, not how history was making, but how the writer fared. It is in this their value lies; for the Lancer was always to the front, and if he did not see far, he saw well. He brings home to us the days and nights of those weary, sickening months before Delhi: what the camp of besiegers, themselves besieged, was like; what it is to give and take no quarter. We laugh over the Rifleman complaining of new breastworks, that "before there was a chance of being hit in the body, now he could only be hit in the head"; or over the three brother-officers sitting without a tent, "like three disconsolate mermaids dripping with dew." We like to think of Anson, over 6 feet 2 inches in his socks, picking up playthings in the Palace for his children on the hills. But meanwhile,

"in the middle of the Chandnee Choke there were lying exposed, with only pyjamas on, the bodies of three of the king's sons, who were killed by Hodson's people. The centre one, a large, fat man, was the one who had imbrued his own hands in the blood of our people."

At Agra:

"I cannot tell you how completely the enemy surprised our camp." "Our advanced guard were caught unarm'd and in their shirtsleeves, eating their breakfast." "H., while bathing, had three round shots within three or four paces of him, and says he never put on his trousers faster." "The camp was now nearly pitched, and our artillery was at work in five minutes." "Directly the Pandies saw us bearing down at full speed on them, they one and all exclaimed, 'Wah, wah, Delhi ke ballam regiment,' and ran off faster than they came."

Anson himself led the charge.

"We pursued them to the Kalinaddee, about ten miles off, and took every gun (thirteen) that they had crossed, and from 300 to 400 hackeries."

Rarely have discipline and self-reliance been more rudely tried.

It is well to close our eyes over the ghastly relics of the charnel-house at Cawnpore. The scar still reddens at the touch.

"The very great work of relieving the garrison of Lucknow is so far complete . . . the labour of removing 428 women and children, besides some 1000 sick and wounded, has been immense, and attended with no little risk. We had not evacuated the Martinière fifteen minutes to-day [November 25] before it was swarming with Pandies like a nest of ants. The same with the Dilkoosha. . . . Poor General Havelock died about eleven o'clock yesterday, at the Dilkoosha, and we buried him here [the Alum Bagh] this morning. He died of an acute attack of dysentery, brought on, I verily believe, by running nearly three-quarters of a mile, under fire, from the Residency, to meet the Commander-in-Chief, and greet him as his deliverer."

Grim stories are told of the fight at Gosain-ganj and the taking of Fatehgarh; then back to Cawnpore; attacks on outlying villages, and on to the capture of Lucknow. Where work was to be done, the Lancers were there to do it. The tale is dreary, and we welcome a smile over "Sir Hope said so innocently of Lady Grant, 'She had,

you know, no idea of ever being a lady.'" At times the Lancers indulged in ethics:

"There was such a lively discussion at mess last night about whether it was right or wrong to kill one's wife sooner than let her fall into the hands of the Sepoys. We came to the conclusion that it was wrong; but that if we happened to be jurymen in the case, we should let the delinquent off."

And so, from June 1, 1857, at Paniput, to the end of March, 1858, at Lucknow, where Anson, now worn out, obtained the leave he had so hardly earned.

He had the feelings of a man:

"You must expect to see me return," he wrote on his way down from Delhi, "without a heart or feelings of any soft, humanising tendency, if I am destined to witness, day after day, such harrowing scenes of revolting barbarity as have been perpetrated during the last two days, and are at the present moment enacting in this place."

If we would, we cannot leave unlifted a corner of the veil that should hide much that then went on; and it may do us good to know what an honest soldier felt:

"The only wonder to me in this land is that all do not at once rise upon us, and exterminate the hated Feringhees, who so grievously oppress them."

We get behind the pride, pomp, and circumstance of glorious war, and are taught what a death grapple between alien races means. Let us hope that, in groping after justice for now wellnigh forty years, we have deserved the loyalty and devotion that shone out in our last campaign. The Roman poet sang: "Triumphatque possit Roma ferox dare jura Medis." As the annals of the Roman people teach,

"It is the condition of permanent dominion that the conquerors should absorb the conquered gradually into their own body, by extending, as circumstances arise, a share of their own exclusive privileges to the masses from whom they have torn their original independence."

India will then, and not till then, be ours, when "Civis Britannicus sum" has become the watch-word from Chitral to Cape Comorin.

H. B. HARRINGTON.

#### NEW NOVELS.

*The Shepherdess of Treva.* By Paul Cushing. In 3 vols. (Ward & Downey.)

*The Horseman's Word.* By Neil Roy. (Macmillans.)

*The Yellow Wives.* By Kenneth Mackay. (Bentley.)

*Tuzin.* By Ouida. (Fisher Unwin.)

*The Masquerade Mystery.* By Fergus Hume. (Digby, Long & Co.)

*Cora Linn.* By J. G. Phillips. (Alexander Gardner.)

*The Whaups of Durley.* By William C. Fraser. (Fisher Unwin.)

*The Days of Auld Lang Syne.* By Ian Mac-laren. (Hodder & Stoughton.)

MR. CUSHING has achieved a very great, if also rather revolting, success in *The Shepherdess of Treva*; and the only fault that can be found with his book is that he has pro-

longed the agonies of his plot over three volumes instead of confining them to two. The first volume, to which Mr. Hardy would have given some such title as "The Man and the Woman," is almost perfect in its way. Nothing could be better than the entrance of Quartermass, the tempter—who is not quite a Don Juan, however—into the Mathey paradise in Treva: a paradise chastened for Bitha, the shepherdess, by the presence of a suspicious and jealous step-mother. The growth of love in Bitha's pure but unsophisticated heart is managed with skill. Quartermass, it is true, does not seem quite at home in his character of would-be seducer, and his placing of Bitha in what used to be known as "the gilded den of infamy" is rather too suggestive of the old Minerva Press school of fiction. Bitha's grief when, by the help of a friendly "soiled dove," she discovers the true character of her lover's intentions towards her, is admirably brought out, and her escape to the protection—though in no vulgar sense—of Oocomore, the artist and man of honour, is a thoroughly good bit of description. After this, however, the story flags. Bitha's successes as an artist, her securing of a good husband, the injury done to her reputation by rumours that she has been Quartermass's mistress, and the final vindication of her name at the pistol's mouth, were, of course, inevitable. It is passing the bounds of the pleasurable, if not also the credible, to give Bitha for husband the father of her lover, and to torture that worthy man for a whole volume with the appalling suspicion that he has married his son's discarded mistress. The closing chapter, with its clinical details, is too terrible. However, Mr. Cushing has set himself to produce a quite unparalleled tragedy, and he has succeeded; and his book is very well written.

Possibly *The Horseman's Word* is less notable as an actual performance in literature than as a sign of the times in connexion with Scottish fiction. It is an attempt to storm the Kailyard ascendancy of village domesticity with its pathos and humour, and to try to conjure with the superstitious and the uncanny. Into a Scotch farm there is introduced a strange, sulky, silent being, who has really no sympathetic or other links with his brother men, but who has, and shows from the first, a marvellous power over horses. After he is engaged as a "horseman" by the farmer, he is nicknamed "The Kelpy," and has rather a hard time of it with his fellow-servants. This curious man has had another history under the nickname of "The Ill-Fitter." His real name is John Merton; and, had he lived long enough, he might have become the Earl of Calziel. Essentially a monster, he is yet capable of love. A poor girl, Queanie, comes into his life. He marries her, and when she dies he has nothing left to live for. Altogether, the author of *The Horseman's Word* has all the elements of a successful romance of a very uncommon kind at his hand. He has not perfectly succeeded yet. Certainly his style is occasionally turgid, and he has to learn the art of working up a compact plot. Yet it is not too much to say that

a new novelist has arisen, who, if he takes pains, will strike out a line for himself.

There is in *The Yellow Wave* far too much both of "tall" writing and of impossible incident, for the present superabundance of which we have, it is to be feared, to thank the success of *The Battle of Dorking*.

"Night had fallen, and the stars looked down on the silent waters—some fixed and cold, as though weary of their endless vigil over sin and shame, others twinkling and bright, as if for ever winking at man's impurities."

In this Corinthian style the book opens, and there is much of the same kind through its course; and yet the story is full of power of all sorts. There is a certain straining after theatrical effect in the quarrel over Heather Cameron between Philip Orloff, the passionate and unfortunate Russian who appears in the first chapter, and the hypnotising Mephistopheles Harden. But the killing of Harden is an effective incident. Then, although the Mongolian invasion of Australia is—at least, so it is to be hoped—an utter improbability, the bringing of it about through commercial trickery, diplomatic manoeuvring, and military skill managed with very great ability. Society in Australia is well drawn; and the labour disputes, which are represented as precipitating the politico-military crisis, are clearly—if, indeed, a trifle too clearly—defined. The fighting between the victorious Mongols, whose leader, Leroy, is, of course, Orloff under another name, and the patriotic Australians, in particular the irregulars led by the dauntless Dick Hatton, is as good as anything that Mr. Rider Haggard has ever done. The final tragedy, the death of Orloff and Heather Cameron, comes as a relief, and than this no better proof could be given of its success as a wind-up to a plot. Altogether, *A Yellow Wave* is the strongest novel of the decadence-of-England type that has yet been published.

Ouida never wrote a more compact or more repulsive story than *Toxin*, which, as the name virtually implies, is an attempt to show what power for evil a great scientific discovery may possess in the hands of a thoroughly unscrupulous man. Veronica Zaranegra, a Venetian beauty, loses her opal necklace. It is brought back to her by "a beautiful youth with starry eyes." This youth, Adrianis, falls in love with Veronica, and Veronica falls in love with him. They are very happy and would be very happy ever afterwards but for Damer, Adrianis's English medical friend. Damer, having killed his conscience, also kills Adrianis in the most scientific fashion when an opportunity is offered him of saving his friend's life. Ten months later Damer marries Veronica, who abhors him, but is magnetised by his will. *Toxin* is a ghastly story, well written, well printed, and very tastefully illustrated. But Damer's unscrupulousness is perhaps rather overdone.

There is undoubtedly a great deal of ingenuity in *The Masquerade Mystery*; but Mr. Fergus Hume has set himself too obviously to beat the record of previous mystery-mongers, and it must be added that his "Mr. Tait" is an amateurish

Sherlock Holmes. The question is at first who killed Claude Larcher's father. Various people, of course, might have had some reason for committing the crime. In particular, there are the mysterious Mrs. Bezel and the lawyer Francis Hilliston, whom Claude's friend Tait suspects. But, unfortunately, it turns out that it is not Larcher *père* who has been killed but another man altogether, Jeringham by name. Thereupon endless confusion follows; for it turns out that Mrs. Bezel is one Mona Bantry whom Hilliston ought to have married, and whom he makes his second wife after a final confession as to how his first—before she was his first—killed Jeringham in mistake for Hilliston, and because she saw him as she thought kissing Mrs. Larcher. But the confusion is too involved to be even credible. Were it not for one or two love affairs of a rather commonplace kind, *The Masquerade Mystery* would be very heavy reading.

It would be absurd to describe Mr. Gordon Phillips as the successor of Mr. Stevenson, or even to consider him as, to any serious extent, a rival to Mr. Crockett. But there is no reason whatever why he should not run Sir Thomas Dick Lauder and James Grant tolerably hard. In compactness of plot, and in other important respects, his new story is a great advance upon *James Macpherson*. He still gives us too much inflated and ineffective writing like:

"Peal followed peal, and the lightning wriggled and twisted like snakes in mid-air. The sea hissed and foamed and boiled around the tiny boat, while the occupants sat awestruck and allowed it to drift."

Sometimes a character, who is intended to be especially impressive, poses in a melodramatic fashion: as, for example, Morgar, the Chief of the Clyde, when, having killed Sir Stephen Hay, the leading traitor of the book, he dies after making a long speech. Mac Ian Rua, too, is all very well as the walking gentleman of the piece, the discoverer of all the conspiracies, and the lover of the Princess Cora; but as the mighty huntsman on the coal-black steed rushing to the help of King Malcolm when he is sorely pressed by the Norsemen at the battle of Mortlach, he is only a shade less histrionic than Morgar, whom he succeeds as Chief of the Clyde. At the same time, Mr. Phillips may be allowed to have made a living picture out of Scottish history in the days of Malcolm and Kentigern. He should be content, however, with fewer sensational incidents than he has crowded into this volume.

There is more to be said for the good intentions of the author of *The Whaups of Durley* than for his success as a story-teller. No doubt, with the help of Robbie Lindsay's "spy-glass," or the author's own literary equivalent, one may understand and admire Durley, and even admit that "nowhere can you find greener valleys, brighter-dancing streams, softer-swelling purple hills, sweeter clumps of hazel and rowan trees." But the characters in Durley, even Brose Jock, are too commonplace—not in position, but in intellectual grit—for full-length portraiture; and such chapters as "How we

learned our Lessons" and "The Maister's Cuddy" are simply the dregs of the Kail-yard. Mr. Fraser improves when he relates the adventures of "The Dail's Bückie," who takes to poaching, falls in love with a girl very much above him in the social sense, and perseveres till he finally succeeds in marrying her when she is a widow. The return of the first and worthless husband almost in time to see his wife commit bigamy is a trifle too hackneyed. Altogether, *The Whaups of Dursley* must be considered one of the thinnest books that have had their origin in the new boom in Scottish fiction.

It would not at all surprise me were *The Days of Auld Lang Syne* to "catch on" less rapidly at first as did its predecessor, *Beside the Bonnie Brier Bush*. It does not possess the contagious pathos of that book; and perhaps the bloom is no longer on the Kail-yard. And yet, from the purely literary point of view, and in the all-important matter of style, the character-studies in it are superior to those other Drumtochty "views" which have given their author a place next to Mr. Barrie on Scotch shelves and in Scotch hearts. There is not more humour, perhaps, in the new book than there was in the old, but what there is is distinctly robust. Thus, there could hardly be anything better in its way than the sketch—at the beginning of *The Days of Auld Lang Syne*—of the devices by which Hillocks, one of Ian Maclaren's favourite farmers, prevents his rent from being raised. He has given us, too, in Posty—a tipping yet good-hearted and even shrewd village postman, who is capable of self-sacrifice to any extent when the pinch comes—an admirable example of the old liberty-loving Scot, who took occasionally to whisky because in and through it he gained an escape from his environment of penury and serfdom. Jamie Soutar, the cynic—even if he occasionally says rather too smart things—is superior to some of the saints that were associated with him in *Beside the Bonnie Brier Bush*. Drumsheugh remains the same as he was—and, well, I am not greatly in love with Drumsheugh. Besides Posty, we have delightful glimpses of a Dr. Davidson, a fine survival of the old Moderate school of Scotch clergy, generally urbane, but, when necessity arises, capable of losing his temper to good purpose, and even of taking a tyrant by the throat. It appears to me, however, that the author, who still chooses to be known as "Ian Maclaren," has now exhausted Drumtochty, and should try his hand at a regular novel, for which the humour and man-of-the-worldliness—I cannot find a better word—displayed in his second volume seem admirably to qualify him.

WILLIAM WALLACE.

#### SOME VOLUMES OF VERSE.

*Poems of the Day and Year.* By Frederick Tennyson. (John Lane.) Mr. Frederick Tennyson's *Poems of the Day and Year* is more markedly a collection of nature poems than any other which has been published during the last few years, putting anthologies out of the question. Disdaining to employ his powers

in behalf of any of the current problems, content to watch buds open and to hear birds sing, Mr. Tennyson has no inclination to comment in verse upon the hardships of loafers and match-girls and criminals, as one of his younger brethren of the lyre is pleased to do. Mr. Tennyson does not sing of, but for, men and women. If in the course of this book he presents any opinion whatever, it is that more of heaven upon earth is to be discovered under the clear country skies than in the thicker atmosphere of a great town. It is easy to see that the poet has no jot of sympathy with such people as keep at heart a desire to add "golden numbers to golden numbers" of pounds, even though they already possess a sufficiency of wealth to admit of their retirement from commerce, and of their approach to peace in some quiet haunt of flowers and finches. By thus ignoring the march of events, and by concealing his views, Mr. Tennyson naturally runs the risk of having but a small assembly of friends. Those who hunger after poetry which does not merely pick out the pleasant for treatment will not wish to make a long stay with Mr. Tennyson; those whose minds are set upon poems of the open air will take the best of this singer's music very close to their hearts, satisfied by the subjects as well as by the fluency and felicity of their treatment. Among the forty-four poems in this volume there are quite a dozen fit to command the affection of readers, and to their making Mr. Tennyson has applied qualities of a high order. We intend to quote the first four stanzas of "The Skylark and the Post." Shelley and Hogg, to say nothing of Wordsworth, have made it dangerous for less lofty singers to address the lark. It goes without saying that Mr. Tennyson falls short of the success of the immortals; but, in our opinion, his attempt is more valuable than that of any poet who has undertaken a similar task in the last five years.

"How the blithe lark runs up the golden stair  
That leans thro' cloudy gates from heaven to earth,  
And all alone in the empyreal air  
Fills it with jubilant sweet songs of mirth!  
How far he seems, how far  
With the light upon his wings!  
Is it a bird, or star  
That shines and sings?"

"What matter if the days be dark and frore?  
That sunbeam tells of other days to be;  
And singing in the light that floods him o'er  
In joy he overtakes futurity:  
Under cloud arches vast  
He peeps, and sees behind  
Great summer coming fast  
Adown the wind.

"And now he dives into a rainbow's rivers;  
In streams of gold and purple he is drown'd;  
Shrilly the arrows of his song he shivers,  
As tho' the stormy drops were turned to sound;  
And now he issues thro',  
He scales a cloudy tower;  
Faintly, like falling dew,  
His fast notes shower.

"Let every wind be hushed, that I may hear  
The wondrous things he tells the earth below;  
Things that we dream of he is watching near,  
Hopes that we never dreamed he would bestow:  
Alas! the storm hath rolled  
Back the gold gates again,  
Or surely he had told  
All heaven to men!"

All lovers of poetry pure and simple will have no difficulty in discovering beauties among the songs which Mr. Tennyson has, for our pleasure, printed.

*Poems.* By Jennings Carmichael (Mrs. Francis Mullis). (Longmans.) We learn from Mr. J. F. Hogan's preface that Miss Jennings Carmichael's childhood was passed among the forests of Eastern Victoria. Her first poems were composed in the solitudes of the bush, where she had unrivalled opportunities for seeing the luxuriance and for feeling the impressiveness of Nature. It is not to be wondered at that the memory of such surroundings can never fade. Although the poetess no longer inhabits the home of her early years, she, in poem after poem, shows how strong an effect the sights and sounds of wild regions made upon her impressionable mind. While applauding the kindness of heart which has stimulated Mr. Hogan to write his introduction to the book now before us, we cannot help giving point to our conviction that he has allowed his enthusiasm to run riot, and thus to out-distance plodding criticism. To speak frankly, we find far more numerous occasions for blame than for praise in Miss Carmichael's volume, though we are not blind to the presence of such qualities in her work as prove that the root of the matter is in her. One thing is quite certain. Till she puts a strong restraint upon her passion for dressing wellnigh every subject under the sun in rhyme, she cannot arrive at that point of success which her merits indicate as a possible goal. Miss Carmichael is often unftttingly voluble. That facility, which her every page proves, sets a trap for her reputation, and we must admit that she falls into it with distressing frequency. A cunning and a valorous revision, had it been exercised upon these examples of the prodigal pipe, might have resulted in a volume of charm. As it is, we are bewildered by fluting the bad and the good in friendly company; the significant and the insignificant elbowing one another for pride of place. In a word, the authoress destroys too little, and is too easily content with what survives the flame. It would be an unpleasant act to set down here examples of what we most dislike in *Poems*. To bring forward a sign of Miss Carmichael's better powers will be a display of tolerance which may cause the person most concerned in these remarks to feel convinced that ours are sincere strictures:

"Brave leaf-stript branches! Do I guess aright—  
And does your spirit sing  
Of all the buds that tarry for the light,  
Waiting the unborn Spring?  
Are ye full conscious of the wealthy store  
Soon thro' the bark to press,  
And robe you, as in young-eyed Springs of yore,  
In garb of loveliness?"

"Well may ye bear the season's pause, and take  
Deep draughts of sunlight good:  
The little buds, too, softly, slowly wake,  
Sleeping within the wood.  
Well may ye rest with patient strength tho' bare  
And spectral as a wraith!  
Nature with you, in ever-present care,  
Has never broken faith.

"You know, wise trees! 'tis sometimes best to cast  
The old robes quite away;  
The vesture, beauteous and new, grows fast,  
And will be worn one day.  
So steadfast stand: a lesson great I see  
In your appointed fate—  
God has another garb of faith for me,  
If I will trust and wait."

At one period of her career Miss Carmichael was engaged in the good work of nursing in a children's hospital; and not a few of her poems bear references to this occupation.

*Sonnets and Songs.* By May Bateman. (Elkin Mathews.) Miss May Bateman's slight little, light little book opens with a note of

gravity, which by no means prepares a reader for a shower of rondeaus, villanelles, roundels, triolets, and rondelets; for in such French trickeries the writer of *Sonnets and Songs* takes considerable pleasure. The first course is a sequence of sonnets, the main idea of which is a duet of love between a lady and a gentleman. It is enough to say that all of the fourteen-lined sections are evidences of Miss Bateman's skill, while a few of them make a worthy appeal as eloquent utterances. Passing on, we are in the thick of pretty trifles, some of which are winning enough, while some are so weak that the inevitable result is a feeling of regret to discover the aim grown into such an unimportant end. We cannot help thinking that Miss Bateman is meant for different work in rhyme, a conclusion which we are driven to adopt by a recollection of the multitudes of rondeaus and their relations added to English verse in the last fifteen years. Below will be found a sample of Miss Bateman's work:

"AN APPRECIATION.

"A woman's room. Its daintiness  
Proclaims it Here. Each quaint recess  
Fragrant with flowers; each cosy seat  
Subtle with invitation meet  
A man's requirements, more or less.

"It soothes one like a faint caress,  
A Lover's sympathy—confess  
You have not ever seen so sweet  
A woman's room?"

"Her books and pictures—all express  
Her varied moods. Ah, how I bless  
The day that brought her little feet  
More near—since, to be quite complete,  
It needs the rustle of Her dress—  
A woman's room!"

There are so many signs of ability scattered among the pages of *Sonnets and Songs* that we hope the authoress will cease to cramp her muse, and will henceforth progress toward more valuable results.

*Verses.* By J. A. Nicklin. (David Nutt.) More to be congratulated than either of the two ladies whose verses we are fresh from noticing is Mr. J. A. Nicklin. For while Miss Carmichael dashes off stanza after stanza, passing the inadequate without a moment of hesitation, Mr. Nicklin evidently searches long for the inevitable expression of his idea, only content when he has discovered the suitable metre and the just epithet. While Miss Bateman labours to produce such literary trinkets as villanelles and triolets, which are untrue to their nature if they are condemned to carry a too serious meaning, the author of *Verses* does not spare himself in the exercise of thinking deeply. It is true that in his compositions there are traces of extreme care, the exhibition of which prevents us from enjoying such feelings as invade us when we read the verses of a more spontaneous poet; but plenty of midnight oil and a file of the sharpest are excellent possessions for young rhymers. The more these are used the surer is the eventual arrival of an excellent facility. Signs, too, are not wanted that Mr. Nicklin is as yet without a method of his own: either he has founded his style upon that of the author of "The Song of the Sword," or one more example of what is called unconscious plagiarism has to be recorded. So far we have been granting praise to Mr. Nicklin in rather a roundabout manner. It is now time to show, by means of quotation, that virtue—using the word as it is employed in a famous verse in one of the Gospels—has proceeded from him. The following poem, though it belongs more to perfect description than to real poetry, is a good example of the

promising matter contained in this small volume:

"I AM SO SHAKEN BY THESE FEVERS WHITE."

"I think the sodden asphalt of the street,  
That knows so well the tramp-tramp of my feet,  
Begins to wonder with a dull surmise  
In its brute soul, where trod and crushed it lies,  
'What is it that he lingers here to meet?'

"I think the yellow lamps that flicker there  
So ghostly wan through the damp-choking air,  
Must ask themselves, 'What makes he here,  
and why,  
Where shadows lurk the deepest, should he pry  
And peer and start, with such a bloodshot stare?'

"I think the very houses weary grow  
To hear my heavy footfall dragging slow,  
And through the night must whisper in the dark,  
'How chill the sleet! . . . Art waking,  
brother? . . . Hark!  
God send the dawn, that he may homeward go!'

"In the arched blackness, at the River's side,  
I bend to watch it lean a swollen tide  
One moment on the bridge's pier, and then  
Crash down a little cataract again,  
And, humming, onward sweep, unchecked and wide.

"The station-lights make patines on the flood  
Of gold and amber; inwards, foam-bells stud  
Back-water and eddy, and the dripping bank.  
And blowing up the channel, salt and dank,  
The night-wind cools the fever in the blood."

One word more. Mr. Nicklin occasionally accomplishes work which is nothing but a species of literary photography. In this respect he must be on his guard. In the management of his metres and in the choice of words he leaves little to be desired. *Verses* is a book deserving of salvation from the ruin which overtakes nine out of every ten volumes of modern song.

NORMAN GALE.

NOTES AND NEWS.

MESSRS. LONGMANS & Co. make a welcome announcement—that they have in the press a new book by Mr. W. E. H. Lecky, in two volumes, to be entitled *Democracy and Liberty*.

MESSRS. MACMILLAN & Co. have arranged to issue in their "Eversley" series a complete edition of the Works of William and Dorothy Wordsworth, edited by Prof. W. Knight. It will consist altogether of sixteen volumes, of which the poems will form eight, the prose and the journals three each, and the life two. Each volume will have an etched portrait and a vignette by M. H. Manesse.

MESSRS. J. M. DENT & Co.'s new edition of the novels of Marryat, which has been in active preparation since last summer, under the editorship of Mr. R. Brimley Johnson, will be published in the early spring. It will be printed from the text of the earliest editions, and every care is being taken to prevent the many errors that have disfigured modern cheap reprints. The illustrations will be in the form of etchings on copper, which have been drawn and etched specially for this edition.

MR. J. FITZGERALD MOLLOY has written a new biography of the Countess of Blessington, which will shortly be published by Messrs. Downey & Co. under the title of *The Most Gorgeous Lady Blessington*, the name given to her by Dr. Parr and familiarly used by her intimates. Apart from other original sources, the author has been permitted to make use of the six MS. volumes in the possession of Mr. Morrison, containing the correspondence written by the Countess, or addressed to her

by the leading men and women of the day in literature, society, and art. From this source will be published for the first time letters of Byron, Landor, Disraeli, Lytton, Barry Cornwall, Marryat, Macready, and Charles Dickens, many of which throw light on their own works. The book will be in two volumes, illustrated with a photogravure portrait.

MESSRS. DAVID BRYCE & SON, of Glasgow, propose to issue on January 25—the centenary of the poet's death—a "ready reference" edition of the poetical works of Robert Burns. The peculiarity of this edition is that the index will give both titles and first lines in a single alphabet. There will be a brief memoir and a glossary, and also twenty-four photogravures of pictures by Nasmyth, Harvey, Paed, Erskine Nicol, Archer, &c.

In view of the political crisis, Mr. John Murray proposes to issue next week, in a cheap form, a reprint of that portion of Mr. John Martineau's *Life of Sir Bartle Frere* which deals with South African affairs.

MESSRS. SMITH, ELDER & Co. will publish towards the end of this month a new work by Sir William Muir, entitled *The Mamelukes or Slave Dynasty of Egypt*. The volume contains a survey of the Mameluke dynasty, which began under Beibars, A.D. 1260, and was brought to a close by the Ottoman Sultan Selim in A.D. 1517. It also completes the history of the Abbasside Caliphate, down to the assumption of the title by the Osmanly Sultanate. It will be illustrated with a map and twelve full-page plates.

MESSRS. J. M. DENT & Co. will shortly issue in this country some 200 copies of the new Riverside edition of the works of Mr. John Burroughs. The series, which will be sold in sets only, will consist of nine volumes, as follows: *Wake Robin, Winter Sunshine, Locusts and Will Honey, Indoor Studies, Fresh Fields, Birds and Poets, Riverby, Peppercorn, Signs and Seasons*. Several portraits of the author and etched title-pages will accompany the volumes, which have been printed from new type on paper made expressly for the edition.

MR. ANTHONY HOPE's new book, entitled *Comedies of Courtship*, will be published early next week by Messrs. A. D. Innes & Co.

MESSRS. JARROLD & SONS will issue in a few days a new volume in their "Unknown Authors Series," entitled *Brenda's Experiment*, by Surgeon-Major H. M. Greenhow. The scene of the novel is laid in India, and the experiment is that of a "mixed marriage."

A CHEAP edition of Mr. Sala's autobiography will be issued by Messrs. Cassell & Co. in a few days. Three editions were rapidly called for of this work in its library form.

MESSRS. WELLS, GARDNER, DARTON & Co. will shortly issue a book by the Rev. the Hon. James Adderley, entitled *Looking Upward*. It is a collection of papers introductory to the study of the social question from a religious point of view.

MR. ELLIOT STOCK promises for immediate publication a volume of essays on social subjects, entitled *Plain Talks on Plain Subjects*, by Mr. Frederick A. Rees.

MESSRS. G. P. PUTNAM'S SONS announce a popular reprint of *The Rights of Man and The Age of Reason*, taken from Mr. Moncure Conway's complete edition of the works of Thomas Paine.

MR. ALLENSON will add to his series of "Tracts for the Times" the following: *Am I fit to take the Lord's Supper?* by the Rev. Samuel Pearson, of Manchester; and *The Sobriety of Hope*, by the Rev. C. Silvester Horne, of Kensington.



MR. KARL BLIND will have an article in the forthcoming number of the *North American Review*, entitled "The Crisis in the East," dealing mainly with the aspirations of the Young Turkish party.

THE annual meeting of the Folklore Society will be held at 22, Albemarle-street on Tuesday next, at 8 p.m., when Mr. Edward Clodd, who continues in the presidential chair for another year, will deliver an address.

THE Rev. Dr. William Barry will deliver a lecture on "Jonathan Swift" to the members of the Irish Literary Society in the rooms of the Society of Arts on Thursday next, at 8 p.m. A vote of thanks to the lecturer will be moved by Mr. Justin McCarthy, and seconded by Mr. J. Churton Collins.

THE Hungarians are just now very busy collecting memorials of their past history for the great exhibition of 1896, to commemorate the millennium of their occupation of Hungary. To this the Sultan, it appears, will be the chief contributor, his ancestors having had exceptionally favourable opportunities for collecting Hungarian curios. But there are plenty of contributions from other quarters. We read in a Hungarian paper that the Marquis of Bath has sent from Longleat a very interesting relic, in the form of portraits by a contemporary artist of Tü-köly Imre and his wife Zrinyi Ilona, the stepfather and mother of the celebrated Prince Francis Rakoczy II.

#### UNIVERSITY JOTTINGS.

FULL term began at Cambridge on Tuesday of the present week. At Oxford, residence will not be resumed until the end of next week.

A GENERAL meeting of Convocation of the University of London will be held on Thursday next, to consider the reports of the annual and special committees on the proposed reconstitution of the university.

THE syndics of the Cambridge University Press announce that the Collected Mathematical Papers of the late Prof. Cayley will probably occupy thirteen volumes, instead of the ten volumes originally contemplated.

THE managers of the Hort Memorial Fund will meet on Tuesday, February 18, for the purpose of considering applications for grants. The regulations may be seen in the *Cambridge University Calendar* (p. 488 f.). The names of applicants, with a statement of the work which they propose to undertake, must be sent to the Regius Professor of Divinity, Divinity School, Cambridge, not later than Saturday, February 8.

DR. SANDYS, the public orator, gave two open lectures this week, at St. John's College, on "The History of Classical Learning in England to the Death of Bentley, in 1742."

MR. R. D. HOLT has presented to University College, Liverpool, a bronze replica of the marble bust of the late Earl of Derby, past president of the college, executed by Mr. Thomas Brock, which will be placed in the entrance hall of Victoria-buildings. Dr. Ricketts, of Birkenhead, has also presented to the college his valuable collection of mineral and geological specimens.

PROF. ALTHAUS will deliver a course of four lectures, in German, on "German Literature" at University College, on Thursdays, at 8.30 p.m., beginning on January 23; and Prof. Allemand will deliver a course of five lectures, in French, on "French Literature," on Fridays, beginning on January 24. Both these courses are open to the public free.

PROF. G. C. WARR will give a course of eight lectures on "The Tragedies of Aeschylus," at 13, Kensington-square, the

Ladies' Department of King's College—on Wednesdays at 3 p.m., beginning on January 29.

AT the London Institution, on Monday next, Mr. E. J. C. Morton will deliver a lecture on "Cambridge University, its History and Development."

THE Council of Legal Education have arranged for a course of six lectures on "The Duties and Liabilities of Trustees," by Mr. Augustine Birrell, to be delivered in the lecture room under the Inner Temple Library, on Thursdays, at 7.30 p.m., beginning this week.

WE have received the fifth issue of *Minerva*, the *Jahrbuch der Gelehrten Welt*, edited by Dr. R. Kekula of Berlin and Karl Trübner of Strassburg. The first issue, in 1891, contained only 359 pages. It has now increased to no less than 989 pages; and yet it is necessary to refer, for historical details, to earlier numbers. For frontispiece, it is illustrated with a portrait of Schiaparelli, the Italian astronomer, thus worthily maintaining its cosmopolitan character, though the reproduction falls far below the former standard. We again make bold to urge the claims of Mendeleef for next year. Among many minor improvements, we notice that, in the statistics, a distinction is now rightly drawn between the students who attend universities or colleges, and those who only enter as candidates for examination. The numerical order of the first eight European universities is—Berlin, Vienna, Madrid, Naples, Moscow, Budapest, Munich, and Athens. It appears that Harvard surpasses Oxford; but it is absurd to put Manchester above Edinburgh.

#### ORIGINAL VERSE.

ON READING THE LETTERS OF MATTHEW ARNOLD.

Was it not well you should no longer stay,  
Seeing we know you better than before!  
You whose true heart was tender to the core  
And clear as those pellucid brooks that stray  
Hid in the Chiltern grasses. Not a spray  
Of bright may-blossom or of diamond frore  
But wove its rainbows for you; from the shore  
To Fairfield's crown you honoured Nature's way.  
Breathed from those letters, like the south wind,  
Come  
Sweet thoughts for others, purpose high and  
pure,  
Hope inexhaustible and holy will  
To help the nation, patience to endure,  
A love of all that keeps us England still  
Filled with the dear felicities of home.

H. D. RAWNSLEY.

#### MAGAZINES AND REVIEWS.

THOUGH Mr. Aubrey Beardale contributes several clever illustrations, the new quarterly, called *The Savoy*, is anything but a repetition of an old enterprise. In form and character the serial which issues from the house of Mr. Leonard Smithers is as novel as it can be. As to its "get up," it has a large page, yet is delightfully light in the hand. It is not thick; very little of the writing in it has the fault of diffuseness, which belongs generally to bulk; and while some of its contents are chiefly entertaining, others are of a not less worthy gravity. From a writer of the distinction of Mr. Arthur Symonds we had good reason to expect refined and careful editing, nor are we disappointed of it. The commonplaces of literary pessimism and the easy ingenuities of an unsavoury subject (upon which reputations of a moment have been built, as upon sand) are alike absent from *The Savoy*. There is here some vivid, highly wrought prose and a good share of excellent verse, among which, at the

present time, nothing will attract more attention than the editor's own charmingly flexible translation of a poem from the *Fêtes Galantes* of Paul Verlaine. Strange enough in theme, but with imagination really fired, are Mr. Ernest Dowson's verses, "Impenitentia Ultima"; and they flow along admirably. In criticism, an article on Emile Zola has the force and trenchantness which Mr. Havelock Ellis displays when at his best; and in "Criticism and the Critic" Mr. Selwyn Image is, of course, both urbane and ingenious. "Under the Hill" is a little too fantastic for us, nor does the article on "A Good Prince" appear a very notable performance, though touched with fancy. A tale by Mr. Dirks has healthy realism, which means, too, that it has a sound moral. Conspicuous places are assigned to Mr. Bernard Shaw and Mr. Frederick Wedmore. Mr. Shaw, in "Going to Church," is both grave and gay and full of stimulating thought; while Mr. Wedmore, in his tale, "To Nancy," studies a little dancing-girl, whose shoes "rush, comet-like, so far above her head," whose "gay blood passed into the place, electrical, overpowering," but who in private life is "a sedate young thing, in dull black frock; with limpid look in her serene eyes, steadily grey."

#### CORRESPONDENCE.

THE SIN-EATER IN WALES.

London: Jan. 11, 1896.

MR. Sidney Hartland's doubt as to what "school of thought" I follow may, at any rate, be taken as an indication that I have not thrust my own prejudices and prepossessions into this controversy. That I have "talked round" the subject is a charge that I willingly acknowledge to be true. After reading the previous discussions of the question (including Mr. Elton's remarks in his *Origins of English History*)—discussions which seemed to me to bring the matter to no satisfactory conclusion, I thought that a few sidelights might probably be an improvement. I am quite satisfied with the results obtained so far. I trust that I shall not appear immodest if I avow my belief that the controversy is no longer where it was when Mr. Hartland's letter appeared in the *Times* some few months ago. That gentleman has now denied and conceded quite as much as could fairly be expected of an author who was entirely absorbed in "strengthening" a very untenable theory. But really he is somewhat exacting. After I had presented him with *cupan y meirw, diodlys*, Robert Jones, Owen Pughe, and Sion Holi the beggarman, he is still waiting "until I have something better to offer." Well, I will not treat him as the workhouse authorities treated Oliver Twist, but will meekly comply with his request.

In one of the volumes of Miscellanies edited by Canon Raine for the Chetham Society is to be found an account of "The State, Civil and Ecclesiastical, of the County of Lancaster, about the year 1590," part of which is as follows:

"XV. Manifolde popishe Superstitions used in the Buriall of the dead.

"1. Som use the popishe Rites of Buriall towardes the dead Corps at home, as it wer burying it, befor it com to the Church.

"2. After that they sett forthe the Corps in thaire houses all garnished with Cresses, and sett rownde aboute with Tapers and Candelles burninge night and day till it be carried to the Church. All whiche time y<sup>e</sup> neighbors use to visit the Corps, and there everie one to saye (a Pater noster, or De profundis) for the Soule: the Belles (all the while) beinge ronge many a solemn Peale. After which, they are made partakers of the ded manse dowle or Banquet of Charitie.



"3. Thus all things being accomplished in right Popish order at home, at length they carle the Corse towards the Church all garnished with Croces, which they sett downe by the way at everie Crosse, and there all of them devoutly on their knees make prayers for the dead.

"4. And when in this superstitious sorte they have brought the Corse to the Churoche, som with hast prevent the minister, and burie the Corse them selves, because they will not be partakers of the service saide at the Buriall; som, overtreate the minister to omitt the Service, and som times obtayne theire purpose; and when the minister is redie to accomplishe the order of Service appointed for the Buriall, many of these that com with the Corpes will departe; for, Recusantes refuse not to bring it to y<sup>e</sup> Church, though they will not partake of the Service of the Churoche.

"5. Then, concerning those that remain with the Corse till it be buried, when they have sett downe the Corse in the Church, they bende themselves to theire privat prayer with Crosseinge and knockinge themselves. All kneelinge rownde the Corse neglectinge the publique Service then in hand. And, when the Corse is redie to be putt into the grave; som, by kissinge the ded Corpes; other, by wallinge the dead with more than Heathenlike owtries; other, with open invocations for the dead; and another sorte with Jangling the Belles, so disturb the whole action, that the minister is ofte compelled to lett passe that parte of Service appointed for the Buriall of the dead, and to withdrawe him selfe from their tumultuouse Assembly.

"6. After which Buriall, at theire Banquet in the Alehouse they often times have a 'Pater noster' for the dead.

"7. All the day and night they use to have excessive ringinge for y<sup>e</sup> dead, as also at the twelve monethes day after, which they call a minninge day. All which time of Ringinge, there use is to have theire privat devotions at home for the soule of the dead."

*Quid plura?* It would be insulting the intelligence and abusing the patience of the readers of the ACADEMY to lay before them any more evidence of that kind.

Dogmatism as to the *diddle* having "nothing to do" with the *chul coffa* is surely somewhat premature. Has Mr. Hartland read what Bingley, our earliest authority for the term so far, says about it?

I have not yet dealt with "M. Jorevin, apparently a Frenchman travelling in England." The writer in question was a M. Jorevin de Rocheford, whose travels were published at Paris in 1672 in three duodecimo volumes. The book does not seem to be at the British Museum; but the part dealing with the British Isles was translated and given in full in Astle's *Antiquarian Repertory*, iv., pp. 549-631 (1809). From that translation Owen and Blakeway in their *History of Shrewsbury* extracted the portion having reference to that town. Mr. Hartland has quoted as a complete sentence what is a mere fragment of one, and has "shorn off" the really "significant" portion. Here follows the complete sentence as printed in the *Antiquarian Repertory*. I have italicised the part omitted by Mr. Hartland:

"It is to be remarked that during this oration there stood upon the coffin a large pot of wine, out of which every one drank to the health of the deceased, hoping that he might surmount the difficulties he had to encounter in his road to Paradise, where by the mercy of God he was about to enter; on which mercy they founded all their hope, without considering their evil life, their wicked religion, and that God is just."

M. de Rocheford's meaning is now plain. He scornfully ridicules the employment by heretics of a rite which had no significance except for those who believed in purgatory and the efficacy of prayers for the dead. Really the portentous gravity with which poor Bagford is dragged in here, and the solemn reference to "an upper stratum of society" are very diverting. I hope that kind of thing is not

the prevalent mode among "scientific students of custom."

One word in conclusion in reference to Strabo and Irish cannibalism. Mr. Hartland says (ACADEMY, November 23) that Strabo expressly ascribes to the Irish the custom of eating their dead parents. That statement is wrong, but it is not likely to mislead the readers of the ACADEMY. It is made in a far more misleading manner in the *Legend of Perseus* (ii., p. 281). There it is said that Strabo "admits fairly enough that his authority for the statement is not decisive." What Strabo expressly says is, that his authority for certain specified customs, including the one mentioned above, is not trustworthy. He implies that, as regards cannibalism, he is inclined to believe the tale. But on what grounds? Because, for one thing, it is said to be a Scythian custom also, and because many other nations are said to have practised it amid the rigours of a siege. If Mr. Hartland had consulted the original Greek he could not possibly have so mistaken his author's meaning, for the paragraph is very plain and easy. I am therefore driven to suspect that he has depended on a translation; but an unscholarly translator from Greek is very apt to neglect the force of particles, and (above all) of participial clauses. In fact,

"A participle by the story's brim  
A simple participle is to him,  
And it is nothing more!"

J. P. OWEN.

#### SHAKSPERE OR THEOBALD?

Kottingham: Dec. 2, 1895.

"His Nose was as sharpe as a Pen and [read on] a Table of greene fields [dale s]."—Henry V. II. iii.

Mr. Henry Bradley, writing in the ACADEMY of April 21, 1894, showed that in the *Liber Niger Domus Edm. IV.*, dated A.D. 1470, "at the grene feald of the countynghouse," and "at the grene cloth," appear as equivalent expressions in reference to payments made (apparently) to the Children of the King's Chapel, and accounts rendered to the Steward, Treasurer, Controller, "or the Judges under them." In the time of Shakspeare, payments were made to the Children of the Chapel Royal for plays performed by them, which seem to have brought them into rivalry with the professional players. Presumably, when the latter performed before the Court, they received their reward under similar circumstances; and the appearance of the "green field of the counting-house," we may hope, was familiar to Shakspeare and his fellows.

Now turn to a scene of the nineteenth century (*Fifty Years*, by the Rev. Harry Jones):

"I gladly availed myself of his invitation and waited upon the Commissioners at Whitehall, where they sat at a long green table furnished with clean blotting-paper and new pens."

What struck the eye of Prebendary Jones struck that of Shakspeare in the days of Queen Elizabeth. One can fancy the actors waiting for the arrival of their paymaster, and catch a whisper of the jests, not always impersonal, which helped to pass the time. "I say, Shakspeare, that's like your nose," cries the clown of the party. The remark is taken good-humouredly (who would not be in good-humour on such an occasion?), its quaintness strikes the fancy of the dramatist, and crosses his mind when, pen in hand, he describes, by the mouth of Mrs. Quickly, the death of Falstaff.

But what is the meaning of the word "field" in this connexion? Comparing the definitions of Ducange (Niort, 1883): "(1) CAMPUS, Bellum, praelium," and "(3) Duellum ipsum,

quod in campo sen arena initur," the French "CHAMP-CLOS, et, *absolt*, CHAMP, lieu fermé de barrières, où avaient lieu les duels judiciaires, les tournois," and perhaps the historical expression, "The Field of the Cloth of Gold," with the language of the *Dialogus de Scaccario*:

"scaccarii lusillis similem habet formam . . . Sic enim in scaccario lusilli quidam ordines sunt pugnatorum . . . sic in hęc . . . Item sicut in lusilli, pugna committitur inter reges: sic in hoc inter duos principaliter conflictus est . . . residentibus aliis tanquam iudicibus," &c.—(I. i.).

I was inclined to think that the term "field" had been transferred from the field of battle to the chessboard, thence to the exchequer-table, and finally to the "green field of the counting-house." But of this there is no direct evidence, and Ducange supplies a simpler explanation:

"8. CAMPUS, in scutis gentilitis, Gall. *Champ*; in pannis vero *Fond*, ut cum dicimus *Etage à fond d'argent*, à fond d'or, Pannus argenteus aureusve figuris distinctus apud Rymer, tom. 7, p. 577: *Unum lectum de panno aureo de rubeo Campo cum foliis operatis in quodam frecto albo*, &c., q. v.

Also s.v. *frecta* "Visitatio Thesaur. S. Pauli Londonens. ann. 1295 ['in Monastio Angl. tom. 3.]. The reference is to the original edition of 1673] Pag. 326: *Unus pannus de viridi campo, cum rosulis inter Frecturas*." The page cited is full of similar expressions.

"A cloth of green field" is, then, a cloth with a green ground, or composed of a green material. Everyone knows that constantly recurring motive of mediæval art and literature, a green field diversified with springing flowers. But it is time to conclude this "babble of green fields."

GREY HUBERT SKIPWITH.

#### A SENTENCE IN MILTON'S PROSE.

London: Jan. 11, 1896.

In the passage extracted by Mr. Johnson, Lander thinks that he has quoted Milton's metrical sentence before. The earlier instance is worth mentioning, as it goes to illustrate Lander's fine superiority to our modern anxiety to "verify our references," which he shared, of course, with Scott and Lamb. It is in the article on "Catullus," contributed to the *Foreign Quarterly Review* in July, 1842, and reprinted in vol. x. of Messrs. Dent's edition of Lander:

"It is not necessary to turn to the grander poetry of Milton for verses more harmonious than those adduced [by Hallam]; we find them even in the midst of his prose. . . .

"When God commands to take the trumpet  
And blow a shriller and a louder blast,  
It rests not in Man's will what he shall do,  
Or what he shall forbear."

"This sentence in the *Treatise on Prelacy* is printed in prose: it sounds like inspiration."

It is not quite what Milton wrote; but that never troubled Lander.

W. E. GARRETT FISHER.

#### ARCHBISHOP USSHER IN OXFORD.

Athenæum Club, Dublin: Jan. 15, 1896.

In reply to the letter of Mr. Thomas on the above subject, let me say that Dr. Parr, in his *Life*, is very clear on the point. He says (p. 44), under date 1640, Usher

"went to Oxford . . . to pursue his studies in the libraries there, where he was accommodated with lodgings in Christ Church by Dr. Morice, Canon of that House, and Hebrew Professor."

It is not likely, under these circumstances, that his name would be on the books. He was

only a visitor for literary purposes, and we know did not remain there long.

J. A. CARR.

[In the quotation from Mommsen, contained in Prof. Rhys's letter on "The Castell Dwyran Stone," in the ACADEMY of last week, for "Resen" read "Treves," and for "Frankvaldi" read "Hanhavaldi."]

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Jan. 19, 11.15 a.m. South Place Ethical Society: "Charity and Property," by Mr. J. A. Robson.  
4 p.m. Sunday Lecture: "Literature as the Expression of Life's Heart and Soul," by Dr. Karl Lentner.  
5 p.m. South Place Institute: "Zululand," by Miss Colenso.  
MONDAY, Jan. 20, 4.30 p.m. Victoria Institute: "Some Newly Deciphered Inscriptions," by Mr. T. G. Pinches.  
6 p.m. London Institution: "Cambridge University, its History and Development," by Mr. E. J. C. Morton.  
8 p.m. Royal Academy: "The Sixtine Chapel," IV., by Prof. W. B. Richmond.  
8 p.m. Royal Institute of British Architects: Presentation of Prizes and Address by the President, Mr. Penrose.  
8 p.m. Society of Arts: Cantor Lecture, "Alternating Current Transformers," I., by Dr. J. H. Fleming.  
8 p.m. Aristotelian: a Paper by Mr. H. W. Blunt.  
TUESDAY, Jan. 21, 3 p.m. Royal Institution: "The External Covering of Plants and Animals," II., by Prof. C. Stewart.  
5 p.m. Statistical: "Parliamentary Representation in England, illustrated by the General Elections of 1882 and 1886," by Mr. J. A. Baines.  
8 p.m. Anthropological: Anniversary Meeting.  
8 p.m. Folk-lore: Annual Meeting; Address by the President, Mr. E. Clodd.  
8 p.m. Civil Engineers: Discussion, "The Sanitary Works of Buenos Ayres."  
WEDNESDAY, Jan. 22, 8 p.m. Society of Arts: "Supply of Sea-Water to London," by Mr. Frank W. Grierson.  
THURSDAY, Jan. 23, 3 p.m. Royal Institution: "Dante," II., by Mr. P. H. Wicksteed.  
6 p.m. London Institution: "Unexplored Glaciers of Västana Jökul," by Mr. F. W. W. Howell.  
8 p.m. Royal Academy: "The Sixtine Chapel," V., by Prof. W. B. Richmond.  
8 p.m. Chemical: Helmholtz Memorial Lecture, by Prof. G. F. Fitzgerald.  
8 p.m. Electrical Engineers.  
8 p.m. Irish Literary Society: "Dean Swift," by the Rev. Dr. W. Barry.  
8.30 p.m. Antiquaries.  
FRIDAY, Jan. 24, 5 p.m. Physical: "Exhibition of some Geometrical Instruments," by Mr. E. Scott and Signor Monticelo; "Resultant Tones," by Mr. J. D. Everett; "Experiments with Incandescent Lamps," by Sir David Salomons.  
9 p.m. Royal Institution: "Ludwig and Vitalism," by Prof. Hurdon Sanderson.  
SATURDAY, Jan. 25, 3 p.m. Royal Institution: "The Valley of Kashmir," by Mr. Walter R. Lawrence.  
3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

##### SOME BOOKS ON CHEMISTRY.

*Milk, its Nature and Composition.* By C. M. Aikman, M.A., D.Sc. (A. & C. Black.) Into a compact, well-ordered volume Dr. Aikman has condensed an adequate and careful account of the chemistry and bacteriology of milk and its products. The practical operations of the dairy are alluded to only incidentally, the object of the author being to state and explain the scientific principles that underlie the several processes to which milk is subjected. To give an adequate notion of the scope of this useful handbook one ought to cite the complete table of contents. It must here suffice to state that the first sixty pages are devoted to an account of the formation, constituents, and changes of milk; the bacteria of milk are then discussed in a chapter of fifty pages; while a nearly equal space is assigned to butter and its bacteria, rennet, and cheese. The two final chapters are concerned with the testing of milk and with milk as a food. The volume as a whole should prove a valuable aid to students of the modern and improved system of dairying. In some details it admits of revision. We trust that the author, in preparing a second edition for the press, will pay special attention to the final chapter on "Milk as a Food." Here

several alterations are needed. The term "nutrients," employed by the writer of this notice more than twenty years ago, is legitimate; but why should the compounds so named be tautologically described as "food nutrients"? Again, it is quite wrong to include amides and "nitrogenous extractives" in the proteine group. When Dr. Aikman tells us that oysters "are practically of the same nutritive value as milk" (p. 172), we feel that he cannot have had access to an accurate analysis of the edible portion of these mollusks. We think that the dynamic value of pure fats as food ought not to be reckoned so high as two and a half times that of an equal weight of starch or albumin (p. 167). There is a strange slip on p. 30, where the reader is informed that "albumin differs from casein in not containing phosphorus, and from the other albuminoids of milk in containing sulphur." How can this be, when Dr. Aikman gives '78 as the percentage of sulphur in milk-casein? One other statement needing correction may be cited, although in this case the mistake has only an historical import. On p. 21 we read concerning the fat globules in milk: "It was till comparatively recently believed that they were surrounded by a solid albuminous membrane which became ruptured when milk was churned." In point of fact Quevenne more than thirty years ago demonstrated the absence of this supposed structure, and furnished a true explanation of the state in which the globules of fat subsist in milk. The memoirs of Quevenne are now forgotten, but they were gathered into a volume in 1857—*Du Lait*, par M. Bouchardat et T. A. Quevenne. It is most interesting to note how many of the conclusions derived from the recent study of milk-chemistry were anticipated in this book. Even the determination of the "albuminose, matière appelée depuis peptone par M. Lehmann," in cow's milk tallies exactly ('11 per cent. as an average) with the latest results.

*Justus von Liebig, His Life and Work, 1803-1873.* By W. A. Shenstone. (Cassells.) This new volume of the "Century Science" series may be read with intelligent interest even by those who are not conversant with chemical terminology. For only in parts of a couple of chapters in this biography of a great chemist has Mr. Shenstone found it necessary to employ the language and introduce the symbols of the science. No reader possessed of ordinary culture can study this memoir without learning that Liebig was something other and something more than "a man who gained a large fortune by making extract of meat." The devotee of science may, indeed, find too little pure science in these pages, the lover of stories of personal and private life too much; but Mr. Shenstone has certainly succeeded in drawing a charming picture of Liebig the man and of Liebig the investigator and teacher. The first of the nine chapters comprised in this volume deals with the early years of the great chemist, with his introduction to science and its chief apostles, and with his invention of the method of analysing organic compounds. Liebig's scientific collaboration and intimate friendship with Wöhler, and the outcome of their joint researches, are described in chap. ii. In the next chapter some of the chief discoveries of Liebig are recorded, though only in barest outline. The attitude of Liebig in regard to the views and discoveries of his great French contemporary Dumas is described in chap. iv. Fermentation is discussed in chap. v.; in chap. vi. Liebig's work in connexion with agriculture, and in the following chapter his researches on the chemistry and offices of food. Liebig's educational work forms the subject of chap. viii. In the last chapter the dominant personal characteristics of Liebig are portrayed, while

references are made to the chief incidents of his later days, his relations with English men of science, and his correspondence with Wöhler, Berzelius, and Renning. But Mr. Shenstone's *Life of Justus von Liebig* is a book to which justice cannot be done in a brief notice, nor even by copious quotation. Its careful summaries of character, of work, of opinions, and of controversies must be steadily perused from beginning to end, to be appreciated. The biographer is at once well-informed and fair: inclined, perhaps, to look leniently upon his hero's occasional failings in the conduct of controversy, and to regard with lingering affection some of his obsolete or incomplete views, but on the whole dealing impartially with the several problems discussed.

*A Laboratory Manual of Organic Chemistry.* By Dr. Lassar-Cohn. Translated by Alexander Smith, of the University of Chicago. (Macmillans.) The abbreviated title given on the cover of this volume, "A Manual of Organic Chemistry," is misleading. For the work really covers a field but imperfectly occupied hitherto. It is, in fact, a compendium of laboratory methods for preparing organic compounds, not a history of the compounds themselves. The author justly remarks in his preface that

"the text-books on organic chemistry usually treat the practical side of the science in a very perfunctory manner. The reader may even get the impression that there are no difficulties in the way of realising the actions expressed in the most complicated equations, and that the yields calculable from the equations will invariably be attained in practice."

In actual work the results commonly secured diverge widely from those which theory promises. To minimise the proportion of by-products, and to obtain a good yield of the desired substance, demands, in most cases, the fulfilment of several conditions, physical as well as chemical. Dr. Lassar-Cohn presents in this manual a classified series of methods, and gives the necessary data for carrying them out in a large number of specific and typical cases. His treatment of the subject is full, but does not pretend to be exhaustive. We have looked in his pages for a selected number of test cases, and have found the great majority of the sought-for processes duly described. Here and there defects or errors may occur: as, for instance, where (p. 246) the use of barium peroxide in the preparation of organic peroxides, discovered in the laboratory of Balliol College, Oxford, in the year 1857, is assigned to the year 1884 and to Dr. Lippmann. But the volume is a substantial contribution to the library of the working organic chemist, and is as conscientious in execution as it is admirable in plan. It has no competitors; for the small English handbooks which we previously possessed, one by Dr. Emerson Reynolds, one by Dr. Julius B. Cohen, and a third by Dr. W. R. Orndorff, are of more restricted scope. Dr. Lassar-Cohn's treatise is divided into two parts. In the first of these general methods are described in eleven chapters, devoted to Baths, Crystallisation, Decolorisation, Distillation, Desiccation, Extraction, Filtration, Melting-point and Molecular Weight Determinations, Sealed Tubes, and Sublimation. One hundred pages are given to the treatment of the above-named topics, while three times that space is assigned to special methods. These are discussed in twelve chapters, having such headings as "Condensation," "Preparation of Diazo-Bodies," "Preparation of Halogen Compounds," "Oxidation," "Reduction," and "Saponification." To the book itself we must refer those of our readers who are desirous of studying Dr. Lassar-Cohn's comprehensive and modern treatment of these and kindred topics.

*The Scientific Foundations of Analytical Chemistry.* By W. Ostwald. Translated by G. M'Gowan. (Macmillans.) To do justice to this original and valuable treatise one would need to make abstracts of each of its thirteen chapters, and to cite passages from at least a score of its pages. In a brief notice it is not possible even to indicate the freshness and fulness which are such prominent characteristics of Dr. Ostwald's scientific treatment of chemical analysis. Hitherto, as the author observes in his preface, it is the technique of laboratory operations, not their philosophical bases, which has been so highly developed. Dr. Ostwald, in the volume under review, has brought to bear, upon long familiar and daily recurring phenomena and processes, the light afforded by recent theories, such as the general theory of chemical reactions and of states of equilibrium, the theory of solution and of electrolytic dissociation. In fact, the reader is constantly being shown that analysis ought to be regarded from the viewpoint of science, although it has long been considered almost exclusively as an art. Let the analyst, who would form some notion of what Dr. Ostwald has to tell him, read half a dozen of the smaller sections in this volume, such as those on "Absorption Phenomena," "The Enlargement of the Crystalline Grains," and "Colloidal Precipitates" (pp. 18-27); also the sections on "Substances in Solution," "Ions," and "The Varieties of Ions" (pp. 47-56). He will then feel compelled to go carefully through the whole of part i. of the volume, which is entitled "Theory," and will afterwards pass on, with increased interest in the author's novel and systematic treatment of analysis, to part. ii., another hundred pages devoted to "Practical Applications."

## CORRESPONDENCE.

## FOUR PHOENICIAN INSCRIPTIONS FROM CYPRUS.

## I.

Magdalen College, Oxford: Jan. 8, 1896.

Among the treasures excavated at Larnaka, in Cyprus, in 1894 by Mr. J. L. Myers, of Magdalen College, are four Phoenician inscriptions, which have a considerable amount of interest.

(1) The first is inscribed on a stele with a moulded cornice. Below the inscription is a curious device shaped rather like a ploughshare; but what it actually represents it is difficult to say. I can find nothing like it on other figured Phoenician stones. The inscription itself, cut in bold and elegant letters, may be transliterated as follows:

לעבדעשתר בן אשמון  
חרש עגלת פגל ז

—i.e.,

"To 'Abd-ashtar, son of Eshmun, the chariot-smith: he made this."

All the letters are perfectly clear and present no difficulty. The stone is broken at the end of the second line, leaving only the letter ' ; but the rest of the word may be readily supplied and the [כרש] read, i.e., "may [the deity] bless [him]": as often on stones from Cyprus, e.g., *Corp. Inscr. Semit.* 10, 4. 25. 89, 3. 94, 5, &c. As to the form of the letters, they are of the usual type of Phoenician found in Cyprus; N, however, is decorated with a hook at the right end of its lower transverse line, and L with a hook at the top.

The name of the person who set up the pillar to himself (so I understand the sentence) is 'Abd-ashtar, "servant of Ashtar." On the Phoenician inscriptions the name of the deity always has the feminine ending, 'Ashtar = 'Ashtoreth, the goddess Astarte—e.g., *C. I. S.* 115, 1 (עבדעשתרת), 3, 15, 16, 18, &c.; the only parallel for 'Ashtar is to be found on the

Moabite Stone, l. 17, עשור כמש. So we have here either a unique instance of the name 'Ashtar in Phoenician, or else an oversight of the stone-cutter, who left out the final t by mistake.

The first two words of l. 2 are clearly חרש עגלת, which I read עגלת חרש—i.e., "maker of chariots." 'Abd-ashtar describes himself by his profession: he was a chariot-smith. For חרש cf. *C. I. S.* 86, 13A (cf. 2 Chron. xiv. 12); 64 חרש רב = ἀρχιτέκτων, 274, 3; but in none of these cases is the word used exactly as here. The word עגלת is found in *C. I. S.* 346, 3, where the donor of the stele adds after his name עץ עגלת—i.e., "[maker of] of chariots of wood." The interest of the phrase in our inscription is that it points to the existence in Cyprus of a regular trade of chariot-smiths; in this case they were makers of metal chariots, as the word חרש implies. It may be added that the chariot is copiously represented in native Cyprian art from the beginning of the Graeco-Phoenician period, while iron was freely worked in Cyprus from the ninth or eighth century onwards; ancient workings are found within twenty miles of Kition.

(2) The next inscription is a small fragment, cut in larger, coarser letters than No. 1. It is as follows:

לשמר  
מצבת ז  
לם

—i.e.,

"To Shamar . . .  
this pillar  
to them."

The proper name in full may have been Shamar-baal (cf. *C. I. S.* 384). At first I was disposed to read the letters ל ש מ ר "to the name of R . . ."; but this is not a usage found on the Phoenician monuments. It is better to read the letters as a fragment of a proper name. Both 1 and 2 are now in the Nikosia Museum; both were discovered in the necropolis of Kition.

(3) The third inscription is cut in small, clear letters round the brim of what was once a marble basin or vessel of some kind. Only seventeen letters have survived:

אדני בן מלקרת בן מכל ע

—i.e.,

"his lord, the son of Melqarth, the son of Mikal . . ."

The form אדני occurs several times on a group of inscriptions in the somewhat obscure expression בך אדני, which is generally understood as an equivalent for עבד אדני "servant of his lord"; it is just possible that this may have been the phrase here. The N in אדני is only partially preserved; but there is not much doubt about the letter. The last word of the inscription is interesting. מכל is the name of the deity Mikal or Makul (Enting prefers the Mikil from מכול), usually found preceded by רשף, Reshef-Mikal—e.g., *C. I. S.* 89, 3. 90, 2. 91, 2. 93, 5. 94, 5—all from Cyprus. The letter ע follows מכל on the inscription; and as Mikal here is evidently the name of a person, I would suggest that the full form of the name was מכל עזר Mikal-'azar = "Mikal helps," on the analogy of בעל עזר Baal-'azar, *C. I. S.* 256, 2. 3. At the same time, it is worth noticing that both in No. 1 and in this inscription, No. 3, the divine names Eshmun and Melqarth are used as personal proper names. This stone is now in the Ashmolean Museum, Oxford. The date of these inscriptions cannot be determined with anything like precision; but the forms of the letters would suggest a

date early in the Ptolemaic period, at the close of the fourth or the beginning of the third century B.C.

G. A. COOKE.

[The fourth inscription will be given next week.]

## SCIENCE NOTES.

THE evening discourse at the Royal Institution next Friday will be delivered by Prof. Burdon Sanderson, on "Ludwig and Vitalism."

On Monday next, at the Society of Arts, Dr. J. A. Fleming will begin a course of four Cantor Lectures on "Alternate Current Transformers."

At the annual meeting of the Royal Meteorological Society, held on Wednesday of this week, Mr. E. Mawley was elected president, in succession to Mr. R. Inwards.

MR. W. L. SOLATER—assistant master at Eton, but formerly deputy superintendent of the Calcutta Museum—has been appointed to the curatorship of the South African Museum at Capetown, vacant by the resignation of Mr. Roland Trimen. Mr. Solater is a son of the well-known secretary of the Zoological Society.

THE Scientific Press are about to issue a third edition of Mr. Henry C. Burdett's *Cottage Hospitals: General, Fever, and Convalescent; their Progress, Management, and Work*. As it is fifteen years since the second edition appeared, this work has been practically rewritten, and a great number of new plans, &c., have been introduced.

WE have received from the director-general, Sir Archibald Geikie, the first colour-printed map issued by the Geological Survey. It is on the scale of an inch to four miles, and represents the London Basin and great part of the Wealden area. Hitherto all the Geological Survey maps have been coloured by hand, and the present map was so issued at a price of 10s. 6d. The cost is now 2s. 6d. The Stationery Office has prepared the map as an experiment; and if successful the other sheets completing the map of England and Wales on the same scale will be published, printed in colours.

## PHILOLOGY NOTES.

THE fresh transcription of part of the Sinai Gospels which was brought by Mrs. S. S. Lewis from Mount Sinai in the spring of last year will be published by the Cambridge University Press in the course of this month. It will be accompanied by a new and complete edition of her translation, and will take the form of a reprint of about 100 Syriac pages hitherto defective—the complementary portions being in a blue colour, to distinguish them from what was transcribed in 1893 by Messrs. Bensly, Harris, and Burkitt. Each of these pages will bear an additional number in brackets, corresponding with its number in the volume of 1894, for the convenience of those purchasers who wish to interleave the two. A list of the lacunae which still remain, with the reasons for them, will be included in the volume.

THE Clarendon Press will publish immediately *Revenue Laws of Ptolemy Philadelphus*, edited from a Greek papyrus in the Bodleian Library, with a translation, commentary, and appendices by Mr. B. P. Grenfell, and an introduction by Prof. Mahaffy. The papyrus consists of two rolls, which were obtained by Prof. Flinders Petrie and Mr. Grenfell respectively. It is by far the largest Greek papyrus known; and as it is in several places dated in the twenty-seventh year of Philadelphus, or 259-8 B.C., it is also nearly the oldest. The

text volume is accompanied by a portfolio containing thirteen facsimiles.

UNDER the title *Apocrypha Sinaitica*, by Mrs. Gibson, Messrs. C. J. Clay & Sons will publish in a few weeks two ancient Arabic versions of the Anaphora Pilati, one of them dated A.D. 799, together with a Syriac version transcribed by Mr. J. Rendel Harris; also two Arabic recensions of the Recognitions of Clement, one from Sinai and the other from the British Museum. To these will be added a story entitled "The Preaching of Peter," also dated A.D. 799, and three little tracts concerning the two earliest Bishops of Jerusalem. These will all be accompanied by translations and illustrations.

NEXT week the Northern Counties Publishing Company, of Inverness, will issue an Etymological Dictionary of the Gaelic Language, by Mr. Alexander Macbain. The work will include every word in the Gaelic language, with the parallel words in Irish, Welsh, Cornish, and Breton. The cognate forms in European languages and Sanskrit are referred to; and, where possible, the word is traced to its Aryan root. An interesting feature of the work will be an appendix, in which Mr. Macbain discusses the names and surnames of the Scottish Highlands. This claims to be the first dictionary of the kind that deals thoroughly with any modern Celtic language.

AT the meeting of the Victoria Institute on Monday next, Mr. Theo. G. Pinches, of the British Museum, will read a paper on "Some Newly Deciphered Cuneiform Inscriptions."

#### REPORTS OF SOCIETIES.

CLIFTON SHAKESPEARE SOCIETY.—(Saturday, Dec. 28.)

ARTHUR S. WAX, Esq., president, in the chair.—Mr. May read a paper entitled "Falstaff's Cowardice." It has been too often alleged that Shakespeare represented Falstaff to be a thief, coward, and liar, and that therefore he must have meant him to be an object for reprobation. There is a fatal difficulty, however, in accepting this proposition. If Shakespeare meant Falstaff to be an object for reprobation, why did he so egregiously fail? It is too much to be asked to believe that a character, which has been popular beyond all others with those for whom Shakespeare wrote, became so by the blundering workmanship of its creator. To some persons, the Puritans for example, Falstaff was, doubtless, unacceptable. In considering the question of Falstaff's courage or cowardice, we have first to settle our conception of courage. Speaking broadly, we may divide it into (1) heroic courage, (2) moral courage, (3) physical courage. What courage fell to Falstaff's share must have been of the third kind. When young he was a noted swashbuckler. Shallow's reminiscences are a good testimony to the reputation of young Falstaff. He certainly gained and kept a reputation on the strength of which he is appointed "Captain" of foot at the age of sixty, in spite of his unwieldiness. He did his part at Shrewsbury with sufficient fairly earned credit, since we may accept as true the words in his soliloquy, "I have led my ragamuffins where they are peppered; there's not three of my hundred and fifty left alive." So Sir John was well to the front as long as legs and wind lasted; and it says something for his qualities as an officer that he succeeded in making such "pitiful rascals" follow him into the jaws of death. Ten years later we find his services as much in request as ever—"a dozen captains, bare-headed, sweating, knocking at the taverns, and asking everyone for Sir John Falstaff." Can Shakespeare have intended to represent English soldiers as so imposed upon, or the Prince so blind to his own interest at a most perilous crisis, as to actually procure a command in a campaign on which the very existence of his family hung for a man whose military qualities he knew to be a sham? His cowardice is supposed to be proved by his behaviour in single combat with Douglas. But

his words are those of a cheery cynic, not of a coward; and he was old, heavy, tired, and out of breath. In the Gadshill affair we note that it is just when the thieves, in fancied security, are proceeding to share the booty that their assailants pounce upon them. It is a night ambuscade, the most unnerving of all forms of attack, and Falstaff's companions flee at once. Now Shakespeare here leaves Falstaff opposed to odds of two to one, yet he does not turn till he has by "a blow or two" made proof of their quality. With the intuition of a practised swordsman, he promptly recognises that they are young, active, and good at their weapons; and that it is death or flight. Of course, it cannot be contended that Falstaff has either the hero or the martyr spirit. He acts upon his maxim—the better part of valour is discretion; none but a desperate, bull-dog fighter would have stayed. In the brief encounter with Douglas he does not shrink the conflict, but maintains it just long enough to perceive that he is hopelessly overmatched; whereupon, with that cool presence of mind which never deserts him, he contrives so to receive Douglas's last blow as to deceive the latter into the belief that he has killed him outright—a neat performance even for an old soldier. Among his followers he is a very paladin. They are cowards indeed, in spite of youth and strength; he is as brave as, considering his physical drawbacks and his cynical disregard of honour, he could well be. In the tavern brawl he promptly crosses swords with Pistol and drives him before him like chaff. It is a curious coincidence that, of all those whom we commonly call "Homer's heroes," two only have that steady, unflinching courage which is subject to no panic, to which we now are disposed to restrict the name. Of these Achilles does not count; he is physically a giant among men, besides being helped by gods. Diomedes is the only one like a Norse Viking or a Roland; and it is curious to find that the old warrior Nestor, the oracle of the army, as being long tried in war and council, publicly rebukes him (ix. 63, 64) for this very trait, declaring that the man who revels in fighting for fighting's sake is worthy to be an outcast from home, from social relations, and from religious rites. All the other leaders, both Greek and Trojan, are daunted by a sudden reverse, and ready to retreat when the battle goes against them. Let us not, then, be harder on Falstaff than the Father of Song was on the heroes of old, but give him credit for the nerve that could let him drop off into peaceful slumbers, even when the sheriff's men were hammering at the door to drag him off to the prison and the hangman's cart.—Mr. L. M. Griffiths read notes on "Some Words used by Shakespeare in '2 Henry IV.' only." He referred with some detail to the points of interest in connexion with "Gravy" (I. ii. 184) and its pronunciation; "Coetermonger" (I. ii. 191); "Bed-hangings" (II. i. 159); "Utis" (II. iv. 22); "Watch-case" (III. i. 17); "Pricked" (II. iv. 359, III. ii. 125, 153, 162); "Potable" (IV. v. 163); "Husband" = husbandman (V. iii. 12); "The Fleet" (V. v. 97).

ANGLO-RUSSIAN LITERARY SOCIETY.—(Imperial Institute, Tuesday, Jan. 7.)

E. A. OZALET, Esq., president, in the chair.—A paper was read, in Russian, by M. De Bogdanovich, on "The Results of Russian Civilisation in Central Asia." After a short historical summary of the great movement of Russia, proving the correct forecast of Peter the Great, that Russia had a civilising mission to perform in Asia, M. De Bogdanovich referred to the present condition of Central Asia, quoting the words of the Russian members of the Pamir Boundary Commission when the last boundary post was sunk: "Here lies the Pamir question." As no Central Asian problem seems to exist, it is to be hoped that the wish expressed by General Kouropatkine to an English officer will soon be realised. He said: "I like to meet the English in Asia, not to fight, but to advance together, shoulder to shoulder, along the same path, spreading civilisation among the people we have subjugated in Asia." Until 1865 the Russians met no obstacle or armed intervention among the Khirgiz of the Steppes, and all was peacefully annexed, thanks to a great principle: "Always respect the faith and customs of the people conquered." From 1865 to

1876 Russia had to cope with the armed Khanates in Central Asia; and this eleven years' war resulted in the annexation of 600,000 square miles, with a population of three and a half million Mohammedans. In 1882 Russia annexed the Turcomans and 73,000 square miles, with a population of seven millions. Since that time, with peace and tranquillity, the interests of Russia are immovably established in Central Asia—immovably, because Turkestan was not conquered, but annexed; and the first pioneers found there a second fatherland, and not a place of exile. They treated the natives as brothers, according to the law of Christ; consequently there is no idea of rebellion. The natives know that their religion, property, and the fruit of their labour are secured to them under Russian rule; they appreciate the recent development of trade and the extension of their markets. Now they are able peacefully to develop the rich resources of their country, and have put aside their primitive agricultural methods and tools. The first pioneers under General Kaufman had a great task set before them. They had to renovate, if not to create, every branch of industry, agriculture, rearing of cattle, &c. They taught the natives a new life, setting before them a better ideal, in short, a new civilisation. This task was admirably performed, to the glory of Russia and to the credit of its early pioneers. The first care of the Government is to look after irrigation, because the welfare of the country depends on a good water supply, and also because the Russian idea of colonising is to increase the area of cultivated soil belonging to the natives. We now reckon almost eighty Russian villages, with a number of churches and schools, founded since the annexation. M. De Bogdanovich explained the progress realised in all directions in that part of Asia; also the actual condition of the silk and cotton industries, of the rice plantations, forests, vineyards, vegetable gardens, orchards, and fishing, especially the sturgeon fisheries in Lake Aral. The mineral wealth is immense, but it has not yet been developed. M. De Bogdanovich laid stress on the question of education, and the solicitude of the Government for the health of the people. The Transcaspian Railway is a great source of material progress as regards the exchange of products between Asia and Russia, though still inadequate for the wants of the population. Large caravans have to carry merchandises to Siberia, and the towns of Uralak and Orenburg. The projects of establishing railway lines to connect the south-west of Russia with Tashkend, Siberia, and Turkestan are now under consideration, and most probably will soon be executed. These two lines will enormously increase the wealth and prosperity of the country. They meet the desires of the mercantile community and the local Press. The Press was spoken of in high terms by M. De Bogdanovich. Directed by men of intellect and ability, it has always adopted a peaceful and friendly tone towards its neighbour, British India. Having explained the benefits conferred by Russia on the people of Central Asia, and the results of her civilisation, the lecturer quoted the authority of eminent travellers and explorers from Western Europe in confirmation of his opinions: namely, E. Blanc in his *Colonisation Russe dans l'Asie Centrale*, Leclerc in his *Conférence* before the Société Géographique Royale de Bruxelles, and Sir Henry Rawlinson in a lecture to the Royal Geographical Society, and also the recent evidence furnished by Major-General M. G. Gerard, who travelled through Central Asia on his return from the Pamirs to London.—General Gerard was prevented from being present, but sent a letter expressing his regret, as also did Sir Donald M. Wallace.—Mr. Brayley Hodgetts entirely agreed with the remark attributed to General Kouropatkine, that it would be desirable that Englishmen and Russians should work together for the civilisation and development of those regions in Asia which were in the sphere of their influence; and as a proof in point he said that a Russian engineer had been in Egypt in order to study the English system of irrigation from the Nile, in order to apply it with satisfactory results to Central Asia. He further related several instances of the manner in which Russians had assisted him during his travels in Russia and in the East, and also referred with special pleasure to some occasions when he had been able to be useful to them.—Captain Cuppge,



who had lately returned from India, where he had served in the Intelligence Department, bore testimony to the cordial relations which existed between Russian and English officers during the delimitation of the Pamir boundary. He had been told by Captain MacSwiney, who had accompanied General Gerard on that occasion, that after the boundary work had been completed the English and Russian officers embraced each other in Russian fashion on parting.—The President expressed the best thanks of the society to M. De Bogdanovich for his excellent paper, which was doubly interesting as the lecturer had seen things with his own eyes, and communicated the result of his personal experience. In Eastern countries (as he had himself seen when travelling in Persia) the man who owned the water played as important a part as the sole banker in some small place in Europe, and could easily ruin his poorer neighbour by refusing to supply him with water. Without in any way desiring to depreciate the importance and utility of the good work which Russia had done in Central Asia, he ventured to say that the latter had been in so wretched a condition that any change might be considered an improvement. He was also of opinion that Russian civilisation, possessing a tinge of the Oriental, could be more easily understood and assimilated by the natives. It was a curious fact that the Jews in Central Asia, who were few in numbers, had the greatest percentage of children in the schools. In conclusion, he expressed the earnest hope that, as the English members of the society employed every endeavour to raise Russia and the Russians in the opinion of this country, Russian members would facilitate the task by performing the same good office towards us, and not be influenced by a portion of the Press in both countries, whose object appeared to be to estrange the mutual good feeling and to sow dissension, instead of encouraging a good understanding for the benefit of all concerned.

#### ELIZABETHAN SOCIETY.—(Wednesday, Jan. 8.)

FREDERICK ROGERS, Esq., in the chair.—Miss Grace Latham read a paper on "The Origin and Outcome of the Fads and Fashions of Elizabethan Love-making." She remarked that all writers, even the very greatest, need for thorough appreciation some knowledge of their times, and that this was especially the case with the curious love customs of the time of Elizabeth. They began in Provence among the troubadours, and came to England in the twelfth century, but obtained acceptance only among the higher classes, and after a time nearly died out. They had also, however, been imported into Italy, where they took firm root. Every lady had her *servant*, or "servant," and there grew up a whole literature of amatory poems. Chief among these poets were Dante and Petrarch. No one can miss seeing the influence the latter has had upon the Elizabethan poets, who copied his numerous classical allusions, his quaint conceits, and forced metaphors, which compare the most dissimilar objects. The travelled English brought Italian poetry and Italian customs back with them, and they were eagerly adopted by the nation. However, where the Italian is strained and scholarly, the Englishman pours out the fresh passion of the younger nation; where the one, to whom love in marriage was an unheard of necessity, sang for twenty years a love that had, and perhaps was hardly intended to have, an outcome, the other wooed his lady and, winning, married her, hoping to find his ideal in the mutual service of the married state. These were the serious lovers, who meant what they said in good earnest; but there were a host of others who took up the same fashions, for amusement or self-interest only; both classes adopted many strange fashions, posing as and acting the lover for the benefit of the world in general. There was a recognised costume, either a much dishevelled attire or an extravagantly smart one, a special cut of hair and beard, a certain form of address and demeanour. The lady's favour was worn, laboriously echoing the daily or hourly changes in her attire. Poems were served up to her of the gentleman's own invention, or else bought or stolen by him from others. Conversation became a fatiguing tourna-

ment for the exhibition of wit, of which sort of combat we find many examples in Shakspeare. When these customs were followed by the real and earnest lovers they received the stamp of truth and became alive; and to such we owe much of our most splendid literature—as the poems of Sir Philip Sidney, the sonnets of Shakspeare, of Spenser, and many others. The difference between the real and fictitious lover is seen in "Romeo and Juliet." We find Romeo with an ideal passion for Rosaline, breaking his heart and his rest for her, but in the most self-conscious fashion expressing himself in far-fetched images after the model of Petrarch; but at the sight of Juliet, although the same class of metaphors are employed, the self-consciousness vanishes, he is absorbed in her and her only. Miss Latham compared his first love to that of Dante for Beatrice in the *Vita Nuova*, while pointing out that the first was the idealisation of a hopeless passion, the second the idealisation of a woman. She then went on to show that Shakspeare had passed over the obvious evil outcome of these customs, but had shown us another, more truly inherent in them: namely, that all posing and impersonation intended to be accepted as truth was a moral falsehood, and involved a gradual degradation of character and actual misfortune, as it set the personator at variance with the real facts of life, and prevented him from grappling properly with them. For this the examples were taken from "Twelfth Night."—The discussion which followed was opened by the chairman, and continued by Mr. Frank Payne, Mr. W. H. Cowham, Mr. A. O. Haywood, Mr. J. A. Jenkinson, and Mr. James Ernest Baker.

#### FINE ART.

*Etching in England.* By Frederick Wedmore. (Bell.)

THIS book is welcome for many reasons; but, in spite of the old saying about a gift-horse, I wish that it were better. It is nicely printed in a large and comfortable type; it is of a pleasant size; it contains over fifty examples (generally well-chosen) of twenty-six etchers; and the text is written by a critic who has some special claim to speak on the subject. The book also occupies, as the author implies in his preface, a place not hitherto filled, as it is devoted to a survey,

"not of good etched work generally, nor of all etched work—all popular etched work—wrought in England, but of such work as has been wrought in England of the finer and truer kind."

What is "the finer and truer kind" is, of course, a matter of opinion; and I confess I do not quite understand why such etchers as Cope, Hills, and Landseer should be completely ignored. But, as Mr. Wedmore does not, as we understand his words, pretend to be exhaustive, there is no reason to quarrel with his selection, as all, or at least nearly all, of the etchers he has chosen use the needle with a true sense of its peculiar capacities and limits as a means of artistic expression.

Although Mr. Wedmore intentionally abstains "from discoursing much upon methods," his criticism is mainly technical in a large sense. His brief notices of Turner and Girtin are almost entirely confined to the limited intention of their etched work; he contrasts Wilkie and Geddes to the disadvantage of the former from the point of view of the pure etcher; and this line is maintained so consistently throughout the work that we are somewhat surprised that he should have included Samuel

Palmer at all, and disappointed that he does not say more in justification of the apparent exception he has made in his favour. To say that it would be pedantic to condemn him "because he was not a free sketcher" is to say little, because there is nothing at all of the sketch about his etchings. They are as elaborate as his pictures in water-colours. They aim at the most complete and complicated effects of light and shade. Moreover, they express everything without any line, in the etcher's sense of that word. One thing, however, Mr. Wedmore does say about him which is true and well said: "The unity and strength of his thought was never sacrificed or frittered by the elaboration of his labour." Might it be contended that the ultimate effect produced was one which could scarcely have been effected by any other artistic means, and that therefore his employment of the needle was as legitimate as that of the "pure line" etchers? This is a question on which it would have been interesting to have learnt the opinion of Mr. Wedmore. To me it appears that Palmer's art was based upon that of Blake, and that he sought for those effects of irradiated gloom which that artist had produced by woodcuts or etchings "in relief"; or, in other words, that he really worked from black to white instead of from white to black, and that his art was just the converse of that of the woodcutter who uses the "black" instead of the "white" line. If this view be correct, Palmer's practice was a topsy-turvy one, and his example shows how the most perverse methods may be made to achieve triumphant results when employed by a man of genius.

No such questions arise in connexion with the later etchers represented in the work, all of whom (with the exception, perhaps, of Mr. Herkomer) have the true feeling of the etcher. In writing of them all, however, to use his own phrase, Mr. Wedmore is sometimes "provokingly thin," and sometimes rather too personal. He shows a knowledge and a discrimination which only come of sympathy and study; and he not unfrequently succeeds in conveying subtle qualities and almost indefinable impressions by deft arrangement of words. If he sometimes fails, or seems to fail, in his verbal experiments, and the reader has a difficulty in disengaging his precise meaning, no one will be surprised who has himself engaged in the Ixion-like task of expressing in words the delicate flavours of works of art. The most important and fully considered of his short essays are those on the elder and best known of the group—Sir F. Seymour Haden, Mr. Whistler, M. Legros, and Mr. William Strang. If that on Mr. Whistler seem too much addressed to the connoisseur, and if the writer's estimate of Mr. Strang does not do full justice to that artist's power of imaginative design, they are all very capable and sincere. His own true feeling for the art is, perhaps, still more shown in his selection of the younger men like Mr. Frank Short, Mr. Charles Holroyd, Mr. Oliver Hall, Colonel Goff, and Mr. D. Y. Cameron; and it is easy to pardon the irresistible impulse which compelled him to in-



clude the fascinating genius of Mr. Helleu in his survey of *Etching in England*.

The vivacity and elegance of this artist are fairly well preserved in the prints, which add a charm to the concluding pages of the book; and I wish that similar praise could be extended to the whole of the illustrations. The processes by which the etchings have been translated act in a very capricious and arbitrary manner. The highly pressed paper upon which they are printed deprives all of them of one of the most distinctive charms of etchings—the harmonious blending of paper and ink. In these prints the two elements are always in contrast and often in antagonism. It is only in well-covered plates, like that after Samuel Palmer, that any of the tonic beauty of the original is preserved. In some cases, like both of Geddes's plates, the result is disastrous. Mr. Whistler's "Piazzetta" is caricatured into a restless piece of patchwork, and Sir F. Seymour Haden's "Windmill Hill" is black and blurred. In some other cases (those of M. Legros and Mr. Strang for example) the selection is unhappy and inadequate. Indeed, it is only occasionally—as in Mr. Holroyd's "Midnight Mass," Mr. Oliver Hall's "Landscape with Trees," Colonel Goff's "Chain Pier, Brighton," Mrs. Stanhope Forbes's "The Open Window," Mr. Holmes May's "Sunrise in Wales," and Mr. Alfred East's "A Hurrying Wind"—that the quality of the etching or the intention of the artist is tolerably rendered.

COSMO MONKHOUSE.

#### NOTES ON ART AND ARCHAEOLOGY.

THE Fine Art Society have made arrangements to hold an exhibition, towards the end of the present month, of examples of the new invention by which Mr. Herkomer claims that he can convert a painted surface into a plate suitable for printing from, without the intervention of photography or any preliminary process of biting, &c. The exhibition will consist of some forty plates; and Mr. Herkomer has promised to give a practical demonstration of the entire process.

AN exhibition of a series of water-colour drawings by Mr. J. Laurence Hart, entitled "In Shakspeare's Country," will open next week in St. George's Gallery, Grafton-street.

MR. T. FISHER UNWIN announces for immediate publication a Cyclopaedia of Architecture in Italy, Greece, and the Levant, edited by Mr. N. P. P. Longfellow. It will be illustrated with photogravure plates and engravings in the text, and will also contain a glossary and an exhaustive bibliography.

AT the meeting of the Royal Institute of British Architects on Monday next, the president (Mr. Penrose) will present the prizes to the students, and also deliver an address.

THE American School at Athens have obtained the sanction of the Greek Government to excavate on the site of Old Corinth.

THE Department of Science and Art has received, through the Foreign Office, a communication from Her Majesty's Consul at Barcelona, stating that it is proposed to hold a Fine Art and Industrial Exhibition in that city, commencing on April 23.

PROF. A. KNACKFUSS, author of the *Deutsche Kunstgeschichte*, has been appointed to succeed

Geheimrath Jordan as director of the Berlin National Gallery.

ON Tuesday next Messrs. Sotheby will begin the sale of the collection of coins, &c., formed by the late William Boyne, of which the first portion will occupy altogether ten days. Mr. Boyne, who is best known for his Catalogue of Seventeenth Century Tokens, was an insatiable collector of coins and medals of all sorts. In mere quantity, he had no rival among private collectors; for he is said to have amassed no less than 30,000 pieces. But, of course, in rarity and in numismatic interest, his cabinet cannot be compared with that of the late Samuel Montagu. The present portion consists of 1832 lots, including a considerable library of books. It is confined to Greek, Roman, and English coins, the entire foreign series being reserved for a later occasion. There are also a number of historical and war medals.

#### MUSIC.

##### MUSICAL PUBLICATIONS.

*Gluck and the Opera: a Study in Musical History.* By Ernest Newman. (Bertrand Dobell.)

OUR author, in his Preface, briefly sums up all that has hitherto been written of importance respecting Gluck and his times. After A. Schmid's *C. W. Ritter von Gluck*, which contains "almost everything that is known of the life of the composer," and A. B. Marx's *Gluck und die Oper*, in which details are included "that have been overlooked by Schmid," Mr. Newman has nothing new to tell us about the man. The special aim of the book may be given in the author's own words: "I have rather endeavoured to view the subject philosophically and to bring the opera of the eighteenth century in general, and Gluck's work in particular, into line with the whole intellectual tendencies of the time." He addresses himself to the general student of culture, who can derive little benefit from the technical criticism so prevalent at the present day. Mr. Newman not only objects to such criticism, but also to the metaphysical method adopted by Wagner in his æsthetic writings. Surely, however, he misrepresents Wagner in asserting that he regarded poetry and music as two "entities" originally united. Wagner, if we have read him aright, regarded them as originally being only parts of a whole: Dance, Tone, and Poetry he described as a "trinity of sisters."

After this philosophical flourish it is somewhat disappointing to find about two-thirds of the volume devoted to the life of Gluck, to a description of the plots of his operas, and to extracts from other writers. There is no complaint to make on the score of interest, and such preliminary matter will no doubt be appreciated by the general student in history. It might, however, have occupied less space.

The real interest of the book commences at page 200, with Gluck's relations to the intellectual life of his epoch. Here we have a discussion of the artificial opera born of the Renaissance and of the "lyrical flood" which followed. The latter in itself was no evil, but only the abuse that was made of lyrical means; and to account for that abuse our author appeals to the social and political circumstances and the flaccid intellectual life of the time. It is impossible to deny the influence which public events and public taste exercise on artistic minds; yet it seems to us that too much may be ascribed to environment, which, after all, has only modifying power. In Haydn and Mozart we see how they sometimes lowered themselves to the spirit of their time; how at other times they rose above it. Mr. Newman

himself, in speaking of Gluck, remarks how, "in the teeth of all the opposition of foolishness, conventionality, and sham," he made his music "manly, truthful, and sincere." It is over composers of the second rank—such men as J. C. Bach, Gyrowetz, Hasse, Jommelli, Salieri—that taste and fashion cast a malignant and lasting spell. Truly great men are the outcome partly of the age in which they live, but principally of the ages which preceded them.

Here, again, in his philosophical section, Mr. Newman gives frequent extracts from other writers, all of them appropriate, and some extremely pithy. Saint-Evremond, speaking of the opera of his day, said:

"If you wish to know what an opera is, I answer that it is a strange production of poetry and music, in which the poet and the musician, each bored by the other, take the utmost possible trouble to produce a worthless performance."

Special attention is called to Algarotti's remarkable book, *Saggio dall' Opera in Musica* (Leghorn, 1763), in which there are striking anticipations of Gluck's reforms and of Wagner's art-theories. Mr. Newman may well ask, "Had Gluck seen Algarotti's work?" He thinks it highly probable, for the book speedily gained European fame. An English translation of it was published at Glasgow only five years after its appearance.

At one time Gluck spoke of music in opera as the handmaid of poetry; at a later period, of the equality of poetry and music. Our author does not attempt to harmonise these two contradictory statements "by a process of ingenious dialectic," but with sweet reasonableness looks upon them as "expressions of Gluck's ideas at two different epochs." That the composer wavered in opinion is not surprising. The first statement was made in connexion with "Alceste," the second in connexion with "Armide," two works of very different nature; in one the dramatic, in the other the lyrical element predominated. Mr. Newman mentions the *Essai sur l'Union de la Poésie et de la Musique* of the Chevalier de Chastellux, in which that writer held "that the music should dominate the poetry in opera," and states that this "essay drew forth the commendations of Metastasio." Yet the latter wrote to the author as follows:

"Most respected Chevalier, whenever music aims at pre-eminence over poetry in a drama, she destroys both that and herself. It would be too great an absurdity for clothes to claim superiority over the person for whom they are made."

This study of Gluck affords much material for comment, but we have said enough to show that it is a serious piece of writing. It contains valuable information, and it is the outcome of wide reading. A fuller index would have been welcome. The book deserves to be read; and a careful perusal of it will bring both pleasure and profit. We expect that Mr. Newman will follow it up with a similar study of Wagner.

J. S. SHEDLOCK.

#### MUSIC NOTES.

ANY friends of the late Sir Robert P. Stewart, professor of music in the University of Dublin, will oblige the writer of the proposed memoir of that eminent musician by forwarding such information—letters, reminiscences, personal recollections, and the like—as they may be able to contribute. Original documents will have every care taken of them, and be promptly acknowledged and returned. Communications to be addressed to the Rev. O. J. Vignoles, Athenaeum Club, London, S.W.

## THE ENGLISH HISTORICAL REVIEW.

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## LITERATURE.

## RECENT THEOLOGY.

*A Critical and Exegetical Commentary on Judges.* By George F. Moore. (Edinburgh: T. & T. Clark.)

*A History of the Hebrews.* By R. Kittel. Vol. I. Translated by John Taylor, D.Lit. (Williams & Norgate.)

*Philosophy of Theism.* By A. C. Fraser. (Blackwoods.)

*The Christian Doctrine of Immortality.* By S. D. F. Salmond. (Edinburgh: T. & T. Clark.)

UNDISTURBED by the barbarous noises that environ it, the higher criticism proceeds on its way with the calm authority of an inductive science, "by the known rules of ancient liberty." Prof. Moore, of Andover, follows up Canon Driver's volume on Deuteronomy with a commentary on Judges in the same series, marked by as great learning—it could not be greater—and perhaps by somewhat more freedom of expression. Prof. Moore seems to know everything that can be known about his subject. He has examined every word, every letter of the original text under the microscope. He has studied every old translation in every reading. He has listened to what Rabbinical learning has to say. He has sifted out from the innumerable guesses of explorers whatever could serve to identify the localities mentioned. He has unravelled and compared all the modern theories relating to the sources of the narrative and to the story of its composition. Weariest task of all, he has hunted up Prof. Sayce's missing references to "the monuments," sought for evidence of his assertions, and found it wanting. The primary result of this herculean labour is to confirm in its main outlines the reconstruction of Judges already effected by criticism, and laid before the English reader by Canon Driver in his *Introduction*. We have, first, a fragmentary account of the conquest of Canaan, quite inconsistent with that given in the Book of Joshua, and apparently much more authentic; then, a continuous narrative, made up of old heroic legends arranged in a didactic framework by a writer of the Deuteronomist school; then, two loose appendices, in the second of which the hand of the post-exilic Priestly narrator may be easily detected. Prof. Moore thinks that some of the pre-Deuteronomist stories may, like those of the Hexateuch, be split into sections due respectively to J and E—not necessarily the J and E of Genesis, but their continuators in the same style.

Should any sceptically conservative reader ask: How can Prof. Moore or anyone else know all this? I answer: Just as you, if you have the least knowledge of architecture, can tell at once on looking at some Italian church, that the façade is only half finished, that the chapels are in the baroque style, that the nave and aisles are late Gothic, the crypt Lombard, and the columns of the crypt Pagan. No doubt, in the case of buildings documentary evidence is often forthcoming; but the same conclusions would have been valid in its absence on the simple testimony of brick and stone, plus common sense. But as regards Judges, in one instance the desired evidence is actually forthcoming. Criticism has disinterred from this composite structure, like a fossil from a rock, but more living than any fossil, one document of supreme interest and value—the Song of Debórah, "the oldest extant monument of Hebrew literature." Its antiquity has indeed been denied by M. Maurice Vernes. But M. Vernes is rather an *a priori* theorist than a real critic; and neither his arguments against the authenticity of the Song, nor those of Seinecke, commend themselves to Prof. Moore (pp. 129 *sq.*), who looks on it as "the only contemporaneous monument of Hebrew history before the foundation of the kingdom" (p. 132), though not the work of Debórah herself. Now, this document gives us a version of the war and of the death of Sisera varying in more than one important particular from the prose narrative which precedes it. In the Song Sisera is himself Israel's chief enemy, not the lieutenant of Jabin, who belongs to a quite different story partially preserved in Joshua. In the Song Jael kills Sisera while he is occupied in drinking from a great bowl of milk, "with a blow that crushes in his skull" (p. 135); in the prose narrative more treacherously by driving a nail through his forehead while he is lying down asleep. What is much more important, the Song incidentally reckons Israel's military strength at forty thousand men, a number totally irreconcilable with the statistics of the Priestly narrative, and pointing also to a large subsequent incorporation of the indigenous Canaanite population, if the numbers of David's census are to be accepted; pointing also to a process of gradual infiltration rather than one of high-handed invasion and conquest. And, as Prof. Moore observes, since the Song ignores Judah, "it is hard to avoid the inference that the poet did not count it among the tribes of Israel" (p. 134, note); though how far this affects the credibility of Judges i. is a question which critics do not seem to have very satisfactorily probed.

Prof. Moore regards Gideon's three hundred men as the original amount of his army, corresponding to the small scale of warlike operations at that time, and the ephod which he made from the spoils as a veritable idol which nobody then thought it wrong to worship. From Jephthah's story we learn that "the reality and power of the national god of Moab were no more doubted by the old Israelites than those of Yahveh himself" (p. 294); while that Jephthah's vow involved the offering of a

human victim to Yahveh is "as plain as words can make it" (p. 299). Our commentator, without maintaining the historical character of Samson's exploits, does not agree with those who resolve the hero into a solar myth, but thinks that, bearing a name akin to Shemesh the Sun, he would "attract and absorb elements of an originally mythical character, such as the foxes in the cornfields perhaps represent (p. 365, an appropriate number!)." It would, I think, be difficult to find a collection of stories evincing such a low moral tone as this book of Judges. From beginning to end it presents a picture of savage vindictiveness, sometimes accompanied by unrebuked treachery, and unrelieved by one gentle or generous trait. The conduct of the Levite who gives up his concubine to save himself (chap. xix.) is justly stigmatised as "quite as bad as the conduct of the mob in the street"; and Prof. Moore goes on to observe that "the ancient Hebrews were far from possessing the chivalrous feeling which we find among the old Arabs" (p. 418). All the more honour to the great prophets who afterwards set up so high an ethical standard!

Canon Cheyne, who introduces Prof. Kittel to the English public, occupies himself a much more advanced position than the German critic; but he seems to think that the "earnest desire of the latter not to deviate more than is absolutely necessary from tradition" will commend his work to the English public better than the adoption of more radical methods. I think this a mistake. After our countrymen—and, remembering Miss Julia Wedgwood, I may add our countrywomen—have been initiated by Robertson Smith into the higher criticism of the Old Testament under its most developed form, it will not help them to be thrown back on the position occupied by a belated disciple of Dillmann. Father Ignatius and his latest convert, Prof. Sayce, will be just as reluctant to accept Kittel's position as Wellhausen's; while to the scientific theologian it will seem much less logical. There is no need for me to go into details about Kittel's pleas for the pre-exilic origin of the Priestly Code and for the historical value of the patriarchal history, as I discussed them in the ACADEMY some years ago on the first appearance of his book, and a second reading has not altered my opinion of their weakness. The translation is, on the whole, very well done, but would be improved by a few corrections. Like other translators, Dr. Taylor seems sometimes to forget that a German mile is "as long as one can smoke a German pipe," or, more exactly, one-fifteenth of a degree of latitude, and therefore should not be simply rendered by the English word mile. But it is in the "History of Criticism" that one finds the most careless work. We have an historical standpoint described as "universally suggestive" (p. 44), where Kittel wrote, more intelligibly, "ungemein fruchtbar," "uncommonly," or "extraordinarily" suggestive. The famous "Grundschrift," known, I think, to English criticism as the Fundamental Document, here appears under the uncouth appellation

"Foundation Writing," which Hupfeld recognises as "supplemented by the Yahvist, otherwise, indeed, than Tuch and his friends, without the Levitical Law" (*ib.*). "Differing in this respect from Tuch" would be a more intelligible wording. It seems a clumsy way of expressing Graf's inference from the indissoluble connexion of the Elohist History with the Elohist Law, to describe it as being "not that the Law has been taken up by the History into the ancient time, but that on the contrary the History has been brought down by the Law into the post-exile period" (p. 45), instead of saying simply, if with less absolute literalness, "the antiquity of the Law is not proved by the antiquity of the History, but, on the contrary, the post-exilian date of the History is proved by the post-exilian date of the Law." According to the translation, Kleinert strove to displace Graf's fulcrum by assigning an early date—at latest the time of Samuel—to Deuteronomy; "Graf, on the other hand, having admitted that it was prior to the Foundation Writing" (p. 46). Now people are not generally said to admit what they contend for as the very gist of their case; and Kittel, as I understand him, means something quite different. His words are: "hingegen Graf das Zugeständnis der Priorität des Deuteronomiums gegenüber der Grundschrift macht," which I take to mean, "while he [Kleinert] concedes to Graf the priority of Deuteronomy as compared with the Fundamental Document."

Returning to Edinburgh University as Gifford Lecturer sixty years after he first entered its precincts as a young student, Prof. Fraser proves that age has neither dimmed the brightness of his speculative vision, nor impaired the vigour of his style. But he seems to me more effective as an adverse critic than as a constructive theologian. His object in this first series of lectures is to compare and contrast Theism, or the belief in a personal God, with the rival positions of Materialism, Pantheism (better known as solipsism—the extreme form of subjective idealism), Pantheism, and Agnosticism. Defence and attack are carried on, as might be expected from the classic editor of Berkeley's works, mainly on Berkeleyan lines. Materialism may be cheerfully surrendered to his dissolving analysis, and subjective idealism may be fairly called on to choose between Pantheism and Agnosticism. But Prof. Fraser does not seem to me to cope successfully with either of the last-mentioned alternatives. He puts up Spinoza as the chief representative of Pantheism, whereas, in the present stage of thought, it would be much better represented by Hegel, or by one of his living English disciples. And even Spinoza is not fairly faced. After repeated perusals of the *Ethica*, I cannot admit that individual things figure in it as "illusions of the imagination" (p. 166). The maxim *omnis determinatio est negatio* does not support so sweeping an assertion. A thing's determination or limit is not the thing itself. I appeal to my reader to know whether he personally feels bound to choose between infinity and non-existence. Nor does Spinoza, as I understand him, affirm

that "the finite can be only a negation of the Infinite, never a positive reality" (p. 167). He says on his very first page that one body is bounded by another, and one thought by another; and the whole drift of his ethical teaching is to identify goodness with reality. Again, although Spinoza over and over again identifies the attribute of extension with the procession of causes and effects, "the illusion of dynamical succession" is a phrase employed to describe his theory. I must also object to having modern Agnosticism characterised as "universal needence." To know phenomena only may not be enough, but it is knowing a good deal. And the theist in his turn has to confess a necessary needence. One of Mr. Sully's terrible little questioners would soon reduce him to silence. How does God know that there is anything but Himself? If He created all things it must have been at a certain definite moment, and why at one rather than at another? If He did not create matter (and this seems to be Prof. Fraser's opinion) we get something necessarily conceived as consisting of parts related to one another, which, according to the lecturer, implies intelligence, implies, that is to say, another God, and so on *ad infinitum*. It is significant that T. H. Green, who also worked his way to an eternal consciousness through the philosophy of perception, did not feel bound to invest it with personality.

Like Johnson's friend Dr. Adams, Dr. Salmond thinks that we have "proofs enough of immortality." According to him, Christianity has turned "a probability into a certainty" (p. 582). If he is right, it has also turned a source of possible hope into a revelation of despair. After a very careful examination of every passage in the Gospels and in the Apostolic literature bearing on this momentous question, he arrives at the conclusion that a number of human beings are doomed to suffer unending punishment in the future world. Prof. Salmond is no narrow literalist, no hide-bound traditionalist theologian. That he should be associated with Dr. Briggs in the editorship of the International Theological Library is a sufficient guarantee of his liberality; and his present volume gives evidence throughout of rare learning, honesty, and dialectical power. His appalling creed seems to have been imposed on him by irresistible authority, not indeed by the authority of the Christian Churches, although they are almost unanimous on this point, but by the authority of Scripture texts, the *ultima ratio* of orthodox Protestantism. It seems to me that, so far as this goes, Prof. Salmond has made out his case. Infinite ingenuity has been expended in order to extract some glimmer of hope for the damned from the reported words of Christ or from the written words of His Apostles, but in vain. Under the *ancien régime* Damians was tortured for not more than one whole day before being put to death. Some theologians have hoped that their God would imitate at a vast distance the clemency of Louis XV., that after some ages of punishment He would liberate His creatures from their sufferings by annihilation, or rather that He would cease to keep them miraculously alive to be

tormented. Prof. Salmond has proved that even so much mercy cannot be expected. The ferocious vindictiveness of ancient Israel was, like the Temple and its sacrifices, a shadow and type of things to be.

Clear and explicit are the threatenings of the Christian revelation. Clear and explicit also is the answer of philosophical morality. Punishment that exceeds the offence is unjust, or there is no such thing as justice. Punishment that is neither deterrent, nor preventive, nor reformatory is incompatible with beneficence. So much was already self-evident to Protagoras and Plato. A Christian of Prof. Salmond's type who calls his God just and beneficent must interpret words in a non-natural sense. Would it not be more consonant with human feeling, and as logical, to put another sense on the evangelical eschatology? In one respect it must be explained away. There is quite as good evidence for saying that Christ and the Apostles foretold the end of the world within a few years as that they preached the eternal damnation of the wicked. Eighteen centuries have dissipated the one dream, and should have dissipated the other.

But, says Prof. Salmond, there are alleviations. "The harrowing materialistic ideas of the pains of the lost which were natural to" other "times . . . form no part of the doctrine itself . . . it has to get the benefit of" our "humaner feelings," &c., &c. (p. 662). It cannot get the benefit of its own negation. You began with literalism and you must go on with it. You mentioned as one great blessing of Christianity that it promised a bodily resurrection (p. 584); and you must take along with it the curse of "materialistic" pains for the lost, which, in fact, are exactly what the Gospel announces. If others may not explain away the quantity of future torments, you must not explain away their quality.

It seems as if Dr. Salmond's clear firm brain at last began to reel with the coal-black wine of damnation. Hear how a Professor of Theology interprets his own document:

"Scripture gives no hint that either in ourselves or in our circumstances we shall be in a better position for good in the other world than in this. Christ's word in His great parable on the after-existence, 'If they hear not Moses and the prophets neither will they be persuaded if one rose from the dead,' speaks to the opposite effect" (p. 659).

It is the living who are here spoken of as incorrigible, not the souls in Hades. Prof. Salmond seems to confound *being* good with *doing* good. The rich man, who, by the way, seems to have been damned for not being a communist, showed in the midst of torment and despair a disinterested unselfish anxiety for the salvation of his brethren, of which I fear not every communist would be capable, and than which there is no clearer instance of goodness in the whole Bible. To avoid hurting the feelings of some among whom may be personal friends of my own, let me add that in my opinion this parable was never spoken by Christ. I take it to be a Pauline presentation of the substitution of the Gentiles, who before had fed on mere crumbs of doctrine, for

the unbelieving Jews in the privileged position of Abraham's family. It means that to preach the Resurrection to the Jews was useless, since the Law and the Prophets had not convinced them that Jesus was the Christ.

ALFRED W. BENN.

*Attila, my Attila!* A Play. By Michael Field. (Elkin Mathews.)

"LITTLE Honoria, whose yielding 'to the impulse of nature' Gibbon chronicles with such sympathy—a sympathy pregnant with the feelings of our age that was to follow—sought to give freedom to her womanhood by unwomanly audacities; and although the importunate desire 'to be herself' was fair and natural, its perversion was revenged by the blight with which Nature curses. To be vitally stirred, yet go blindly on the way of death; to be urged by Nature, and yet outrage her through very obedience, is a tragedy of tragedies, and one not remote. For Honoria is the New Woman of the fifth century; and to any who shall read her story in these pages the author says, as clearly as a certain Prologue when it declared:

'This man with lantern, dog, and bush of thorn,  
Presenteth moonshine.'

that 'this play presents irony.'

With these curious words Michael Field concludes the short preface of this play. I must confess my ignorance whether the pitiful story of Honoria has ever been dramatised before; but those to whom Gibbon's account of her is familiar will recognise, I think, the dramatic capacity of the tale. An earlier dramatist would not have shrunk from presenting it as a storm of sexual passion with lightning flashes of poetry: a less daring writer would have softened it down to pure pathos of disappointment with "this dull pomp, the life of kings." Michael Field has just touched it in both kinds, but, in the main, with an eye on times "not remote," shows us new friends with old faces, and ironically exhibits "dreams and foiled desires." The Herodotean definition of the chief of sorrows—πολλὰ φρονέοντα μηδὲν κρᾶν—might, with a change of gender, stand for the life-history of Honoria.

Admirers of Michael Field's work will not find here many of the imaginative touches that adorned "Canute the Great," nor of the depth of feeling that made *Long Ago* nearly achieve, in places, some part of its daring ambition. But yet, in spite of harsh modernisms—Honoria (p. 12) calls Valentinian "Val," and her lover Eugenius (p. 100) actually says, "I do this for your sake and . . . damn your mother!"—in spite, I say, of things like this, which belong to that modern conception of the New Woman which haunts the writer, there is a subtle skill in the presentment of Honoria not unworthy of Michael Field. Pleasant reading one can hardly call it. The inquisitiveness of Honoria, in her cross-examination of Marsa, in Act i., is certainly unlovely; and her courtship of Eugenius, who is a kind of cowardly and demoralised Joseph with a touch of romance in him, is crude. Infinitely better, to my mind, is her stormy devotion to the unknown Attila, a sort of brutal king of terror who is to emancipate her from

the slavery of conventual life at Byzantium or palace etiquette at Ravenna. Of the other characters, Galla Placidia, the cold, unmotherly mother, and Satyrus, the Armenian chamberlain, who takes Honoria's ring and offer of herself to Attila, and is slain for doing so on his return, are far the most interesting.

That there are gems of poetry and forcibly dramatic speeches goes without saying. Of the latter, Honoria's welcome to Eugenius' birthday gift—a bunch of fresh roses—may serve as an example (p. 26). She is alone, and holds up the roses:

"A young man's gift! He gave them with his eyes  
As well as with his hands: their odour pierces;  
They shine with youth and water-drops and silver;  
Their flush goes through me.

If there were no need  
To learn the secrets of my womanhood  
From matrons and from mothers; if this way  
The roses take to open to the sun,  
And to enjoy were right! I am beginning  
To think all life is simple, and we want  
No masters in it, if we will but live.  
Only the courage seems impiety  
For just a girl to dare to be herself.  
The dear old gods were great enough to know  
All that we have to give, all that we suffer:  
I wish that I had lived in pagan times!  
But even now will not youth answer youth?  
This is so bold a course that I should like  
To pray before I go on it: yet all  
The Church has taught me seems to slip away."

There is a natural truth, a beauty, about some of that which goes far to redeem such ugly diction as, e.g., Eugenius' speech on p. 40:

O damn the future! Do you call this love?  
Why thrust me forward? I am not your bride-  
groom,  
I never can be; leave me out of count,  
If you regard my safety. Tell your mother  
Of your condition, but of nothing else;  
And she will see you through."

It is not merely that this vulgar slanginess is not literature at all, but that this same Eugenius, poor creature as he is, has a kind of soul, and can say (p. 52):

"Deeper far  
Than any treason is the truth I loved;  
It is my only truth, just as the leper's  
One truth—he once was well."

It appears to me that the "irony," the modern reflection, the attempt to look at the fifth and nineteenth centuries at the same moment, do not suit with the best side of Michael Field's genius. Hence, in this play, that best side only shines out at intervals—as, e.g., at the end of Act ii., where Honoria, sentenced to the conventual life, remembers her mother's words about her lost son (p. 11), and makes a final appeal for herself and the unborn child she is never to see:

"O mother, by the little silver coffin  
In which your life is buried—save my child!"

Or again (p. 76), where she pleads with Theodosius to be true to his passion for the Greek girl Athenais:

"Dear Theodosius, do not let it pass,  
This glory that is rising on your life,  
Rising on hers; for love makes life so whole,  
Fills up all hollow spaces, enters in  
All gaps of solitude: it is the vigil,  
The fasting, and the ecstasy in one."

Or again, with a different but most characteristic touch (p. 95):

"I can hear no sound . . .  
I know the surface of the earth itself  
Is being moved by Attila: I know  
There are black ridges on the empire's verge."

Or lastly—though here Michael Field has to contend with the formidable rivalry of Mr. George Meredith, from whose poem this play takes its title—the narrative of the death of Attila (p. 106):

"He did not wake: they cried about the tent  
Like wolves and jackals . . . but he did  
not wake.  
At last they caught the tent-skirt in their  
hands  
And entered one by one. The bride was  
seated,  
White, with malicious and abandoned eyes,  
Nursing a laugh, her veil wrung round her  
chin,  
And Attila lay prostrate in a mass  
Of frozen blood."

It is an ugly picture, powerfully drawn; but it has not the wild and terrible fascination of Mr. Meredith's.

In lesser matters, I venture to note two things as calling for alteration. On p. 76 Honoria appears in the quaint form "Honoraria." On p. 103, the first sentence of the long stage-direction after l. 2 needs to be rewritten.

It has not seemed possible to me to praise this play as a whole, greatly as I admire many parts of it. It is in tragic emotion, not in irony, that Michael Field seems to me to be really strong. The capacity to present a heroine or a hero is weakened in contemplating a mere recurrent type like the New Woman, whose resolution "to be herself" is untouched by any heroic or womanly care as to what that self shall be.

E. D. A. MORSEHEAD.

*A Little Tour in America.* By the Very Rev. S. Reynolds Hole, Dean of Rochester. (Edward Arnold.)

THIS is eminently a readable book; author and printer have combined to make it so. It is not the first fruit of the Dean's visit to the States, but we like it best. Naturally it is eulogistic. The treatment he received from the Americans, not only in New York but elsewhere, was uniformly gratifying. They were pleased with what he said, and he was pleased with what he saw, and the result was mutual satisfaction.

What took Dean Hole across the Atlantic was as much business as pleasure. Rochester Cathedral was in need of costly repairs, the treasury was empty, and the ordinary sources of supply were exhausted. So, like an earlier financier, he called on the New World to redress the adverse balance in the Old; and, mindful of Browning's lesson of "Date" and "Dabitur," and of the country in which he lived, appeared among his Transatlantic kinsmen not as a mendicant but as an entertainer.

It is no business of ours to inquire what were the pecuniary results of the "Little Tour," but the cheerfulness of the writer leads one to conclude that they were satisfactory. Other Deans in similar difficulties may be tempted to follow Dr. Hole's example; but unless they take with them a like



supply of wit, humour, tact, readiness of speech, and breadth of appreciation, they are likely enough to return with empty pockets. It was not to see an English dean but to listen to Dean Hole that people came together.

The "Little Tour" was, in the matter of mileage, a considerable one. It extended as far west as Colorado, and as far south as Virginia and Washington. Of course, Niagara was not left unvisited, and a trip to Toronto enabled the Dean to annex Canada to his field of operations. He assures us that, "so far as his information goes," America does not covet our possessions, "having, like other great land-owners, quite as much on her own hands as she knows how to manage."

New York, as was natural, occupied much of the Dean's time and attention, and he has a good word for nearly everything which he there saw. The tokens of industry and enterprise with which the city abounds filled him with admiration.

"As a thing of beauty, a panorama picturesque to the eye, it cannot be compared with London or Paris, Edinburgh or Oxford; but there is a grander design than architect ever drew; a fairer sight than cloud-capped towers, and gorgeous palaces—man going forth to his work and to his labour until the evening, in obedience to the immutable law of his Maker, 'In the sweat of thy face shalt thou eat bread.'"

This sight, however noble, is not peculiar to New York; and what struck the writer of these remarks more than anything else in the American capital was the eager, anxious look on nearly every face, while the distinctions between wealth and poverty seemed even greater than in the old country. The Dean assures us that "no one is more despised than the American or English millionaire, whose Bible is his banker's book, to whom worship is a bore, sorrow a nuisance, and poverty a crime." This testimony is not borne out by the great leaders of thought in America, who lament that there, as here, society is largely dominated by the many-dollared men. Everything, it must be admitted, is done to prevent "worship" (if that term be allowable) being regarded as "a bore." Indeed, we have never seen out of New York and Chicago such luxurious aids to devotion—carpeted aisles, cushioned pews, &c.—as the Episcopal churches provide. Within their walls "the man in vile raiment" rarely shows himself. But it is only fair to add that much is being done by all sorts of organisations for the poor and suffering, and that there is at least one church in New York—St. George's—which has not been made a house of merchandise.

Of American journalism Dean Hole has a good deal to say. He notes the great improvement in its tone since Charles Dickens held up to ridicule and contempt what he styled the "New York Sewer," the "New York Stabber," and such like specimens of civilised literature; but he is quite aware of the present deficiencies of the public press, and exposes them with much good-humoured banter. Certainly, very many of the journals exhibit deplorable taste in their mode of dealing with the sins and sufferings of humanity, and in some

cases the advertising columns are simply disgraceful. An American bishop has not hesitated to speak of the Press generally as "the most venal thing in a country where all things are venal." This, of course, is far too sweeping; and in many, if not in most, of the town newspapers the leading articles are ably and fairly written, and good efforts are made to provide their readers with wholesome literature. The growth of journalism has been rapid. There are now in the United States 1855 daily and 14,077 weekly newspapers. Press work is well paid. On an average, managing-editors receive 5000 dollars a year—about the same as the bishops; but in New York the salaries are upon a much higher scale.

"The editor-in-chief has the same salary as the President of the United States, \$50,000 per year; and others receive from \$10,000 to \$12,000, or more than members of the Cabinet; editorial writers (recurring to the average) \$3500, equal to the salary of an Assistant Secretary of State at Washington, and more than the average salary of college presidents; city editors \$2500, only a little less than the salary of a Secretary of Legation at one of the leading courts; news editors, copy readers, and space writers \$1800, matching the pay of a captain in the army or a junior lieutenant in the navy; and reporters \$1200, as much as the average income of those engaged in commerce."

It would, therefore, seem that the "Fourth Estate" is in America both prosperous and lucrative; of its powerful influence, both in stirring and allaying the passion of the nation, we have lately had sufficient evidence.

Dean Hole was fortunate in securing an interview with the President in his visit to Washington. He describes him as

"one of the most able, reliable, hard-working rulers of the world. . . . He looks the sort of man who would give all his mind and soul to those questions which seemed to him to be of chief importance to his nation; would study the statistics and weigh the evidence, and then would fearlessly act in accordance with his convictions, whether thwarted by friend or foe."

This estimate has since been confirmed by events which Dean Hole as little foresaw as any of our statesmen, but which add considerably to the value and importance of the book.

It is almost unnecessary to say that even in America the Dean's thoughts turned from time to time to his beloved roses. He devotes a chapter to the interests of what he calls "Rosarians" (he himself might be styled a Rosicrucian), and states, among other things, that roses are produced in the neighbourhood of New York during the winter months more successfully than in any other part of the world. One of the best forcing roses is the American Beauty (known in England as Madame Ferdinand Jamain), besides which La France, Niphetos, Safrano, and other less-known varieties succeed admirably. With the great florists, Mr. May, of New Jersey, Mr. Henderson, Mr. Barry, and others, he exchanged ideas; and states that the happiest hours he spent in America were those in which he was entertained by his brother florists in the Savoy Hotel.

We hope that enough has been said in proof of our opening statement that this volume is eminently readable. We can at least assure our author that he will not need the benevolent defence of the chairman of a Denver meeting, who, after a depressing address, assured the speaker that his discourse was "moving, soothing, and satisfying." When taken to task for having commended a dismal failure, he maintained that he had only stated simple facts, namely:

"that the lecture was 'moving,' because a large proportion of the audience fidgeted in their seats, and several left the room; it was 'soothing' because many fell asleep; and it was 'satisfying' because there was not a single person present who had not had quite enough."

For ourselves, we can only express the hope that these are far from being the last utterances of Dean Hole, and that the favourable impressions derived from his visit to the States may be deepened by repetition.

CHARLES J. ROBINSON.

*The Sin-Eater, and Other Tales.* By Fiona Macleod. (Edinburgh: Patrick Geddes & Colleagues.)

MISS MACLEOD is the first writer who has tried natively to interpret the Gael, not of the Scottish Highlands, but of the Islands, to Southern readers; and for sheer originality, other qualities apart, her tales in this volume are as remarkable, perhaps, as anything we have had of the kind since Mr. Kipling appeared. They are so original: in fact, they treat of so strange a subject-matter and in so strange a way, that the unregenerate Saxon may find them at first a little difficult. On a further acquaintance, he will find that their local colour, their idiom, their whole method, combine to produce an effect which may be unaccustomed, but is therefore the more irresistible.

"Why," asks Miss Macleod in her dedicatory epistle to Mr. George Meredith—"why do I write these things? It is because I wish to say to you, and to all who may read this book, that in what I have said lies the secret of the Gael. The beauty of the world, the pathos of life, the gloom, the spiritual glamour: it is out of these, the heritage of the Gael, that I have wrought these tales."

This clearly commits the writer to the romantic method that we find preserved in all these tales, though they have here and there a touch of that realism which romance has never been entirely without—Celtic romance especially.

The first of them, "The Sin-Eater," is a capital example in its romantic kind. You feel, in reading it, that the tale-writer has not gone to her subject-matter as a purely disinterested agent. On the contrary, she brings her passionate predilections; instead of being disinterested, she is perfervidly interested; she goes prepared to find the things that count, Celtically speaking, and she finds them—the gloom, the spiritual glamour, and the rest. To-morrow, some New Realist will go over the same ground, and bring back his very different report of things as they really are, and tell us what queer kind of porridge he saw the Achannas

eat. But Miss Macleod, being to the manner born, writes from the inside, and not from the outside; is affected through her imagination, and not through her nerves; and is sometimes so carried away by her subject that she forgets how suburban the modern reader is apt to be, and how he likes his sea-lions caged and labelled, and his peat-smoke described in terms of Fleet-street.

Not only does she forget this: she deliberately does all she can to increase the sea terror, the wildness, and the Gaelic savour of her tales. "The Sin-Eater" begins with the wet wind and the sea mist of the western isles; and ends with the wild cry of the man Neil Ross, as he goes down in the "Black Eddy" that rushes between Skerry-Mohr and Skerry-Beag—"An eirig m' anama!" ("In ransom for my soul!") All through it one hears the sea-noises and feels the sea-wind, and the Sin-eater is treated in bold accord with such elemental circumstance. Half man, half myth, he is the scapegoat of the sea. He bears the sins of others, but with no scapegoat's innocence: therein lies the motive which is treated in this tale with so much force. At last he makes his sea-exit on a spar that is like the cross; nay, in the words of Aulay Macneill, who tells his end, "It was the cross he was on. I saw that thing with the fear upon me. Ah, poor drifting wreck that he was. *Judas on the Cross*: it was his *eric*."

Still more strange, and from an English point of view more simply and artistically constructed and written, is "The Dan-nan-Ron"—perhaps the finest thing in the book.

"You know what is said in the isles about . . . about this or that man, who is under *gheasau*—who is spell-bound, . . . and . . . about the seals and . . . ?" says Marcus Achanna to Anne, the heroine of this strange tale.

"They say that seals," he repeated slowly; "they say that seals are men under magic spells."

Here we have suggested a fine dramatic motive at the threshold of an old Gaelic folk-tale; and Miss Macleod uses her opportunity with singular control of the magic machinery of an uncanny subject. The figure of Gloom Achanna, who plays the tune of the Dan-nan-Ron on his *feadan* (an oaten-pipe or flute), is one not easily forgotten. He lives with unreal reality in one's mind; his wild tunes hold one's ear, though they are described with characteristic Celtic exaggeration by indirection, by colour instead of music, as *e.g.*:

"Again Gloom took up the *feadan*, and sent a few cold white notes floating through the hot room, breaking suddenly into the wild, fantastic opening air of the Dan-nan-Ron."

A few pages further, and we come upon Mánus's song, which, with the description that follows, may be given as an instance of Miss Macleod's writing of both verse and prose:

"The tide was dark an' heavy with the burden  
that it bore,  
I heard it talkin', whisperin', upon the weedy  
shore:  
Each wave that stirred the seaweed was like a  
closing door,  
'Tis closing doors they hear at last who hear no  
more, no more,

My grief,  
No more!

"The white sea-waves were wan and grey, its  
ashy lips before,  
The yeast within its ravening mouth was red  
with streamy gore—  
O red seaweed, O red sea-waves, O hollow,  
baffled roar,  
Since one thou hast, O dark dim sea, why  
callest thou for more,

My grief,  
For more?

"In the quiet moonlight the chant, with its long, slow cadences, sung as no other man in the Isles could sing it, sounded sweet and remote beyond words to tell. The glittering shine was upon the water of the haven, and moved in waving lines of fire along the stone ledges. Sometimes a fish rose, and split a ripple of pale gold; or a sea-nettle swam to the surface, and turned its blue or greenish globe of living jelly to the moon dazzle."

There is some excess of mere colour, it may be thought, in all this; but that, too, is very Celtic. And so throughout these tales; the manner of their telling, their idiom, their very mannerisms, only tend to increase their total effect. To quote again from their teller's singular opening epistle from Iona, addressed to him whom she calls "Prince of Celtidom": they have been written "as by one who repeats with curious insistence a haunting, familiar, yet ever wild and remote air, whose obscure meanings he would fain reiterate, interpret." It is only by insisting, as she does, with some romantic excess, on the vivid traits and idioms of the remote Gaelic folk she describes, that she brings home to us their speech, sentiment, and spirit of life, as the true interpreter may. She expressly disavows the documentary method at the start; she is subjective and interpretative to a degree; she is often so much moved by her own subject matter, that Heine's famous confession of overmuch sentiment in his *Buch le Grand* is apt to recur as one reads. Her tales, then, are not documentary; they reveal their writer's individuality, quite as much as the idiosyncrasy of the island Gael. But, just for this very reason, they provide as original an entertainment as we are likely to find in this lingering century, and they suggest a new romance as among the potential things in the century to come.

ERNEST RHYS.

#### FRANK AND THE POLISH FRANKISTS.

*Frank i Frankisci Polscy (1726—1816).*  
Monografia Historyczna . . . przez Alex-  
andra Kraushara. (Cracow.)

MR. ALEXANDER KRAUSHAR has long been known for a series of valuable contributions to Polish history, some of which have been already reviewed in the columns of the ACADEMY. By searching the archives of various cities in the course of his travels he has often been able to throw light upon obscure topics. In the present work he traces the career of a remarkable adventurer who founded a religious sect in the latter half of last century. This was the Polish Jew who went by the name of Joseph, Baron von Frank, and founded the sect of the Frankists. Owing to the extraordinary influence which this man possessed over his co-religionists, he persuaded a large number of them to be baptised as

Christians, but to all appearance their Christianity was of a superficial character. In consequence of his assumption of something like Messianic functions, wealth speedily flowed into his coffers, so that he was able to hire of a petty German prince a large castle situated at Offenbach-on-the-Main. To this place his votaries flocked. He himself lived in almost regal pomp, and seems to have exercised patriarchal authority over his followers. Thus, on one occasion, when a woman wished to escape from the castle, she was triumphantly brought back by the satellites of Frank, and the prince declared that the police had no jurisdiction within the precincts of Frank's castle.

With the oriental tendencies of his race, we see Frank giving audience to his followers, squatting like a Turk on his divan, and dressed in gorgeous Ottoman array. It is the old story of visions and revelations which has been told from the days of Mohammed to those of Joe Smith. The pretensions of the fanatic increased with his success. He attempted to prove himself of royal birth, and repudiated his humble ancestors, who had been simple Jew pedlars. Whenever he appeared abroad he rode in a splendid carriage, attended by a brilliant band of satellites. His career was an extremely varied one. He had been for some time imprisoned by the Poles at Czenstochowo; but when the place was taken by the Russians during the wars of the partition, our hero was set at liberty. Afterwards we find him having an interview with the Emperor Joseph, who affected the society of mystics.

Frank's career of imposture, however, was to come to an end in 1791, when he died of an apoplectic stroke. The fact that their prophet could not escape the fate of ordinary mortals does not seem to have made any impression upon his votaries. His funeral was on the most splendid scale, and the representation of a crown was carried in the procession.

Frank's wife had pre-deceased him for some time, but we may say that "the business" was carried on by his daughter Eva. From papers printed by Mr. Kraushar we can see, however, that the spell was gradually being broken. The visions were melting into the air. The daughter began to find that the faithful were no longer so lavish in their supplies. She was, in fact, several times on the verge of bankruptcy. Finally, on her death, in 1816, the great establishment of the prophet at Offenbach was broken up. As far as we are aware, the votaries of Frank are now extinct. They left no successors. Mr. Kraushar has taken the trouble to glean what information he could in the town of Offenbach. Some of the older inhabitants have preserved traditions of the father and daughter, and the visit of the Emperor Alexander I. to the latter not long before her death is recorded.

It is well known that the Russian sovereign had a great tendency to mysticism, and during the latter part of his reign was under the influence of Mme. Krüdener, who died in Russia while on a journey to visit some colonies of Jews in the south of that country. The last Frankist (who sur-

vived till 1860) appears to have been a certain Franciszek Wiktor Zaleski, who, on account of his constantly wearing a green cloak, went among the inhabitants under the name of *der Grüne*. He appears to have written some plays; but to all questions addressed to him about Baron Frank he either observed silence or gave an evasive answer. It has been surmised that he had a hand in the redaction of some of the prophetic utterances of Frank. The castle which the Frankists once occupied has become a hotel. The princeling who rented it to the impostor, a certain Fürst von Isenburg, having joined Napoleon in his hostility to the Germans, and become a member of the Confederacy of the Rhine, at the Congress of Vienna was deprived of his possessions.

By the aid of many documents, which now see the light for the first time, Mr. Kraushar is able to reconstruct the history of this remarkable delusion. We sometimes find him in the notes challenging the statements of the late Dr. Graetz in his *History of the Jews*. We cannot wonder that the record of Frank and his doings has been neglected by Christian and Jewish authors alike, the former because they probably looked upon the conversion of him and his followers as more or less a sham; the latter because they despised them as renegades.

It only remains to add that Mr. Kraushar's work appears from the press of Messrs. Gebethner & Co., from which so many excellent publications have issued. It is furnished with two portraits of Frank and one of his famous daughter Eva, besides a facsimile. Moreover, there is the picture of the skull of Frank, which is in private hands, having been extracted from his grave when many bodies were removed from the old to the new cemetery at Offenbach. We must confess to a distaste for this ghoul-like interest in the dead. Let these poor reliques of mortality have their proper place in the grave. Even to this day the skull of Kochanowski, the famous Polish poet of the sixteenth century, is above ground. We ourselves have seen it in a museum.

We are afraid that Mr. Kraushar's work being in Polish will prevent its being read by many in England. We can only say that it is a source of pleasure to us to call attention to this carefully prepared book, and, indeed, to the quantity of excellent historical work which the Poles have been producing for some time. Their language, which boasts the culture of centuries, is in a very flourishing condition. The general reader who may become acquainted with Mr. Kraushar's book will only see in it another page added to the depressing records of human mendacity and credulity. But, in days when Theosophy can count its numerous votaries, we cannot venture to look with contempt upon the dreams and prophetic utterances of a Polish Jew of the last century.

W. R. MORFILL.

#### NEW NOVELS.

*Silent Gods and Sun-Sleeped Lands.* By R. W. Frazer. (Fisher Unwin.)

*Master Wilberforce.* By "Rita." (Hutchinson.)

*Like Stars that Fall.* By Geoffrey Mortimer. (Bertram Dobell.)

*For Love of Prue.* By Lealie Keith. (Innes.)

*The Education of Antonia.* By F. Emily Phillips. (Macmillans.)

*Kincaid's Widow.* By Sarah Tytler. (Smith Elder, & Co.)

*The Apotheosis of Mr. Tyrawley.* By E. L. Prescott. (Bentley.)

*Woman's Folly.* By Gemma Ferruggia. Translated by Helen Zimmern. (Heinemann.)

*When Wheat is Green.* By Jos. Wilton. Pseudonym Library. (Fisher Unwin.)

If for nothing else, the reading public are indebted to Mr. R. W. Frazer for a beautiful and eminently apt title—although juxtaposed it would have been still more pleasing to the ear. When I say that the seven stories contained in the book are worthy of place under this general heading, I say a great deal. It was no easy task, in the first place, to saturate the book with a sense of the almost endless sunshine, the parched earth, the thirst of man and beast, the monsoons and the hot winds of India. More difficult still was it to unfold in a few brief recitals some of the strange secrets of these Eastern peoples: to make the reader feel not only that they still cherish their rites, their superstitions, their hatreds, and their loves, but that these things are as the blood in the veins of the Brahman, the Hindu, and the Parsi—that they throb with every breath he draws, and cease to have power only when he dies. But in order that a book of this kind may prove acceptable, it is needful to convey much more than this. The ancient civilisation of India must be present as a background; the fierce hatreds that divide tribe from tribe, caste from caste; the shame of having to submit to a foreign yoke, and a hundred other elusive elements must be suggested. In a word, unless a book such as Mr. Frazer's has atmosphere, it must be written a failure. The author, however, has succeeded in permeating every page of *Silent Gods and Sun-Sleeped Lands* with the spirit of India. The gods, no whisper of whose voice is heard by the ordinary European, are made to speak, their followers to obey; the undying hatreds are unmasked, the old rites are shown to live even now; and all this with a vividness and a force which can spring only out of an intimate and scholarly knowledge of history and of modern conditions in the East. Mr. Frazer sets the superstition of "The Tailless Tiger" in an imaginative episode which enhances greatly its appeal; he weaves a subtle spell, too, around other strange prejudices and beliefs in the weird tales of "The Cry from the River" and "The Wail of the Woman"; and the tragic death of Vasantasēnā, the Pearl of the Temple, at the hands of the chief priest, is told with insight and skill.

"The Cloud Messenger," an adaptation from the well-known Sanskrit poem, *Megha Dūta*, by Kalidasa, probably written about 56 B.C., reveals a wonder-world of exquisite imagery and untold richness: more than this, it has a profound philosophical significance, as, in greater or lesser degree, have all these tales. This rendering, though in prose, seems to have caught much more of the Eastern spirit than did the earlier translation, in verse, of H. H. Wilson. *Silent Gods and Sun-Sleeped Lands*, in the main, is so good, that a word of criticism is all the more necessary. The punctuation throughout requires revision; indeed, the sense is frequently obscured, and the pleasure of reading materially lessened in consequence. Nor does Mr. Frazer appreciate the value of the brief sentence to brace the reader's thought and stimulate his attention; the very few short sentences which do occur in the book come as a great relief. The tendency, here intentional, to a prodigal employment of adjectives—to over-elaboration, in fact—also detracts from the effect of this fine effort. Reserve, and a scrupulous heed to matters in themselves small, but whose cumulative effect is considerable, are necessary to every work of art. The illustrations of Mr. A. D. McCormick have caught much of the weird charm of the text.

The intellectual and moral development that takes place during the plastic years of childhood has an ever-fresh interest, not for fathers and mothers only, but for every one who remembers something of the joys and sorrows, the hopes and fears of youth, and how pathetically optimistic is the early outlook on life. "Rita," in her latest book, brings to the study of Master Wilberforce and his little companion much intellectual sympathy, and she has elected wisely to treat the subject with simplicity and directness. They are no ordinary children whose doings are here chronicled. The hero, born a "small, beefy specimen of humanity," soon shows that he has a perfect passion for inquiring into first causes, a passion which becomes emphasised from the night when he brings to the parental roof a stray gipsy child called Mehetabel. The manner in which these two young folk grow up side by side, naively discussing all sorts of questions from original sin to the utility of book-learning, the period of their separation, the renewal of their intimacy, and the knowledge, flashing on them in a moment, that they are something more to one another than pleasant companions—this and much more is told by "Rita" with considerable force and no little insight into the mysterious emotions of child-life. Master Wilberforce's father is the somewhat hackneyed man of science as delineated in fiction, but the mother is pleasantly portrayed. The book is written for grown up, rather than for young children.

Mr. Geoffrey Mortimer's second novel is on very different lines from *Tales from the Western Moors*. The scenes, for the most part, are laid in London, and the life depicted is that of the less well-to-do music-hall artistes: in fact, if the term music-hall be substituted for the first word of the title,

*Like Stars that Fall*, a true idea is gained of the drift of the story. Although the author in the opening pages of the book lacks facility of expression, he soon loses himself in his subject; and the vicissitudes inseparable from the side of Bohemian life with which he deals, wherein representatives of nearly every class of society are to be found, are drawn firmly and with knowledge. Indeed, sometimes the realistic method is carried to an extreme. The generous virtues and the more apparent vices of music-hall Bohemia are treated with skill; and the story, notwithstanding one or two conventional situations, is vigorously told. The Rev. Wilfred Kimpson, incumbent of St. Winifred's, City, whose large heart makes him beloved by the music-hall fraternity, bears a marked resemblance to a popular clergyman. Mr. Mortimer is a careful writer; and he should be on his guard against phrases such as "The beer bemused Joshua," and collocations like "A horrid dilemma."

The lady who writes under the pseudonym of Leslie Keith proves once more that she possesses not only a keen observation, but the power to reconstruct a pleasant story out of what she sees and hears. The central figure in *For Love of Prue* is a type of woman seldom encountered in fiction: indeed, in life she is a rare, although not a non-existent figure. Prue is actuated only by her sense of justice and her warm heart when she persists in showering kindness after kindness on the embittered nephew of her dead husband; she is sublimely unconscious that Frederick Chillingworth, who begins by distrusting and hating her, grows to love her as he has never loved before. She is equally unconscious of the heavy burden she lays upon him when, having rescued his drunken wife, from whom he had been separated, she urges him to return to that woman, and to try and make her happy; but, without so much as a word of reproach, Frederick Chillingworth does this thing for love of Prue. The second love-story, of Rosa Bower and John Campbell, to which equal if not greater prominence is given, has an accidental and not a vital connexion with the history of Prue; and, although it affords an opportunity for a fresh and breezy description of life on the isle of Scarra, the author has made a mistake in treating the two subjects in a single volume. What otherwise would be a good book leaves an unsatisfactory and blurred impression on the mind.

*The Education of Antonia* is treated by Miss F. Emily Phillips in a bulky volume of nearly five hundred pages. If it be a first book, it is full of promise, for that the author has literary ability is abundantly evident. The conversations, invariably bright, sometimes almost brilliant, are too long and numerous—many of them might be omitted without detriment either to the delineations of the characters or to the development of the plot. Certain obvious faults of construction mar really good effects; some sentences are involved without the excuse of adequate motive, while it would be well if the writer avoided the use

of strange words, such as "plenishing" and "soufulness." When Miss Phillips has learned of what vital importance it is to discard the unessential for the essential, we may expect a good novel from her pen. Notwithstanding the faults named, the interest in Antonia's career is thoroughly well sustained.

In *Kincaid's Widow* Sarah Tytler adds another to her already numerous successes. Readers who demand variety of events and rapidly changing scenes will be disappointed, for the author treats her subject in the leisurely, robust way well-fitted to the period of which she speaks. The incidents, few in point of number, take place at or near the Castle of Wedderburn, in a remote part of the Lothians, towards the end of the seventeenth century. The proud and arbitrary Lord Wedderburn, the "Liddy Mellins," his two elder daughters who inherit much of his asperity but little of his grandeur, charming little Ailie, and Kincaid's widow herself (the original of whom is to be found in *Fountainhall's Historical Notices*)—all are conceived and drawn in a manner worthy of high praise.

"Can a man who was born to go on the wrong side of the post—bred and trained to go on the wrong side, and has always taken a pride in going on the wrong side—have any hope at all of ever going straight?"

This is the problem which Mr. E. L. Prescott sets himself to solve in *The Apotheosis of Mr. Tyravley*. In spite of many rebuffs, and the machinations of a stagey individual named John Paget, the hero of this story is enabled finally to give an affirmative answer to the question. The reader, if he is to enjoy the book, must not be too exigent about probabilities, and must permit himself to enter into the sentimental world here depicted. Jim Naylor, the coostermonger, blunt, kind-hearted Dr. MacAdam, speak and act in a life-like way; the tone of the book is healthy throughout; but the scene wherein the rich uncle takes Mr. Tyravley to his heart, and transfers much of his wealth to that reformed individual, might with advantage have been stripped of some of its melodramatic trappings.

In a brief preface to *Woman's Folly*, Mr. Edmund Gosse remarks that the author of that book, Gemma Ferruggia, "leaves George Egerton and Madame Sarah Grand panting far behind." In a sense, doubtless, this is true; but if the "mere man," as Mr. Gosse designated himself, is to be pulverised by efforts such as the one under consideration; if the movement towards a juster recognition of the claims of woman depend on books of the type of *Woman's Folly*, so much the worse for man and for woman. That the story is well and, in places, even powerfully written, cannot be denied; but the characters are sadly lacking in imaginative justice towards man, and the atmosphere is heavy with miasma. As typical of a phase of nineteenth-century unrest, *Woman's Folly* is interesting; and that is all. Miss Helen Zimmern, so far as can be judged, has fulfilled admirably the office of interpreter.

Why Jos. Wilton calls his book, which forms the fifty-first volume of the Pseudonym

Library, *When Wheat is Green*, is a difficult question to answer. Several vivid pictures of rural life are to be found in the little work; but the author refuses to be bound by any principles of continuity—he commences one story and cheerfully passes to another without a hint as to the meaning of this rapid transition—and hence the book as a whole is unsatisfactory. Jos. Wilton, too, has an annoying way of expecting the reader to know intuitively what character is speaking, and sometimes this is no easy task.

FRANK RINDER.

#### SOME BOOKS ON THE COLONIES.

*The Gold Mines of the Rand.* Being a Description of the Mining Industry of Witwatersrand, South African Republic. By Frederick H. Hatch and J. A. Chalmers. (Macmillans.) This is a highly technical work, which ought to be in the hands of a professional engineer. We feel it would be presumptuous to make any comments on the greater part of the book, except to say that to a lay mind it seems to be well and carefully composed, and that the plans which illustrate the system of mining in the Witwatersrand goldfields are clear and delicately drawn. These deposits, we are told, were first discovered by a man named Arnold in 1885; by the end of that year mining had begun. During the succeeding year the outcrop of the conglomerate beds was traced and found to be auriferous for many miles, many farms were proclaimed as public diggings, and Johannesburg was founded. In the year 1887 coal was discovered at Boksburg, in the near neighbourhood of the diggings, which led to the opening of several collieries. This discovery is of immense importance to the success of mining operations in what is called the Rand goldfields. Some tables furnished by the authors show the vast expansion in the revenue of the Transvaal since the discovery and development of the goldfields. In 1884 the revenue of that State was £161,595; ten years later (1894), it had risen to £2,247,728. The quantity of gold produced is stated to amount to over one-fifth of the total production of the world in 1894, the money value of the total gold production of the Transvaal for that year having amounted to the sum of £7,800,000. The authors complain of the hindrances thrown in the way of the miners by the exactions of the Boer Government, and there can be no doubt that there was ample room for complaint. We have yet to see how much the gold-miners will gain from the changes which must follow Dr. Jameson's raid; but in all speculations on the future the astuteness and tenacity of purpose of the Boers must be taken into account.

*The Sister Dominions.* Through Canada to Australia by the New Imperial Highway. By James Francis Hogan, M.P. (Ward & Downey.) The new "imperial highway" is the Canadian Pacific Railway and the line of steamers that Mr. James Huddart has established between Vancouver and Sydney. The Government of the Dominion of Canada has guaranteed Mr. Huddart a subsidy of £150,000 per annum for ten years to enable him to establish a fast line of steamers on the Atlantic as well as the Pacific, so that when this line is in working order there will be a swift mail and passenger service between the mother country and her Australian possessions, without touching an inch of foreign soil, or losing for an instant its distinctively and essentially Imperial stamp or character. Mr. Hogan, who takes the reader through Canada to Honolulu, Fiji, Sydney, and Melbourne, has produced a pleasant book, easily written and full of



information. He heads a chapter on Melbourne "A City of Fallen Greatness"; and unless there be some exaggeration, the decay of that capital is indeed deplorable:

"The collapse observable on every side is both painful and phenomenal. Stagnation, depression, despair, are the three words that sum up the sadly altered situation in Melbourne. The loss of population is something enormous. An exodus of sixty thousand souls during the past eighteen months is officially acknowledged, but this estimate falls considerably short of the reality. Judging from the immense number of closed shops and untenanted houses that I witnessed during a systematic tour of the suburbs, some figure between 100,000 and 150,000 would more correctly represent the astounding decrease of the population of Melbourne—that is to say, practically a third of the inhabitants of the metropolitan area has disappeared. Suburban streets that I remembered as crowded and busy lines of industry are now simply long rows of silent, unoccupied, and dilapidated shops. . . . Tenants are everywhere masters of the situation. Rent is a mere courtesy to owners, who are glad to accept whatever tenants care to offer. In most of the outlying suburbs rent is a disestablished institution, owners being only too happy to have respectable people occupying houses in the capacity of caretakers until the arrival of better times, for they know the fate that has overtaken a host of the unoccupied houses of Melbourne—wreck, mutilation, and the carrying away of everything portable."

Mr. Hogan's account of the land boom is profitable reading, and he tells us that there is not a single man to be found in Melbourne who has profited by it. The corruption of the Government of Victoria has, however, benefited, or, perhaps we should say, created a large class whose interest it is to resist any financial reform—namely, public employes. A careful calculation shows that, on the average, one person out of every twenty in Victoria is in receipt of Government money; and so thoroughly and systematically organised is the large body of public servants that they are practically the masters while nominally servants, and undisguisedly control the fate of Ministers and Ministries. He tells us that at the last general election the Government of Sir James Patterson was defeated and overthrown avowedly by the votes and political influence of the public servants, because Sir James had made stern and rigorous retrenchment in the Civil Service a cardinal feature of his policy. Mr. Hogan gives a final thrust at his city of fallen greatness by writing "Melbourne is a shocking example of protection run mad."

*British Guiana and its Resources.* By the Author of "Sardinia and its Resources." (George Philip & Son.) This little book of one hundred pages is very slight, but, so far as it goes, businesslike. Although the author is not hopeless as to the future of sugar, he undoubtedly considers gold-mining to be the greatest and most promising of the industries of British Guiana. He gives an official table showing the great increase in the production of gold since the year 1884, when only 250 ounces were obtained. From this small beginning the production increased so rapidly that in 1893 the Government return gives 138,527 ounces as the weight of gold produced. In no country are the mining laws so favourable to prospectors as in British Guiana: on the other hand, the climate is very unhealthy and labour a difficulty. We are glad to learn that some check has been placed by law on the destruction of orchids.

"Among the by-products of the forests may be classed orchids; they are of infinite varieties, and owing to their being ruthlessly and indiscriminately taken, a licence to collect orchids has been imposed, involving an annual payment of 100 dollars and a royalty of 20 cents. for every orchid exported."

The principal use of a book such as the present

one is to inspire readers with a desire for further information. A rough map is provided, which fails to include the greater part of the territory now in dispute between British Guiana and Venezuela!

#### NOTES AND NEWS.

MESSRS. LONGMANS & Co. announce as in preparation *Madagascar in War Time*; the experiences of a special correspondent with the Hovas during the French invasion of 1895, by Mr. E. F. Knight, with a map and numerous illustrations.

MR. JOHN MURRAY will publish immediately *With an Ambulance: a Narrative of Personal Experiences during the Franco-German War*. The author is Dr. Charles E. Ryan, who, as a young man of twenty, was attached to the Anglo-American Hospital, and was in the thick of the fighting at Sedan and afterwards at Orleans.

MR. SCOTT ELLIOT's book, *A Naturalist in Mid Africa*, narrating his experiences as an explorer, will be published early next week by Messrs. A. D. Innes & Co. This was one of the works destroyed in the fire at Messrs. Unwins' two months ago, when practically ready for publication.

MR. JOHN MACQUEEN will publish at the end of next week *The Court of England under George IV.*, founded on a diary kept by a lady of the court, and interspersed with letters written by Queen Caroline and other distinguished persons.

MESSRS. CHAPMAN & HALL will publish immediately *Recollections of Paris*, in two volumes, by Captain the Hon. D. A. Bingham, author of "The Bastille."

MESSRS. G. P. PUTNAM'S SONS announce *The Proverbial Philosophy of Confucius*, consisting of quotations from the Chinese classics for every day of the year, with a preface by Pom Kwang Soh, minister of justice to the King of Korea.

MESSRS. SMITH, ELDER & Co. will publish at the end of next week, as the sixth volume of their "Novel Series," *Persis Yorke*, by Sydney Christian.

MESSRS. HUTCHINSON & Co. have nearly ready for publication a new novel by Mrs. F. Harcourt Williamson, the author of "Vashti and Esther." It will be issued in one volume, under the title of *A Provincial Lady*, and deals with the introduction of this lady into Society.

MESSRS. DIGBY, LONG & Co. announce the following: *Stripped of the Tinsel*, by Mr. J. E. Muddock; *Juanita Carrington*: a sporting novel, by Mrs. Robert Jocelyn; *Sir Geoffrey de Skeffington*: a romance of the Crusades, by Mr. B. W. Ward; and *Roland Kyan*, an Irish story, by Mr. Walter Sweetman.

MRS. JANE MUIRHEAD has written a story for girls, entitled *Helen Murdoch*; or, *Treasures of Darkness*, dealing with missionary work in China. It will be published by Mr. Allenson.

YET another Burns volume is announced for publication, on January 25, under the title of *Burns at Galston and Ecclefechan*. It is written by Mr. John Muir, of Glasgow, and will have several illustrations.

THE evening discourse next Friday at the Royal Institution will be delivered by Mr. Sidney Lee, who has naturally taken for his subject "National Biography."

MR. LESLIE STEPHEN will deliver a lecture to-morrow (Sunday) at 7 p.m., at Essex Hall, Strand, on "Overmuch Righteousness."

AN extraordinary general meeting of the Incorporated Society of Authors will be held

at 20, Hanover-square, on Monday next, at 4.30 p.m., to meet Mr. Hall Caine, who will give an account of the progress of the negotiations in connexion with Canadian Copyright and of the present position of the question.

AT the meeting of the Library Assistants' Association, to be held on Wednesday next, at the rooms of the Chemical Society, Burlington House, Mr. Cyril Davenport, of the British Museum, will deliver a lecture, with limelight illustrations, on "English Bookbindings." The chair will be taken by Dr. Richard Garnett.

IT has been decided to purchase for the Hampstead Public Libraries the library of the late Prof. Henry Morley, who lived long in Hampstead and accomplished much of his literary work in the parish. It is intended to keep the collection intact so far as possible, under the name of the Morley Memorial Library. As might be expected, it contains a fine selection of standard authors, both English and foreign, and is rich in first editions of the sixteenth and seventeenth centuries. It also includes a good Shakspeare collection. It consists altogether of about 8000 volumes; and the valuation price is £806, towards which £100 has been contributed by subscription.

NEXT Wednesday, Messrs. Sotheby will be engaged in selling a small collection of Americana, which includes not a few rarities. For example, here will be found no less than four editions of the *Poesi Novamente Retrovati*, one of which has an autograph of a brother of Vespuccio inserted; a copy of Eliot's Indian Bible, with a few leaves unfortunately missing; many books and a few MSS. relating to the dialects of the aborigines; and early examples of the printing presses of Mexico, Lima, Guatemala, &c. We learn from the catalogue that the first book printed in Venezuela was *Descripcion Exacta de la Provincia de Venezuela*, by Joseph Luis de Cisneros (Valencia-Nueva, 1764).

PRESIDENT MONROE's message of 1823, containing the statement of the "Monroe Doctrine," has been published in full among the Old South Leaflets, being No. 58 of this series of historical documents. The leaflet, like the rest, contains notes and references to the literature of the subject.

MESSRS. HURST & BLACKETT have issued this week a cheap edition of *John Halifax, Gentleman*, with the name of the author—for the first time, we believe—on the title-page. Considering the prodigious popularity of this novel, ever since its first appearance in 1857, it certainly seems surprising that it has hitherto not been obtainable at a lower price than 5s.

#### THE FORTHCOMING MAGAZINES.

THE February number of the *Century* promises to be of exceptional interest. It will contain the first of a series of articles by Capt. A. T. Mahan on Nelson's battles, dealing with Cape St. Vincent; a paper by Mr. H. M. Stanley, reviewing what has been done for the development of Africa during the past twenty-five years; three letters of James Russell Lowell, here printed for the first time; "Pope Leo XIII. and his Household," by Mr. F. Marion Crawford, illustrated with special photographs of the private apartments of the Vatican; and a critical estimate of M. Puvion de Chavannes, by Mr. Kenyon Cox, with reproductions of several of his pictures.

THE February number of the *Expository Times* (Edinburgh: T. & T. Clark) will contain an appreciation of the work which Prof. Sanday is doing at Oxford, from the pen of Mr. Vernon Bartlet, of Mansfield College,



with a bibliography of his published works and a new portrait; the beginning of an archaeological commentary on Genesis, by Prof. Sayce; and the first of a series of articles on "The Theology of the Psalms," by Prof. W. T. Davison.

THE February number of *St. Nicholas* will contain the final instalment of R. L. Stevenson's "Letters to a Boy," giving further details of his home-life in Samoa.

THE *Antiquary* for February will contain an article on the "Lenaxis, or Megalithic Temples of Tripoli," with plans and illustrations by Mr. H. S. Cowper; also "The Account Book of William Wray, a Seventeenth Century Tradesman at Ripon," edited by the Rev. J. T. Fowler.

THE February number of *Cassell's Magazine* will contain letters from Mr. H. M. Stanley, Sir Martin Conway, the president of the Royal Geographical Society, Admiral Sir Leopold McClintock, and Mr. Henry Coxwell, in answer to the question, "Can Nansen or Andrée reach the Pole?"

DEAN FARRAR contributes to the February number of the *Quiver* an Old Testament study, entitled "The Choice of Moses."

THE forthcoming number of the *Scottish Weekly* (Glasgow), edited by the Rev. Dr. Tulloch, will be specially devoted to Burns, and, in particular, will give the favourite quotations from his poems of many well-known personages.

MR. A. P. MARSDEN, of Clifford's Inn, announces the publication of the *Judicature Quarterly Review*, to be edited by Mr. John Pym Yeatman.

THE *Christian Treasury* will henceforth be published for the Sunday School Union by Mr. Andrew Melrose, of Pilgrim-street. The Rev. F. B. Meyer remains editor.

#### UNIVERSITY JOTTINGS.

AT a special meeting of Convocation of London University, held on Tuesday, the following resolution, which was recommended by the annual committee, was carried by the decisive majority of 466 votes to 240:

"That this house desires the early introduction into Parliament of a Bill for the reconstitution of the University similar to that introduced last year by Lord Playfair, but with an inserted clause securing to the Senate, to Convocation, and to other bodies affected the right of appeal to the Privy Council on any of the provisions which may hereafter be settled by the Statutory Commission."

THE grace founding a lectureship in English at Cambridge will come up for approval in the Senate on Thursday next. In the course of the discussion last Saturday, Prof. Skeat stated that he had recently received a further £100, raising the total endowment to nearly £1400; and that the Merchant Taylors' Company had promised two hundred guineas, to be paid when the lectureship was established.

LORD ACTON has been compelled by indisposition to postpone his first lecture at Cambridge until next Monday. The subject of his course this term is again "The French Revolution."

AT the annual meeting of the Cambridge Philological Society, held on Thursday of this week, the following paper was to be read by Prof. Skeat: "Why the *a* in 'Cambridge' is pronounced like the *a* in 'came,' with a Note on the Derivation of 'Cam' from the Name of the Town." At the same meeting a presentation was to be made to Prof. Cowell.

FROM the first annual report of the managers of the Hort Memorial Fund, we learn that the

capital amounts to about £1000, and that during last year £46 was received from subscriptions and donations. Grants of money were made to the total amount of £55, to three students. Of these, Mr. H. St. J. Thackeray visited Rome last Easter for the purpose of assisting the editors of the "Larger Cambridge Septuagint" in the examination and collation of MSS.; Mr. H. S. Cronin has continued his collation of the great Coislin Octateuch, at Paris; and Mr. H. N. Bate (of Trinity College, Oxford) has collated afresh the Codex Claromontanus of the Latin Irenaeus, at Berlin.

IN connexion with the teachers' training syndicate at Cambridge, Mr. H. Courthope Bowen will begin next Wednesday a course of twelve lectures on "The History of Education."

THE governors of Manchester New College, Oxford, have accepted a gift of £5000 from Mr. Henry Tate, of London, to be devoted to "special and emphatic instruction" in the theory and practice of preaching. The donor says he has "long entertained an earnest conviction of the exceeding importance of this portion of the training of students for the ministry in Unitarian and other Free Churches."

THE late Miss Aytoun, of St. Andrews, the last surviving sister of Prof. W. E. Aytoun, has bequeathed the sum of £2500 to the University of Edinburgh to found an Aytoun scholarship in English literature.

PROF. BALKHILL is delivering a short course of lectures at University College on "The Progress of Legal Studies in England, Scotland, and France during the Eighteenth Century."

THE Joseph Hume scholarship of £60 at University College, London, open to all students of either sex who have attended for at least one session the lectures of the professor of political economy, has been awarded to Miss Rita Oldham, who recently graduated as M.A., with honours in political economy, at the Royal University of Ireland, and is now a teacher at one of the High Schools in suburban London.

#### ORIGINAL VERSE.

##### MOTTOES.

(Inscribed to George Frederick Watts, R.A.)

##### Love and Life.

Love is snow: life is not vain,  
While hearts in woe of love are fain.

##### Love and Death.

Fair is life's light, while love has breath,  
And fair as night life's sister, death.

##### Cupid fishing.

Love, the sea-born, is heavenly bright  
From golden morn to azure night.

##### Death crowning Innocence.

Souls without sin, that early slept,  
As flowers within God's book are kept.

##### Hope.

Hope's gate of horn turns doubt away  
With dreams unborn till break of day.

##### She transit.

As treasure stored within a grave,  
The Earth doth hoard her good and brave.

GEORGE C. W. WARR.

#### MAGAZINES AND REVIEWS.

THERE are two remarkable papers in the January number of the *Antiquary*. The one by Mr. A. W. Buckland, on "Necklaces in Relation to Prehistoric Commerce," is too much condensed; but notwithstanding this unavoid-

able defect it contains a mass of evidence which will be, at least in its present relations, new to almost every one. Beads, even more than coins, passed from place to place, and from continent to continent. They could be restrung and arranged in different forms as fashions changed or they fell into new hands. The passages relating to amber are noteworthy. Though there are disquisitions on this substance in many books of reference, English and foreign, we do not think all that is known regarding it has ever been gathered together in one place. Has the amber which is found occasionally on the eastern coast of this island been washed across from the Baltic, or do the drift-beds of our own coasts produce it? The men who sell curiosities at the Yorkshire watering-places profess to have no doubt of its being an English product. Mr. J. Lewis André's paper on "The Use of the Holy Scriptures in Faith-Healing and Superstition" treats with a curious section of folklore. As the writer shows, it is very old. We imagine, however that it was stimulated by the Reformation. Superstitions are not easily killed, but they readily transfer themselves from one object to another. In medieval times there were several other books which claimed extreme reverence. On the change of religion, it is probable that all the floating superstitions which had connected themselves with the service-books of the old Church became attached to the Bible. Mr. André alludes to the practice of saying the Lord's Prayer backwards. This was certainly done by schoolboys within the last fifty years. We do not suppose that this form of the black art has yet fallen into disuse, though now it is probably a profane jest rather than a serious endeavour to invoke the powers of evil. Dream books are casually mentioned. There is still a large sale for such rubbish. No form of folk-lore now existing has more evil consequences than the belief in the statements made in these noxious publications.

#### THE ACADEMIE FRANÇAISE.

Paris: Jan. 17, 1896.

M. JULES LEMAITRE's reception speech in honour of his predecessor, Victor Duruy, may be considered one of the best of his series of "Portraits Contemporains." It was a clever, witty, highly finished piece of literary composition, read in a clear and harmonious voice, interrupted every now and again by a discreet murmur of applause from the delighted audience.

The task was not an easy one, for there was nothing very striking in Duruy's character. Of humble origin (he was the son of an artist-workman at the Gobelins), a hard-working, plodding man, he gradually made his way from a simple professorship to the highest position in the University.

"C'était," said M. Lemaître, "un professeur grave, excellent, sans gestes, un peu lent, fait pour la toge, et qui attachait autant par son sérieux même que par le don qu'il avait de voir et de peindre; profondément respectueux de sa tâche et qui n'ignorait point—je cite ses expressions—que 'l'esprit de l'enfant est un livre où le maître écrit des paroles dont plusieurs ne s'effaceront pas.'"

In 1862, while on a tour of inspection in the provinces, he was suddenly summoned to Paris by the Emperor and appointed Minister of Public Instruction. He saw Napoleon III., who simply said to him: "Ça ira bien." "Et ça alla très bien," added M. Lemaître, with a smile. Alluding to the new Minister's outspoken frankness in his relations with Napoleon III., he drew the following striking portrait of that sovereign:

"L'Empereur souffrait ces franchises et n'en

pensait—ou n'en songeait pas moins; car il me paraît avoir songé sa vie plus qu'il ne l'a vécue. L'épopée de son oncle, l'étrangeté merveilleuse de sa propre aventure, lui étaient une sorte d'opium, d'autant mieux qu'il avait été extraordinairement servi par les circonstances, qu'on avait beaucoup agi pour lui, et qu'il avait passé d'une extrémité de fortune à l'autre sans être proprement un homme d'action. Les yeux toujours à demi clos, il ruminait confusément l'affranchissement des nationalités, l'établissement d'une démocratie un peu socialiste et pourtant césarienne et, par là, l'achèvement de la Révolution française: grande dessein dont les moyens d'exécution se précisaient mal dans son imagination de doux fataliste qui, ébloui par un destin prodigieux dont il était l'heureux jouet et dont il se croyait le héros, comptait indolamment sur la vertu de son étoile. Il fut de ceux dont on peut dire qu'ils sont meilleurs qu'une partie de leurs actes, parce que ces actes furent rarement siens ou que rarement il y fut tout entier. Il vécut ainsi dans une brume de rêve—qui, vers le fin, s'ensanglanta."

In the course of his speech M. Lemaître quoted passages from a letter addressed by Duruy to the Emperor on the education of women, in which he alludes to the opposition of the Clerical party to his Liberal ideas:

"Nous ne devons pas oublier," quoted M. Lemaître, "que les femmes sont mères deux fois, par l'enfantement et par l'éducation; songeons donc à organiser aussi l'éducation des filles, car une partie de nos embarras actuels provient de ce que nous avons laissé cette éducation aux mains de gens... enfin, de gens qui n'avaient pas toute la confiance de M. Duruy."

Now in the printed form of the speech which is presented to a chosen few of the audience I found that M. Duruy's words were "... de gens qui ne sont ni de leur temps ni de leur pays." The witty reticence of M. Lemaître was due, I suppose to a feeling of delicacy, a wish not to ruffle the feelings of the "reactionary" members of the Académie. The incident was very characteristic.

M. Lemaître drew an admirable portrait of M. Duruy as historian, reformer, and Minister of Public Instruction. With great eloquence he described how after his overthrow, through the intrigues of the Clerical party, he quietly resumed his historical labours, and after the fall of the Empire lived a retired life at Villeneuve-Saint-George, amid the respect of all.

"De telles figures," added M. Lemaître, "sont bonnes à regarder. Elles rappellent aux âmes inquiètes que, entre les croyances confessionnelles et le doute ou la négation, il reste à la conscience des refuges; qu'il est toute une vénérable tradition de postulate moraux, sur qui l'on peut dire que, depuis les temps historiques, ont vécu tous les hommes de bien: car ceux mêmes d'entre eux qui n'y croyaient pas ont agi comme s'ils y croyaient, et ceux qui croyaient à quelque chose de plus croyaient donc à cela aussi. Le probe historien Victor Duruy fut un homme excellemment représentatif de cette tradition, qui fait tout le prix de la longue existence humaine. Il dit quelque part que les Grecs de la décadence 'manquaient de ces fermes assises si nécessaires pour porter honorablement la vie.' Ces assises séculaires, il les eut en lui, profondes; et vous savez si, en effet, il porta la vie honorablement."

M. Gréard's reply was not at all so grave as might have been expected. On the contrary, his discourse was familiar in tone and tempered with gentle irony as he described the various aspects of M. Lemaître's talent as poet, critic, paradoxical chronicler, and successful playwright. Much amusement was caused by the following passage, in which he referred to one of M. Lemaître's "Billets du matin" in the *Figaro*:

"Vous souvient-il du jour, où dans un billet du matin à votre petite cousine vous disiez en parlant de l'Académie: 'Cette boîte là!' Une boîte!"

Le mot doit vous sembler un peu vil aujourd'hui. Mais il y avait, dans ce billet des premiers jours de mai tant de verve printanière! Je lui pardonnerais bien d'autres, disait un jour, à propos de je ne sais quelle échappée, votre directeur d'Ecole Normale, Émile Bersot. C'est le caractère de vos moindres écrits que vous y apparaissez dans votre naturel. Tour à tour pétillante d'esprit ou voilée par la réflexion, votre œuvre vous peint, et l'on peut s'y fier, pourvu que l'on vous prenne, comme vous vous donnez, dans la bonne foi de votre complexité—pourvu surtout qu'on sache jouir de ce que vous êtes aujourd'hui et attendre ce que vous serez demain."

M. Gréard concluded in the most flattering terms:

"... Que ne sommes-nous pas en droit d'espérer de vous le jour où votre talent prendra dans le plein de l'humanité contemporaine la matière d'une œuvre qui la reconforte et l'élève? Vous avez l'esprit assoupli à toutes les idées, le cœur ouvert à tous les sentiments; vous avez la jeunesse, le don, le succès: rien ne vous manque pour répondre à notre attente. 'Je vous aime assez pour vous aimer mieux,' dit à ses enfants le père de *L'Age d'or*. Laissez-moi emprunter le mot, Monsieur, en l'appropriant à la sincérité de nos sentiments: vous nous avez donné trop de sujet de vous admirer pour que nous ne souhaitions pas de vous admirer encore davantage."

Cecil Nicholson.

## CORRESPONDENCE.

GUTENBERG—CORRIGENDA.

20, Collington-place, S.W.: Jan. 2, 1896.

In a previous letter I mentioned the fact that the first undisputed evidence we have of Gutenberg's connexion with Strasburg is dated in 1442 (I ought to have said 1441), and is forthcoming in a document, numbered "8" by Mr. Hessels, which is mentioned as early as 1720 by Schellhorn in his *Amoenitates Literariae*. According to this document a knight named Luthold von Ramstein, and "Johannes, styled Gensefleisch, otherwise called Gutenberg of Mainz," both living at Strasburg, became sureties for a certain Johannes Karle, armiger, for 100 guilders, borrowed from the Chapter of St. Thomas at 5 per cent.

In a second document, marked "10" by Hessels, and dated November 17, 1442, "Johannes (styled Gensefleisch), otherwise Gutenberg of Mainz," and Martin Brechter, a citizen of Strasburg, obtained a loan of eighty guilders from the Chapter of St. Thomas at Strasburg, for which they pledge their salvation ("Seligkeit") and Gutenberg's inheritance from Johannes, a secular judge at Mainz, who was called Leheymer, and who is described as Gutenberg's avunculus.

Now avunculus means mother's brother, and can mean nothing else; and if so, it suggests a very considerable puzzle, since Gutenberg's mother is always referred to under the name of Gutenberg, and it can only mean either that she was a widow when she came across Gensefleisch, the father of Gutenberg the printer, or else she merely took the name of Gutenberg from the house in which she lived, her real name having been Leheymer. This last view is perhaps supported by the fact that she always calls herself Else zu Gutenberg, and not von Gutenberg, as did all the members of the older Gutenberg stock, which was now, so far as we know, extinct. We can, at all events, hardly doubt that her maiden name was Leheymer.

Gutenberg's uncle, the judge, is no doubt the same Leheymer before whom his mother appeared, in the suit to which I referred in a former letter.

Let us now turn to another and more famous document, about which a very great deal has been written—namely, the record of the lawsuit of 1455. It seems to me that every

biographer of Gutenberg, and every historian of the origin of printing, has gone sadly wrong in regard to this document. They have treated it as if it were the judgment of the court, or in some way the final decision of the judges, while it seems to me to be nothing of the kind. It is, in fact, the record of what lawyers call an interlocutory proceeding: namely, the finding not by the judge, but by a notary of certain facts; and, far from concluding the lawsuit, it would seem, from an appeal made by Peter Schoeffer to a certain Gutenberg, judge at Mainz, at the beginning of the next century, that the lawsuit was then still unsettled. There is, so far as I know, no evidence whatever that Gutenberg was ruined by this lawsuit; no evidence that he returned to Fust the type and other materials which he had used.

This does away with a great deal of unnecessary rhetoric, in the course of which Fust has been very unfairly used; and it does away with some inferences regarding the early history of printing.

One more word by way of criticism. In a note to his work on the History of Printing, Fischer suggests as probable that—since Gutenberg is mentioned among those who had apparently been implicated in some political disturbance, and were absent from home in consequence, in 1430—he may have been born about 1397 or 1398. This is a mere guess of Fischer; but his mere conjecture is apparently adopted as a fact by Dr. Heffner in the *Archiv des Hist. Vereins von Unterfranken* (xiv. 1. 168, &c.), who speaks of Gutenberg as having actually been born in 1397.

For this I do not know of any evidence whatever. The first reference to him known to me is that in the document dated January 16, 1430, and printed at length in my last letter; the second reference is in a document dated, according to Dr. Hessels, March 28, 1430, describing the reconciliation effected between the town of Mainz and a number of expatriated citizens through the intervention of the Archbishop Conrad III. In this document Henrich zu Gutenberg is mentioned as "nit intendig," that is, as not being in Mainz. It has generally been argued that this means he was then living at Strasburg, for which there is no authority. It is more probable that he was living at Eltvil; for in 1434 we find him making some provision for his brother Friele, who was then living at Eltvil.

The next documents, which I hold to be genuine, are those above referred to, and dated respectively in 1441 and 1442.

I should like in another letter to point out how these facts affect the story of the origin of printing as generally told.

HENRY H. HOWORTH.

## THE SIN-EATER IN WALES.

Highbury, Gloucester: Jan. 12, 1896.

One difficulty in arguing with Mr. J. P. Owen arises from the fact that he declines to stick to the point at issue: nay, after being expressly told, he still seems to be unaware what the point is. Let me tell him once more. The question is, whether sin-eating was in effect a Welsh funeral practice. I have shown that the evidence does not rest only on Aubrey's authority, but that customs apparently identical are described by other writers in English and Welsh. And I repeat that Mr. Owen has not seriously attempted to controvert my position. Instead, he wanders away to wedding customs, to the Brig o' Dread, to St. Elian's Well, to pennillion-singing, and to fifty other irrelevant matters. He is so full of throwing "a few sidelights" that he forgets to focus them on the object, and leaves us to grope our way as best we can to his meaning. And then he takes credit that he has "not thrust his own

prejudices and prepossessions into this controversy."

What he appears to mean is that the practices (which he admits took place) were "relics of Popery"—in other words, that they were Christian, and not heathen practices. What then? Does he attempt to distinguish them from the practice, with which we set out, described by Aubrey? Not at all. He contents himself with surmises as to how Mr. Moggridge came by his information, complaints that I have ignored Christian rites, and "simple astonishment"—poor fellow!—at finding the custom in North Wales "described as that of sin-eating shorn of the ritual words." When I try to recall him to the question, he gives a long and interesting quotation from "The State, Civil and Ecclesiastical, of the County of Lancaster, about the year 1590," and says: "It would be insulting the intelligence and abusing the patience of the readers of the ACADEMY to lay before them any more evidence of that kind." I agree all the more heartily because he gives us no hint how the evidence applies to Wales.

In answer to Mr. Owen's complaint that I had broken off a quotation from Robert Jones at a certain point, I adduced in my last letter reasons to show that the subject of the *Diodles* ended where I ended my quotation. All he replies is: "Dogmatism as to the *Diodles* having nothing to do with the *dul coffa* is surely premature." Surely it is—but then neither Robert Jones nor I had referred to the *dul coffa*, or memorial knell, which is dragged in by Mr. Owen himself from the *Golewad Cymru*, for what purpose he has yet to show.

Mr. Owen accuses me of omitting a portion of M. Jorevin's account of a funeral at Shrewsbury. I quoted all that was given by Brand and Ellis; for, unfortunately, I had no more access to the original than Mr. Owen himself. But what difference to the argument the rest of the sentence, as he now gives it, would make, he carefully avoids informing us. He seems to think the blessed word "portentous" settles everything—as well it may where "simple astonishment" is reckoned a valid argument.

Lastly, in wandering round the subject, he comes upon my reference to Strabo, and complains that in *The Legend of Perseus* I have misinterpreted the geographer's expressions. This is an excellent sample of Mr. Owen's "red herring" style of controversy. It may be a very heinous crime to misinterpret Strabo, and I may or may not have been guilty of it. I could easily defend myself if it were necessary to do so here. But my reference to Strabo in the columns of the ACADEMY was a purely incidental one; and I am not going to gratify my friend by running away from the historical question of the prevalence of sin-eating, and practices identical therewith, in Wales and the Marches to a discussion of cannibalism at large, or even of Irish cannibalism. To discuss these subjects with such a disputant as Mr. Owen would be very entertaining; but it would occupy the rest of my natural life.

E. SIDNEY HARTLAND.

#### "PRIAR," "BRIAR," "CHOIR."

Burleigh House, Sydenham Hill: Jan. 12, 1896.

It is well known that these words are considered to be irregular, all of them in pronunciation, and the first two, at any rate, in form. Prof. Skeat, in his *Principles of English Etymology* (second series, p. 94), says:

"Lastly, I have to mention A.F. and M.E. *frere*, which should have become *frier*, but has actually been developed into *frier*, just as A.S. *brir*, M.E. *brere*, is now *brier*, and M.E. *quer*, *quere*, is now *quire*, though spelt *choir*."

Now, it has occurred to me that this form, *frier*, may have been introduced into England

from the South-West of France. At first sight, no doubt, this would seem to be impossible; and once already I have been twitted by Mr. Mayhew for broaching (as he supposed) a similar notion in the ACADEMY. But it should be borne in mind that at one period of our history we were constantly making expeditions and incursions into the West and South-West of France, over parts of which, indeed, we have held sovereignty; so that many Anglo-Normans and English (and also Normans) must at times have sojourned there for years, and must not only have left traces there of their sojourn (see P.S.), but must also have brought home such traces with them. And, if so, is it so very unreasonable to suppose that the pronunciation, and consequently the spelling, of certain English words borrowed from French may have become affected thereby, and have acquired a certain resemblance to Provençal words? Now, even at the present time, the Provençal equivalent of the French *frère* is *fraire* (see Mistral), and the *ai* in this is pronounced as we pronounce *ai* in Greek. This I know to be a fact, for last spring and summer I spent three months at Nice, and during my stay I took lessons in the Niçois dialect\* and had frequent opportunities for hearing *paire, maire, fraire* (= père, mère, frère) pronounced by a native. The *ai* is, of course, a little broader than the *i* of *frier* as pronounced by educated Englishmen: still the difference is not very great.

But *brier* and *choir* cannot be explained in this way, unless, indeed, they came into use subsequently to *frier*, and had their pronunciation, and in the case of *brier* the spelling, modified in accordance with *frier*. With regard to *brier*, however, as within the last thirty or forty years, the French *bruyère* has been turned into *brier* (in *brier-root* pipes)—although there is not the slightest connexion in meaning (see *N. & Q.*, fourth series, xii. 445, where it was first recorded)—it is certainly possible that the M.E. *brere* may have become *brier* and *brier* through confusion with the M.F. forms of *bruyère*—viz., *bruyère* and especially *brière* (Litttré and Godefroy).

As for *choir*, if not imitated from *frier*, there is, perhaps, sufficient resemblance between its M.E. forms—viz., *quer* and *quere*, and the M.E. forms of *quire* (= 24 sheets of paper)—namely, *quaier* (Skeat, *op. cit.* 113) and *quaer* (Stratmann), and the M.E. forms of *choir*—namely, *quer* and *quere*—to have rendered confusion possible.

F. CHANCE.

P.S.—I have spent several months at different times in the French town of Angoulême, which was at one time in the possession of the English, and I noticed there and in the neighbourhood four things which reminded me of their occupation. (1) An unusual proportion of light-haired, light-complexioned people, especially children, which was the more remarkable as the inhabitants generally are quite as dark as much farther south. (2) The parceling out of the land into small fields with hedges, and with trees growing in the fields, and sometimes in the hedges, as in England. This is certainly very unusual in France. (3) The milk-pails suspended from a kind of yoke worn round the neck, precisely as in England. A Parisian lady told me she had never seen it elsewhere in France. (4) In the chief hotel at Angoulême I found the counterpanes on the beds made of that white material with minute cotton tufts (I do not know the technical name) which used to be so common in England, and is still often seen, but which I had never before seen in France. I do not say, of course, that 2, 3, and 4 were all or wholly borrowed from England, or that we borrowed

\* The Niçois dialect is a relatively pure variety of Provençal.

them from that part of France: still it seems probable that some interchange took place. Mr. Parker, in his *Introduction to Gothic Architecture* (fourth edition, p. 218), is of opinion that our possessions on that side of France exercised "great influence upon art in England"; and if upon art, why not also upon other things, including that part of our language borrowed from France? There is also a certain resemblance in form between the patois of Normandy and Provençal which must strike everybody who pays any attention to the two dialects, and has attracted the attention of certain French writers. And, though it never seems to have occurred to these writers that Normans and Provençals were ever brought into contact, yet I think it ought to be borne in mind that such contact must have taken place, as English armies, when warring in France, certainly took with them Norman contingents.

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Jan. 20, 11.15 a.m. South Place Ethical Society: "The Relation of the Christian Ethics to the Conduct of Art," by Dr. Karl Lentner.  
4 p.m. Sunday Lecture: "Lungs and Air," by Dr. Andrew Wilson.  
4 p.m. South Place Institute: "Western Australia," by Sir W. C. F. Robinson.  
7 p.m. Ethical: "Overmuch Righteousness," by Mr. Leslie Stephen.  
MONDAY, Jan. 27, 4.30 p.m. Authors' Society: "Canadian Copyright," by Mr. Hall Cairns.  
8 p.m. London Institution: "The Decoration of St. Paul's," by Prof. W. B. Richmond.  
8 p.m. Royal Academy: "Romanesque Architecture," I., by Prof. G. Aitchison.  
8 p.m. Society of Arts: Cantor Lecture, "Alterate Current Transformers," II., by Dr. J. A. Fleming.  
8.30 p.m. Geographical: "The First Crossing of the Southern Alps of New Zealand," by Mr. E. A. Fitzgerald.  
TUESDAY, Jan. 28, 3 p.m. Royal Institution: "The External Covering of Plants and Animals," III., by Prof. C. Stewart.  
4.30 p.m. Colonial Institute: "Malta and the Maltese Race," by the Rev. W. K. B. Bedford.  
8 p.m. Civil Engineers: "Recent Developments in Gas Engines," by Mr. Dugald Clerk.  
8 p.m. Society of Arts: "Stamboul: Old and New," by Mr. Richard Davey.  
8 p.m. Toybee Library Readers: "Some Famous Botanists and their Books," by Miss K. M. Hall.  
WEDNESDAY, Jan. 29, 8 p.m. Library Assistants' Association: "English Bookbindings," by Mr. Cyril Davenport.  
8 p.m. Society of Arts: "Standards of Light," by Mr. W. J. Diddin.  
THURSDAY, Jan. 30, 3 p.m. Royal Institution: "Dante," III., by Mr. P. H. Wicksteed.  
8 p.m. London Institution: "Mosaics, Ancient and Modern," by Mr. H. J. Powell.  
8 p.m. Royal Academy: "Romanesque Architecture," II., by Prof. G. Aitchison.  
8.30 p.m. Antiquaries.  
FRIDAY, Jan. 31, 8 p.m. Civil Engineers: Students' Meeting: "Ironfoundry in Green Sand," and "Malleable Cast Iron," by Mr. F. A. Lark.  
8.30 p.m. Viking Club: "The Saga," by Dr. Jon Stefansson.  
9 p.m. Royal Institution: "National Biography," by Mr. Sidney Lee.  
SATURDAY, Feb. 1, 8 p.m. Royal Institution: "Realism and Idealism in Musical Art," I., by Prof. Hubert Parry.

#### SOIENOE.

##### THE GLAGOLITIC ALPHABET.

*Ist die Aehnlichkeit des glagolitischen mit dem grusinischen Alphabet Zufall?* Von Dr. R. Abicht. (Leipzig: Gerhard.)

THE Glagolitic was the ancient liturgical alphabet used by the Croats, Illyrians, and other Western Slavs who acknowledged the Roman obedience, and have now, in consequence, adopted the Roman alphabet; whereas the other Slavonic alphabet, commonly called the Cyrillic, was the script of the Bulgarians, Servians, Wallachians, and those Eastern Slavs who adhered to the orthodox communion. The modern Russian alphabet is a slightly modified form of the Cyrillic. The two scripts were closely allied, several letters

being common to both, while in both alphabets the names of the letters were identical.

As to the origin of the Cyrillic alphabet there is no difficulty. Of the thirty-eight original letters, twenty-four are identical with the ninth-century Greek uncials, others are variants or ligatures derived from these uncials, while half a dozen are uncouth forms borrowed from the mysterious Glagolitic alphabet, whose source has been the subject of prolonged discussion. It was believed by Jacob Grimm and others to have been derived from certain hypothetical "Slavonic runes," of whose existence there is no proof. In a paper, *Ueber den Ursprung des glagolitischen Alphabets*, published in 1880, the present writer put forward the theory, which has met with wide acceptance, that the two Slavonic alphabets merely represent the two current forms of Byzantine writing, the Cyrillic being the uncial book-hand, while the Glagolitic was derived from the Greek cursives and cursive ligatures of the seventh century, afterwards uncialised, so as to fit them for liturgical use. The two alphabets would thus bear much the same relation to each other as the English Court-hand did to the Book-hand used before the invention of printing.

Dr. Abicht now comes forward with a new theory, contending that the alphabet used by Cyril for his Slavonic translation of the Psalms and Gospels was not the so-called Cyrillic, but the Glagolitic, of which he was himself the inventor, basing his invention on an obscure and difficult alphabet, probably of Iranian origin, styled Grusinian by the Russians, and used by the Iberians or Georgians south of the Caucasus. Dr. Abicht admits that there is no reason to suppose that Cyril had any knowledge of Georgian speech; but he conjectures that in some way he may have come across the letters of their alphabet, out of which, by arbitrary modifications of all sorts, he produced an alphabet which in the West, where the Georgian script was unknown, might pass for a wholly new alphabet invented by himself. The resemblance between the Georgian and Glagolitic letters being slight, Dr. Abicht supposes that Cyril introduced unaccountable and needless alterations, turning some letters upside down, turning others on their sides, adding or discarding loops or hooks, and occasionally borrowing letters from the Hebrew. With such licence as Dr. Abicht allows himself, it would be possible to establish the derivation of almost any alphabet from almost any other.

Such arbitrary invention or modification of alphabetic symbols as Dr. Abicht's theory demands was constantly called into requisition in the pre-scientific stage of palaeography in order to explain difficult or anomalous forms; but the history of alphabets, if it teaches us anything, teaches us that new alphabetic forms are as certainly the result of evolution as are linguistic changes, or modifications in the forms of animals or plants.

More than thirty years ago, Ritschl laid down the law that scientific palaeography must rest on the assumption that alphabetic changes are never accidental or arbitrary,

as was formerly believed, but are the result of evolution taking place in accordance with definite laws. Dr. Abicht's treatise, which exhibits considerable erudition and much wasted ingenuity, must therefore be pronounced to be fundamentally unscientific. It is more reasonable to believe that, as the Cyrillic script was evolved out of the uncial Byzantine Book-hand by an almost unconscious adaptation to the phonetic needs of Slavonic speech, so, in all probability, the earlier Glagolitic script was not a strange alphabet purloined from an obscure tribe in the Caucasus, but that it was evolved by natural processes out of another form of Byzantine writing, the ligatured cursive script of a somewhat earlier period. Cyril's reform was therefore merely the substitution of the legible uncial forms for the deformed and illegible cursive, a change much of the same kind as when our early printers rejected the uncouth black letter, and returned to the earlier Caroline minuscule, the so-called "Roman type," of which the black letter was merely a barbarous deformation. Dr. Abicht's contention is much the same as would be an attempt to derive black letter or German from the Square Hebrew, which it chiefly resembles in its ugliness.

ISAAC TAYLOR.

## CORRESPONDENCE.

### FOUR PHOENICIAN INSCRIPTIONS FROM CYPRUS.

#### II.

Magdalen College, Oxford: Jan. 20, 1896.

The fourth inscription is the longest and most important. It is cut on a magnificent stele of Pentelic marble, perfectly preserved. Mr. Myres has presented it to the British Museum, where it is now to be seen in the Cyprus room (No. 31). The fortunate excavator has good reason to be proud of such a treasure. It was found in the same place as Nos. 1 and 2, in the necropolis of Kition, outside old Larnaka. I give a transliteration and rendering:

מצבת חז אש ימנא ארש רב סרסרם לאבי  
לפרסי  
רב סרסרם בן ארש רב סרסרם בן מנחם  
רב סרסרם  
בן משל רב סרסרם בן פריס רב סרסרם  
ולאמי  
לשמוזבל בת בעלרם בן מלכיתן בן עזר  
רב חן  
ענם על משכב נחרתם לעלם

"This is the pillar which Ariah, chief of the Stewards (?), erected to his father, to Parsi, chief of the Stewards (?), son of Ariah, chief of the Stewards (?), son of Menahem, chief of the Stewards (?), son of Mashal, chief of the Stewards (?), son of Parsi, chief of the Stewards (?); and to his mother, to Sham-zabal, daughter of Beal-ram, son of Milk-jathan, son of 'Azar, chief of the Treasurers, over the bed of their rest for ever."

Some of the proper names occur elsewhere on the Phoenician inscriptions. *Ariah* is a common name, *C. I. S.* 132, 4. 193, 1-2. 196, 3, &c.; *Menahem*, *C. I. S.* 87, 3. 103 b, &c.; *Mashal* occurs in the compound name *Melqarth-Mashal*, *Carth.* 130, 4-5; *Baal-ram*, *C. I. S.* 88, 2. 89, 2, 90, 1; *Milk-jathan* occurs frequently as the name of a king of Citium and Idalion; *'Azar* is also found, *Carth.* 27, 5-6. 26, 2. 3-4; the rest of the names are not met with on other inscriptions, so far as I know. The expression

על משכב נחרתם "upon their bed of rest," may be exactly paralleled by *C. I. S.* 46, 2. But the chief interest of this inscription lies in the two phrases רב סרסרם and רב חזענם. As regards the meaning of the first, we may be assisted by the use of the word *sursur* in Arabic—"intelligent, skilful, one who manages a property well." This is probably not a pure Arabic word; Fraenkel (*Aram. Fremdwörter in Arab.*, p. 186) conjectures that it is a loan-word from the Aramaic סרסור, and quotes in illustration *Peniqta*, ed. Buber, fol. 45<sup>a</sup>. 3. From the Arabic usage we may suppose that רב סרסרם means "chief of the stewards or commissioners," public officers who administered the property of the state or of the temple. In Rabbinic Hebrew סרסור is frequently found in the sense of "mediator" (see Levy, s.v.); but the Arabic usage seems to be most suggestive.

The meaning of the other expression, רב חזענם, can be determined with greater probability. In Arabic the root *hasana* means "to lay up, to store, to guard"; the noun formed from it, *hazinun*, is used of "one who guards property"; in the Quran, 39, 73 the plural is used for the keepers or guardians of Paradise. It seems, therefore, likely enough that this may be the explanation of the word on the inscription: "chief of the treasurers," or custodians of public property.

The form חזענם, which, after repeated examination of the stone, I feel convinced is the true reading, exhibits a noticeable feature. The redundant *h* is here a vowel-letter and represents long *a*. This is a usage not uncommon in the Neo-Punic inscriptions—e.g., נערר for נדר *Carth.* 186, 2. 368, 3. נדרע *C. I. S.* 207, 3. 232, 3. פנ=פנ *C. I. S.* 188, 1 (cf. Schröder, *Die Phön. Sprache*, p. 91f.). But all these examples are from late Carthaginian inscriptions from North Africa; it is certainly curious to find *h* used as a vowel-letter on a Cyprian inscription which may be dated about 250 B.C. We must suppose that it is an isolated example, and wait for further discoveries.

G. A. COOKE.

### A CONJECTURE IN PROPERTIUS 3.17.33.

Trinity College, Dublin: Jan. 19, 1896.

"Mollia Diraene pulsabant tympana Thebae."

It is strange how the tight-stretched tambourine can be called *mollis*: to translate "effeminate" jars with the context. I am pretty confident that Propertius wrote *Tmolia*. Mount Tmolus was the source of the Bacchic worship, and apparently the place where the tympanum was invented. *Eur. Bacch.* 154: Τρόλιον χρυσόρου χλιδῆ μάλα τρετὸν τῶν Διόνυσου βαρυβέρβητον ἐν τρυμάνων. Add *Bacch.* 55, 65, 482. *Tmolius* occurs in both Virgil and Ovid. Anyone familiar with the habit of omitting one of two similar consonants, so characteristic of the MS. N, will not wonder at *Tmolia* being taken to be *molia*, and corrected to *mollia*. Perhaps some of your readers can inform me whether this emendation has been anticipated?

ARTHUR PALMER.

P.S.—*Tmolius* in *Georg.* 2.98 is corrupted in several MSS. to *Mollus* and *Mollus*.

## SCIENCE NOTES.

THE appointment of scientific adviser to the Trinity House, which has been in abeyance since the resignation of Tyndall, and which was formerly held by Faraday, has been revived, and has been accepted by Lord Rayleigh.

THE council of the Geological Society have made the following awards: the Wollaston medal to Prof. E. Suess; the Murchison medal to Mr.



T. Mellard Reade; the Lyell medal to Mr. A. Smith Woodward; the proceeds of the Wollaston fund and part of the Barlow-Jameson fund to Mr. Alfred Harker; the proceeds of the Murchison fund to Mr. Philip Lake; the proceeds of the Lyell fund to Dr. W. F. Hume and Mr. W. C. Andrews; the proceeds of the Barlow-Jameson fund to Mr. Joseph Wright and Mr. John Storrie.

THE Sunday lecture to-morrow at St. George's Hall, Langham-place, will be delivered by Dr. Andrew Wilson, on "Lungs and Air: a Discourse on Public and Personal Health," with oxy-hydrogen lantern illustrations.

A COMMITTEE has been formed at Bristol to collect subscriptions for the purchase of the Jenner relics got together by Mr. F. Mookler, in order that they may be presented to the faculty of medicine of University College, Bristol. These relics, which were described in the ACADEMY on the occasion of their exhibition at Bristol in 1893, include portraits, MSS., printed books, and objects of personal interest, such as the chair in which Jenner died. For the most part, they have been handed down as heirlooms through members of the family. Subscriptions are received at the Old Bank, Bristol.

M. MARCEL BERTRAND, son of M. Joseph Bertrand, has been elected a member of the Académie des Sciences, in the place of M. Pasteur.

#### REPORTS OF SOCIETIES.

PHILOLOGICAL.—(Friday, Jan. 10.)

PROF. A. S. NAPIER in the chair.—Mr. Henry Bradley, joint editor of the society's New English Dictionary, made his yearly report on his progress in the *F* words. Last January copy to *fe* had gone to press, now *foliated* had been sent; 128 pages have been printed in the year, the last proof begins with *fogger*. All proofs have been read by Drs. Fitzedward, Hall, and Fowler, Mr. H. H. Gibbs (Lord Aldenham), and Mr. W. H. Stevenson. Other helpers are named in the printed parts. The *F* words vary much, from modern scientific terms to some of the oldest English and Romanic words, besides several onomatopoeic formations of arbitrary coinage. Initial *f* has attracted makers of imitative and contemptuous words—*flip, flap, flop; fish, flash, flush; flick, flack, fluck; flim-flam; flip-flap, &c.* Of special words, *foist* has not the nauseous origin sometimes attributed to it, but is perhaps analogous to the dialectal German *fäusten*, "to get into one's fist." It was first used in the treatise on Dice Play of 1533, and meant the holding in hand of a false die to introduce at any point of the game; the false die was "*foisted*" in; all the known senses flow from this, and are parallel to those of *cog*, though *cog* means also to "take in by flattery." *Fogger* in "pettifogger of the law" (circa. 1550), and in trade a huckster, pedlar, middleman, is probably from the Fuggers, the great merchants of Augsburg in the fifteenth-sixteenth century. The word has passed into many languages, and was referred by Diez to this source. To *fog*, "to cheat, swindle," is a back-formation from *fogger*, as *fog*, "mist," is from the older *foggy*, applied to (1) land covered with *fog*, coarse grass or moss, (2) soft, spongy, puffy flesh, (3) stout, fleshy persons. "Fat air" in Shakespeare, *pinguis aer*, is thick, dark air, murky, unwholesome sky. Mr. Bradley dealt also with *flamfow, flakin, flim, flimsy* (perhaps from *flin*), *fatter, flicker, flippant* (1. nimble of wing or foot; 2. voluble of tongue; 3. saucy, conceited), *flow, fibbertigibbet, flare*, and the ghost-word *flingall*, a kestral (said to come from "fly in gale"), which is Topsell's misprint for German *stingall*, the name of the bird.—A vote of thanks to Mr. Bradley for his services to the Dictionary was passed unanimously; and for *disyllable* and *disyllabic* in the Dictionary, the meeting recommended that only one *s* in each word should be used.—Notice was given that Mr. Gollancz's paper on February 7 would be on "The Song of Wado."

METEOROLOGICAL.—(Annual Meeting, Wednesday, Jan. 15.)

R. INWARDS, Esq., president, in the chair.—The report of the council showed that the society was in a satisfactory condition, thirty-four new fellows having been elected during the year.—Mr. Inwards devoted his presidential address to the subject of "Meteorological Observatories," which he illustrated with numerous lantern slides. After describing some ancient observatories, including the Nilometers, and the Tower of the Winds at Athens, he gave an account of national observatories, of which the Royal Observatory, Greenwich, was taken as a type. High level observatories were next described, of which that on Mont Blanc was taken as a type. Special reference was also made to the observatory on the Sonnblick, the high level observatory at Arequipa, in the Andes, and that on Ben Nevis. An account was next given of tower observatories, together with some of the results obtained from the Eiffel Tower at Paris. Mr. Inwards, in concluding, said: "One can figure to oneself a tower piercing the air from any of the elevated table-lands of this country, Salisbury Plain, the Stray at Harrogate, or the downs between Guildford and Dorking, and from which the most interesting results could not fail to accrue. It is the opinion of M. Vallot, no mean authority, that a high tower is for air-observing purposes equivalent to a mountain station of ten times the altitude; and this is plain when one considers that any mountain must act as an obstacle which thrusts upward the strata of the atmosphere into a form almost like its own, so that some of the effects are very little different from those observed below, while a tower like the Eiffel Tower thrusts itself in the air without obstructing its movements. It is the boast of the Royal Meteorological Society that it is gradually covering the country with a network of private observing stations, and is collecting together, for the enlightenment of all future time, a mass of accurate knowledge on the subject of the changes in our atmosphere, its varying moods, its beating pulses, its calms and its convulsions, so that when the philosopher is born who is destined to unravel all its mysteries he will have the tools and instruments ready to his hand."—Mr. E. Mawley was elected president for the ensuing year.

HISTORICAL.—(Thursday, Jan. 16.)

SIR M. E. GRANT DUFF, president, in the chair.—A paper was read by Mr. S. H. D. Holton on "Richard the Redeless," being an estimate of the character of Richard II., and a review of the causes of his deposition derived from original sources of information. Mr. H. E. Malden and Mr. Hubert Hall took part in the discussion.—Mr. Holton's paper was ordered to be printed in the next volume of the society's *Transactions*.

#### FINE ART.

##### OLD MASTERS AT THE ROYAL ACADEMY.

II.

THE few old Netherlandish and German works in Gallery No. IV. are of high quality, and in this respect present an agreeable contrast to their Italian neighbours. Of peculiar interest is the large panel "Our Lord bidding Farewell to His Mother" (National Gallery of Ireland), ascribed to Hugo Van der Goes. The subject is one very rare in Northern art, and not common, indeed, even among the Italian painters. We know as yet too little of the manner and the works of Van der Goes, one of the greatest masters produced by the Netherlands in the fifteenth century, to pronounce definitively for or against this attribution, which is a possible but not exactly a convincing one. With the style of the great altar-piece "The Adoration of the Shepherds," in the Gallery of the Santa Maria Nuova Hospital at Florence, that of the "Christ," now at the Academy, does not show a similarity amounting to identity. The latter is a singularly personal and pathetic conception

due to a Netherlander of the fifteenth century, in its last quarter, who is strong enough to stand by himself, but may possibly be Van der Goes in another phase of his practice. There has been some acquiescence in ascribing to the same master the magnificent "St. Victor and Donor," in the Glasgow Corporation Gallery; but here again we are on uncertain ground. Perhaps the work of all others which shows the most real affinity to the Portinari altarpiece at Florence is that one of the famous Netherlandish panels, originally in the Church of the Holy Trinity at Edinburgh, afterwards at Hampton Court, and now at Holyrood, which shows Sir Edward Broule, Provost of Trinity College, Edinburgh, kneeling in prayer, with St. Cecilia playing on an organ in the background.

Another fine specimen of fifteenth-century art is the "St. John with the Lamb" (Mr. Percy Macquoid) ascribed to Patinir. Fresh, bright, and clear is the green prospect, and charming in its sincerity the adult figure of St. John which it enfames. Neither the type of the figure nor the brushwork of the landscape is that which we associate with the name of Patinir. The hand is not unfamiliar, yet it cannot at present be coupled with a name. Something in the style and chord of colour recalls that curious picture in the Alte Pinakothek of Munich, "The Legend of the Hermits, St. Anthony and St. Paul"; but of this resemblance it would be unsafe to make too much. The brightly coloured little "Virgin and Child" (Mr. Charles Butler) is rightly placed in that group of sixteenth-century works to which we must still, by way of description, give the name of Jan Mostaert.

If the famous "Sir Thomas More" of Holbein (Mr. Edward Huth) is not absolutely his finest, it is certainly his most moving portrait. Though never coldly, he is often calmly objective, preferring to let his sitters reveal themselves without obvious aid from the painter. Here—as in the "Sir Bryan Tuke," of which original versions belong both to the Munich Gallery and to the Duke of Westminster—he allows the warmth of his sympathy and his interpretative power to come to the surface. It is not only because we know the tragic fate which overtook the Chancellor a few years later, that we see foreboding in the gentle yet fearless countenance. The tragedy is there already foreshadowed in startling fashion, yet without pose or affectation on the part of the sitter or the artist. Painted in 1527, during Holbein's first visit to England, like the "Archbishop Warham" of the Louvre, it shows a breadth and ease, a simple grandeur of conception, which the Bâle master did not always equal even in the masterpieces of his later years. It is curious to note how the SS collar is painted in flat gold shaded—his more usual manner—while in the ring on the finger the gold is rendered in the Netherlandish fashion, with yellow impasto. The "Sir Thomas More" was in the collection of Charles I., and would appear to have been then of slightly larger dimensions. This is confirmed by the fine copy from the brush of Rubens, which is No. 1609 in the Prado Gallery of Madrid. The latter is an inch or two higher than Mr. Huth's picture, and shows a little more than the half figure here visible. The "Portrait of a Young Man," formerly at Blenheim Palace as a Holbein, but now No. 633A at the Berlin Gallery as a Joos Van Cleve, was another work of the same class, which Rubens copied, or rather translated, in his free, vigorous fashion. His rendering of this bust-portrait by the elder master is No. 786 in the Alte Pinakothek of Munich.

The great full-length "Portrait of a Genoese Lady" (Duke of Abercorn) is one of the most sumptuous examples of Van Dyck's Italian



style to be found in England, though by no means one of the most interesting. The golden splendours of the colour recalls the young Antwerp master's Venetian predecessors; but he has hardly succeeded in giving a personal image of the pretty Genoese gentlewoman, who appears somewhat overwhelmed by her gorgeous apparel and surroundings. The charm which distinguishes Van Dyck's "Lady of the Balbi Family" at Dorchester House is here conspicuously wanting. The very curious "Virgin and Child, with St. Catherine" (Duke of Westminster), which belongs to the master's Italo-Flamish style, covered the period when he established himself again in Flanders, half metamorphosed by his frequentation of the Venetians, yet acknowledging once more the influence of Rubens. Generally Van Dyck contented himself with the effort to assimilate the qualities of his great Italian prototypes; here he stands forth actually an imitator, an eclectic. The blonde "St. Catherine" is a Venetian type of mundane beauty, such as Titian, Palma, the Bonifazi and Paris Bordone delighted to group with their "Holy Families." The composition, apart from this subsidiary figure, has, on the other hand, been borrowed from Correggio, whose Campori "Madonna and Child" in the Real Galleria Estense of Modena has been the model. The long neck and affectedly poised head of the Madonna have, moreover, a distinct flavour of another master of the same school, Parmegianino. It would be interesting to learn whether any drawing from the little picture of Allegri is to be found in Van Dyck's Italian Sketch-Book.

The Royal Academy seemingly makes it a rule, when there is an important special show going on hard by, to bring forward a certain number of pictures of the same class. Thus last year the great Gallery No. II. showed a good many Venetian canvases; and now we find here half a dozen Spanish pictures, which should be looked at in connexion with the extended series comprised in the Spanish Exhibition at the New Gallery. The "Portrait of an Infanta" (Mr. J. Pierpont Morgan) is the picture from the Lyne-Stephens collection, which was last summer at Christie's. We have here the Infanta Maria Theresa, who afterwards espoused her first cousin, Louis XIV. Though this full-length is by no means the most masterly or the most engaging of Velasquez's court portraits, it has special value as the only representative of its particular type. The flesh-painting is somewhat hard, and there is some queer drawing in the chair upon which the pet spaniel of the princess has curled itself up. The picture asserts itself chiefly in virtue of the vigour of its tonality, and the superb painting of the stiff, ugly, court costume. Another portrait of the princess, this time in her wedding garments, is to be found in the great tapestry designed by the French master, Le Brun, to commemorate the espousals. Here the Spanish royalties and courtiers look, by the side of the gay, be-ribboned French contingent, like inhabitants not only of another land but of another planet. If only Velasquez, who was present not as *pintor de cámara*, but as one of the court chamberlains, had been tempted to commemorate the scene from his own point of view! A youthful *Roi Soleil*, painted in all the bravery of his wedding garments by Don Diego, would have had an interest altogether unique. The "Don Balthasar Carlos" (Lady Wallace) is so transformed by the darkening of its surfaces, through discolouration of the varnish and, it may be, other causes, that it has acquired a kind of Rembrandtesque chiaroscuro. Enough is still visible, however, to prove that we are in the presence of an undoubted original throughout from the hand of the master. The head, which

is the only portion of the canvas distinctly visible, is painted with an exquisite subtlety, with an unwonted charm. Nowhere else does the young prince, whose premature death was so great a misfortune for Spain, bear himself more royally than here, or with so simple a grace. Murillo is seen in his most virile and unaffected mood in the large canvas "Faith Triumphant" (Mr. Alexander Henderson), which looks much better here than it did in the Lyne-Stephens collection. The upturned faces of the male worshippers—all of them doubtless portraits—are especially fine. The pendant lunette, showing an "Immaculate Conception," is in the Long Gallery of the Louvre. There is much of Murillo's manner in the pathetic and characteristically Spanish "St. Sebastian" (Mr. W. H. Pollen); yet an examination of the picture does not leave behind the absolute conviction that he is himself answerable for it.

In discussing the group of French painters, whose works constitute one of the special features of the display, we almost unconsciously separate from them Claude Lorrain and Antoine Watteau—not only because the one springs from Lorraine and the other from French Flanders, but for the reason that, somehow or other, a longer and more complete intimacy with their works has brought them nearer to our hearts. The two great canvases, "The Sermon on the Mount" and "The Worship of the Golden Calf" (Duke of Westminster), are not exactly in the front rank in which we should place Lord Wantage's incomparable "Enchanted Castle," or the pictures at Bridgewater House and Longford Castle. The composition of the former piece is naïve to (and beyond) the verge of eccentricity, and both suffer much from the mechanical figures, by some collaborator, with which they are peopled. Still, the distances are of exquisite quality, and the state of preservation appears to be in both instances unusually satisfactory. To acquire, or, as the case may be, to strengthen, the conviction that Watteau is the one painter-poet of an age which revelled in sparkling elegance, but did not recognise true imagination when it presented itself in an unfamiliar form, we need not go much beyond these two well-known canvases of his, "A Ball under a Colonnade" and "Repat in the Wood," generously lent to the Academy by the trustees of Dulwich College. The former, better known as "Les Plaisirs du Bal," has suffered from darkening and disintegration, as only too many Watteaus have suffered. But who knows whether an added glamour has not been lent to this particular scene by the ravages of time, aggravated by the carelessness of the painter? Less important, less celebrated, but certainly not less exquisite in its way, is the "Repat in the Wood," the design of which recalls the much larger "Rendez-vous de Chasse" at Hartford House. The scene is here one of luminous twilight, in which the hues of the many-coloured satin costumes glow like jewels. If one must criticise, for fear of succumbing too unreservedly to Watteau's charm—a fascination in the true sense of the word—it may be pointed out that here, as in a good many other instances, he is seen using up in a new combination certain types first created independently in those life-sketches which were his chief delight. It is not when a Pater is next to a Watteau—as the "Pleasure-Barge" (Mr. A. de Rothschild) is to the "Plaisirs du Bal"—that one can feel kind to it; and this composition is too manifest an imitation by the dainty, empty pupil of the genial master to command respectful attention. He is to be preferred in those sparkling little pieces of which the silver-grey tonality constitutes his chief claim to originality; and it is only a very relative origin-

ality after all. For some reason or another Lancret is absent from the group of the eighteenth-century "small masters," though his pictures are not uncommon in England. Greuze, in his more bourgeois and less insincere mood, is well represented by the pretty little piece "À Vous," with some citizens of amiable aspect drinking toasts. We cannot leave to this master the capital portrait contributed by Lord Rosebery as that of Robespierre. The colour is warmer, the shadows are less grey, and the brush more openly displays its workings, than in his most characteristic works. Is the portrait really that of the Jacobin Dictator? At first one would be prepared to answer this question confidently in the affirmative; but some doubt arises when a comparison is made with the engraved portraits, which show certain differences in the construction of the brow and chin. Of Mme. Vigée Le Brun's peculiar, passionless elegance but a very imperfect idea can be formed from the so-called "Portrait of the Painter" (Mr. J. Pierpont Morgan), which can hardly represent the same self-conscious enchantress whom the pictures of the Louvre and the Uffizi have made so familiar to us. Of Prud'hon, whose manner has been perpetuated in our day by M. Henner, a painter who possesses his charm of execution without his inventiveness or variety, we have a not very interesting "Triomphe de Bonaparte," and an exquisite study of a naked boy, "Le Zéphyr." Jacques-Louis David is here only *pour la forme*; and the "Odalisque" of Ingres (Mr. Constantine Ionides), though better in colour than many things from the same hand, is not so admirable in drawing as should have been everything for which the uncompromising pontiff of design made himself responsible. It is a difficult task to defend the famous "Marino Faliero" of Delacroix from the critic who should undertake in cold blood to lay bare its many faults, voluntary and involuntary; and yet it must be defended. The composition, with its great vacant space in the centre, is disconcerting; the figure-drawing, almost as wilfully eccentric as in the "Faust" and "Hamlet" lithographs, repels those to whom the romantic art of the master is unfamiliar. And yet the subject is presented with an extraordinary passion and suggestiveness through the colour, and the colour alone. Delacroix is not only a splendid colourist, but, what is much more rare, a colourist of expression. His harmonies, whether they flame up in sinister splendour, or smoulder intentionally muted and depressed, are the very essence of his subject, as they are of his own turbulent soul. It is infinitely curious to find Rossetti, in the newly published "Letters," praising Ingres, Hippolyte Flandrin, Ary Scheffer, and Robert-Fleury—even finding something that is amiable and generous to say about the frigid Delacroix—yet unable to place himself in sympathy with an art which was genuinely romantic like his own, though it was certainly at the opposite pole of romanticism. "Delacroix," says our post-painter " (except in two pictures, which show a kind of savage genius), is a perfect beast, though almost worshipped here" (Paris). Reading this, and remembering what Delacroix himself said about the "ambitious peasants" of Jean-François Millet, one finds some comfort in the thought that, after all, there is a little place on this earth for the art-critic.

CLAUDE PHILLIPS.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. GEORGE AITCHISON, professor of architecture in the Royal Academy, will on Monday next begin a course of six lectures on "Romanesque Architecture."

On Monday afternoon, at the London Institution, Prof. W. B. Richmond will deliver a lecture on "The Decoration of St. Paul's—how it came about."

An exhibition of water-colour drawings by Mr. Charles Sainton, entitled "The Real and the Ideal," will open next week at the Fine Art Society's, in New Bond-street.

In view of the Burns centenary, to be celebrated on the poet's birthday in the hundredth year after his death, a statuette will be published by J. and M. L. Tregaskis, of High Holborn. It has been modelled by Mr. Paul K. Montford, gold medallist of the Royal Academy. The figure is seventeen inches in height, and it may be obtained in either of two forms—in bronze or in terra-cotta. The number of copies is limited, and a guarantee is given that every one will pass through the hands of the sculptor himself.

Mr. HENRY ROBERTSON has been elected an associate of the Royal Society of Painter-Etchers.

Messrs. SEELEY & Co. announce a re-issue of R. L. Stevenson's *Picturesque Notes on Edinburgh*, originally published in 1878, with an entirely new set of illustrations by Mr. T. Hamilton Crawford, of the Royal Scottish Water Colour Society. These illustrations will consist of eight copper plates, four of which are etchings, and more than fifty other engravings in tint and line. The book will be ready for issue in the course of February.

The remaining portion of the *Queen's London* has been prepared in advance of the serial publication; and the complete volume, containing nearly 400 illustrations, will be published by Messrs. Cassell & Co. at the end of February.

The series of illustrated papers on the monumental brasses of Nottinghamshire, which are appearing in *Notes and Derby Notes and Queries*, will be issued in book form shortly after completion. The writers are the Rev. H. Hardley Field and Mr. J. Potter Briscoe, the editor of the magazine.

We hear that Dr. Lucio Mariani has written a paper on the Vases of Kamares—quite independently of that on the same subject by Mr. J. L. Myres—which will be published in the next issue of the *Monumenti Antichi* of the Accademia dei Lincei at Rome.

## THE STAGE.

### THE "ANTIGONE" AT ATHENS.

THE desire to present to the visitors who are expected to flock to Athens, for the forthcoming Olympian games, a representation of the old drama on its native soil has resulted in the selection of the "Antigone" of Sophocles. The actors are to be the students of the "Society for Teaching the Archaic Greek Drama." Takelaris will compose and arrange the music for the chorus, and the Odeion of Herodas—with the consent of M. Delianini, who represents the Government—will be the theatre.

Opposition and disunion as to the choice of play and site, and every other arrangement, is, however, not absent. The time is short, quite too short, for students altogether unprepared. The Odeion is objected to because it is the offspring of the Roman, not the Hellenic age: consequently a play acted there cannot give a true idea of the Greek drama in the time of Sophocles. The choice of the play as being the best fitted for the occasion is also called in question.

There are so many real difficulties that it is futile at the eleventh hour to raise more. Throughout all one cannot help feeling how much needed is the presence of an organiser

like Dr. Gray, of Bradfield, among these dissentients upon ways and means; and one looks forward with some dread to the final result. Happily the discordant sounds of the English pronunciation of Greek, the only blemish upon the perfection of the Bradfield representations, will be absent; but that will not be an unmitigated advantage in the opinion of the foreign guests, to whom it is especially desired to show the Greek drama in the place of its birth.

ELIZABETH MAYHEW EDMONDS.

## STAGE NOTES.

ANOTHER stage veteran, who will long be honourably remembered, died not many days ago. This was Mrs. Stephens—"Grannie" Stephens she was called affectionately—and she died at her pleasant house in a remote South London suburb, at the ripe age of four-and-eighty. It is nine years, or thereabouts, since Mrs. Stephens retired from the stage; but to the last all her faculties were retained, and the charming old lady was wont to be present at notable performances that interested her. As a representative of elderly members of the smaller *bourgeoisie*, Mrs. Stephens was unequalled; those rôles were as entirely her own as the rôle of the *grande dame* was Mrs. Gaston Murray's, and is now Miss Rose Leclercq's. The central point of her career was reached, it is safe to say, in her performance of Mrs. Willoughby, May Edwards's landlady, in the "Ticket of Leave Man," about thirty years ago. Her walk was a study; and the pleasant demureness, not to say primness, of her countenance, and last century's accomplishment of "the nice conduct of a clouded cane" found its counterpart in Mrs. Stephens's nice conduct of a worsted shawl. Dropped a little upon one side, or raised about her shoulders in recognition of the importance of the words that had just fallen from her, that shawl spoke volumes. One wonders whether the young or middle-aged actresses of the present day are preparing for us in the future—those of us who shall live to see them as "first old women"—any such "first old woman" as Mrs. Stephens was during many years.

## MUSIC.

### MR. H. MACCUNN'S "JEANIE DEANS," AT THE DALY THEATRE.

To write a successful opera is the aim of most composers; the achievement of that aim, one of the most difficult. The choosing of a subject throws them, as it did Metastasio, into uncertainty. Were it not for compulsion, the old Italian librettist declared "that he should remain undecided until the day of judgment." Mr. MacCunn, a Scot by birth, selected for his first opera the story of Jeanie Deans, on which Scott based one of his most fascinating novels; and Mr. J. Bennett, a librettist of wide experience, prepared for him a book offering agreeable lyrics and effective situations. It cannot be said that he has succeeded in presenting a story making a strong appeal to the emotions. The charm of the novel consists in the wonderful portrayal of character, description of scenery, and variety of incident; but nearly all of these things have to be sacrificed in an opera libretto. George Staunton, already in the novel, is a mysterious lover; on the boards, an uninteresting one. The story, shorn of the novelist's magic style, borders at times on the melodramatic. The fact that Scott's novels are household books must, however, be taken into consideration; thus the audience can reconstruct in their minds the whole from the sketch presented to them.

In setting the book to music, the composer has shown considerable skill. By means of clever

harmonies and picturesque orchestration, he often invests with a certain interest that which in itself is comparatively commonplace. And with one or two exceptions there is no straining after effect. The exceptions are the two songs sung by Effie in the Tolbooth prison. In the first she recalls the happy days of childhood; in the second, she imagines that she is nursing her babe. The accompaniments reflect not so much the sense of the words as the distraught state of mind of the unhappy girl; the composer's intention is excellent, yet it is carried out, especially in the second, to excess. Mr. MacCunn has devoted much attention to song-writing, and he seems more at home whenever he falls into the song or ballad form. Sir Henry Bishop once wrote an opera entitled "The Heart of Midlothian," and honestly kept within the bounds of ballad-opera. Our composer has aimed higher, and yet there are traces of the past in his music. It seems more like a ballad-opera revised and brought up to date, than a work conceived in the modern spirit. And, again, there are many passages in the orchestral accompaniments which sound as if they had been composed at the piano-forte: they lack life and sustaining power. This is all the more strange, seeing that Mr. MacCunn has given proofs in the past of his skill in handling an orchestra. In the dramatic portions of the opera one has often to take the will for the deed: there is shadow rather than substance. The two scenes in which the composer reaches the highest level both occur in the fourth act. One is the interview with the Queen in Richmond Park; the other, the "Madge" music. The choral element in the opera is of minor importance. There is a good deal of characteristic local colour in the music of Dumbiedykes and Madge Wildfire, and in this matter the composer shows knowledge and sympathy. One very good feature in the work is that the interest gradually rises. The third and fourth acts are far more attractive than the first and second; this, of course, partly results from the *dénouement* of the story itself. The scene in Richmond Park deserves high praise, though a little compression would prove greatly to its advantage. The fourth act, as we have said, contains fine moments; the actual close, however, is somewhat of an anticlimax.

Now for a few words about the first performance of the work in London on Wednesday afternoon by the Carl Rosa Company. Miss Marie Duma (Jeanie), Miss Alice Esty (Effie), Miss Meislinger (Madge), and Miss Minnie Hunt (the Queen), also Mr. E. C. Hedmond (Staunton), Mr. Alec Marsh (Davie), and Mr. L. Pringle (the Laird of Dumbiedykes) all deserve a word of commendation for their singing, and especially for their distinct enunciation. Mr. Hamish MacCunn conducted. The little work the chorus had to do was well done. The stage management was excellent.

J. S. SHEDLOCK.

## MUSIC NOTES.

THE performance of the Queen's Hall Choral Society on Wednesday evening deserves warm praise. The programme included the first part of Haydn's "Seasons," Saint-Saëns' clever setting of the 19th Psalm, and Mendelssohn's ever popular "Hymn of Praise." The principal vocalists were Miss C. Samuel, and Messrs. Ben Davies, Ffrangcon-Davies, and William Goff. Mr. A. Randegger conducted. There seems every chance of a good and permanent choir in the heart of London.

On Saturday next Prof. C. Hubert H. Parry, director of the Royal College of Music, will deliver the first of a course of three lectures, at the Royal Institution, on "Realism and Idealism in Musical Art," with musical illustrations.

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"Again, in dealing with that plot, to condemn all concerned in it may seem like kicking a dead dog to Protestants, and to Catholics like joining in one of the bitterest and most irritating taunts to which they have been exposed in this country throughout the last three centuries."

This condemnation appears a mere necessity; and one would think would be recognised as such, without bitterness and without reserve, by reasonable folk of either creed. But the author is not discouraged. With a robust assertiveness, easier to envy than to share, he affirms that "the last word has not been said, or is likely to be said, for some time to come"; and adds that "the following pages will not have been written in vain if they have the effect of eliciting from others that which all students of historical subjects ought most to desire—the Truth." The biography is an attempt to account for (and, by accounting for, in some degree to extenuate) one of the famous crimes of history, by showing how one who is described as a paragon of virtue was drawn into complicity therewith. The story is told in a zigzag of episodes, each duly apologised for, so that the reader (as Lamb remarks about Fuller) "is taken into a kind of partnership with the writer." The point of view is adjusted so that facts are seen in due and delicate perspective; and it is changed often, so as to delay any definite condemnation of

the agents of a plot rightly qualified by the biographer as "inhuman, detestable, diabolical." We are shown the successive lapses from right whereby the final descent was made easy to Sir Everard. We are told of the horror with which he at first received the revelation of the plot from its author, Catesby. We are given a sketch of the arguments, Scriptural and other, by which his objections were got over. These suggestions are, of course, conjectural; but they are probable, and offered with a half-humorous candour: it would be impossible to treat a horrible theme more pleasantly. The slaughter of the Canaanites, the treachery of Jael, and Deborah's song of triumph in its success are arrayed as precedents:

"Might not, and ought not the English Catholics to sing much such a song in honour of Catesby, Digby, and their fellow-conspirators, when the king and parliament should be blown up, and fall and lie down at their feet, where they should fall down dead? . . . Surely, too, if Holy Writ did not specially mention gunpowder, it constantly threatened one of its ingredients—namely, brimstone—to the wicked. Under the old dispensation, it was considered a religious duty to fall upon the enemies of the Lord and slay them; under the new, it would be as religious a duty to get under them and slay them. This was merely a detail."

This is a rather comic, Mikado-like, Catesby, not without a relish for the "horrible preparations," and anticipating, in his style of exegesis, the Newgate ordinary in *Jonathan Wild*, who preferred punch "because it was a liquor nowhere spoken against in Scripture."

The portrait prefixed to the volume shows us a tall form encased in stiff apparel, up from the spurred heels of the thick riding-boots, trunk hose, and heavy gold embroidered jerkin to the ample ruff from which looks out a long visage, with an uneasy, puzzle-headed expression, the right eye drawn downward from the level of the left. We are told more than once that Digby never reached twenty-five years, which accords with Jardine's statement that he was born in 1581, but is difficult to believe in view of the portrait. The face looks five-and-thirty at the youngest. Father Gerard speaks of him as "twenty-six or thereabouts" in 1602, so that if Jardine be right, Sir Everard must have begun early to look older than he was. Soon after Digby's marriage his young wife had been reconciled to the Church of Rome, and was, with her husband, received thereto by Father Gerard, a Jesuit priest. Gerard writes of Digby that

"he was so studious a follower of virtue . . . that he became a great comfort to those that had the guiding of his soul . . . he used his prayers daily, both mental and vocal, and daily and diligent examination of his conscience; the sacraments he devoutly frequented every week," &c.

These conversions were not effected without a certain amount of management, "of planning, disguising, hiding, and intriguing"—a state of things necessitated by deadly persecution, but not without its peculiar moral dangers, as the biographer readily allows.

But the prevalence of this malaria of intrigue is no sufficient reason for the virtuous Sir Everard's yielding to the suggestions of Catesby, who, we are told, "began as a libertine, and, after a period of spasmodic piety, ended as a liar." To account for this surrender is the biographer's problem, and it can scarcely be said to have been solved. Whether or not Catesby began with such Scriptural argument as has been found for him, he went on in a more mundane fashion. He alleged that he had obtained the consent of Garnet, provincial of the priests, to the scheme. Not as to particulars, indeed, but in general terms had the approval been given. (Catesby had really put a case, which he chose to consider analogous to the plot, of innocent persons perishing during the storm of a beleaguered city.) Then he showed Sir Everard a book by a certain M.D., "wherein the principal point of the case was judged," and this "had the effect of turning the scale and inducing Digby to join in the infamous plot."

Then, again, we are told that the "first and most potent" cause of his consent was "the friendship and love he bore to Catesby . . . that for his sake he was ready to hazard himself and his estate": that he endeavoured "to regard the matter from Catesby's point of view, and he found the process simple if not agreeable." The pleading goes on. The advocate allows that his client was "persuaded with great difficulty," that he "disliked the look of the whole thing, and finally consented to it after cool and deliberate reflection." Yet on the very same page we read that, after weighing the matter carefully, he decided "in a spasm of wrongheadedness."

Though it is very reasonably admitted that Digby should not have taken at second-hand the "vaunted Jesuit approval," the blame is laid on Catesby for having deceived his trusting friend as he deceived all the conspirators. Garnet himself is said to have been "the innocent dupe of Catesby." This phrase is rather too strong. Garnet's own account of the critical interview (here given from Father Pollen's book on the plot), wherein the case was put about the destruction of innocents in war, ends with this remarkable admission:

"And in truth I never imagined anything of the King's Majesty, nor of any particular, and thought it as it were an idle question, till I saw him, when we had done, make solemn protestation that he would never be known to have asked me that question as long as he lived."

Much virtue is there in that "till."

Garnet's suspicions, then, were aroused. And it is hard to imagine that a man in his position could not, had he willed, have taken steps to verify or disprove them. Over-simplicity is not a failing usually imputed to the Jesuits; and he was their provincial, their highest authority, in touch with the General and the Pope, with all the means of information which that office would give. In the face of death, he owned and asked pardon for not having revealed "his general knowledge had of Mr. Catesby out of confession." When the details had been revealed to him in confession he was

"amazed." It was a "most horrible thing." In view, perhaps, of the failure of the plot, he thought the Pope would send him to the galleys, "for he will assuredly think I am privy to it." And yet he stirred no finger to prevent it. As Mr. Green has written: "Horror-stricken as he represented himself to have been, he had kept the secret and left the Parliament to its doom."

And Digby, too, must have had his suspicions as to any express ecclesiastical sanction when Oatesby demanded of his associates a promise that they would not mention the subject in confession, "lest their ghostly father should discountenance or hinder it." But, so far as appears, he inquired no further. Oatesby at once broke his own arrangement by confessing the plot to Father Greenway, with leave to disclose it, under the same seal, to Garnet.

Not till the September of 1605 had Digby been drawn into the plot. In October, Guy Faux was his guest at Gothurst. One evening they had retired to talk apart. The chill damp of the autumn dusk sent Digby's thoughts away to "a certain fireless cellar in Westminster," and he whispered his fear that the twenty barrels of powder left there since March had "grown dank, and that some new must be provided, lest that should not take fire." Reflection had brought no compunctious visitings of nature, nor shaken his fell purpose.

He was to play his part not in London but in the country. He was to get together arms and men ready for action at the rendezvous of Dunchurch. There, while playing cards, he learnt from Oatesby himself the news that the plot had failed, with the astounding addition that the King and Cecil were dead. No details were given, yet Digby is represented as believing the statement, and as sallying forth on the strength of it to raise the Catholic gentry. His biographer compares him to the Knight of La Mancha. But he was a queer Don Quixote, who deserted his friends in their extreme peril, rode away to give himself up, and was taken by the hue and cry he was endeavouring to dodge. His conscience—it is his own statement—was only awakened by the disapproval of his co-religionists:

"The doubts I had of my own good state, which only proceeded from the censure of others, caused more bitterness in me than all the miseries that ever I suffered."

Considering that he had lived on terms of cordial intercourse and good-fellowship with his Roman fellow-countrymen, this extreme and genuine surprise is noteworthy. In his own familiarity with the enterprise he forgot that others might feel that horror which for him had ceased to exist. There was no hesitation in the action of the honest country squires—Digby's own uncle called the conspirators a "band of traitors," Sir John Talbot threatened his son-in-law Winter with arrest unless he galloped off at once. Everywhere on their hopeless attempted march to Wales the plotters were repulsed by their co-religionists.

This schism is significant. The biographer has striven hard to prevent the bonds of family and faith from interfering with the free and fair treatment of his theme. His candour appears in his deciding, in

accordance with evidence, that the conspirators were *not* driven by desperation into their crime, and that they committed it deliberately. He dismisses with proper contempt the suggestion that Cecil was at the bottom of it: adding, "Whether Cecil, or the devil, or both, put the idea into the heads of the conspirators, little, if at all, affects their guilt." But it may well be that, without blame, he has been hindered by his antecedents from following to its full consequences the story he has so ably told. This divergence of view as to the plot, manifesting itself at once and spontaneously, is radical and lasting. Those old-fashioned Roman Catholics stood resolutely *super antiquas vias*, stood by the commandments of their God and the traditions of their Church. The new papal janissaries acted according to their new morality. Their baneful influence, when it did not mislead, puzzled and paralyzed the honesty and generous instincts of those with whom it was paramount. In their maxims and practice of that day the system, subsequently attacked by Pascal and further developed by modern casuists, was latent. There was nothing in the Powder Plot more revolting to an ordinary Christian than in the St. Bartholomew Massacre, a generation before. That crime had received, on its success, the highest ecclesiastical sanction and approval. It had been commemorated at Rome by a solemn procession and a papal medal. Even of the Powder Plot there was no formal papal condemnation. But the arch-priest Blackwell stigmatised it, on its failure, as a "detestable device"—as the honest huntmen at Dunchurch had felt it to be.

Digby's repentance was doubtless earnest when it came, but it was long in coming. Even the refusal of Sir John Talbot to enter into the "holy war" did not deter him from his purpose, and he watched his unwilling followers, pistol in hand, ready to shoot the first deserter. On his surrender, and during his imprisonment, he wrote verses "with a tincture of piety and devotion in them," and a paper of good advice to his children, in which no word is said as to the cause of his death. Only in the shadow of the gallows did he see the error of his course:

"If he had known it from the first to have been so foul a treason he would not have concealed it to have gained a world, requiring the people to witness he died penitent and sorrowful for this vile treason."

Considering Digby's docility to his spiritual pastors, what sort of training can his conscience have received from them, that only in the article of death was its insensibility removed? that he did not know a crime to be a crime? His biographer pleads for him:

"If he mistook atrocious murder for legitimate warfare it was with the hope of restoring his fellow-countrymen to the religion of their fathers. . . . His sole motive had been to benefit human souls and serve the cause of religion."

Surely in this apology there is the echo of the maxim that the means are sanctified by the end. Another is quoted in the dictum of "the greatest of all historians of the Stuart period" on behalf of the con-

spirators, that "they had boldly risked their lives for what they honestly believed to be the cause of God and of their country." The words occur in a passage of restrained pathos, closing the dismal story of the plot. Touched by its gentleness and human pity, the reader may yet demur to this particular expression, however gladly the biographer of Digby may adopt it. To vary a saying of Johnson: "A man who plans a murder may be pretty certain that he is committing sin." A Christian is barred from the belief that murder is meritorious by the very elements of his religion. If he can so far force or sophisticate his conscience as to entertain it, that is of itself an additional crime. To condemn such a crime is not to pass sentence on the criminal. That is for Another, Who alone can judge. But the verdict should be given boldly. To hesitate or to qualify it unduly is to bow to the immoral though highly popular superstition, that crime, if only it be political, is none, and that history and the human heart hold such criminals in honour.

It is a far cry from the Powder Plotters, with their humanity warped by fanaticism, and their consciences indurated by the long contemplation of intended crime, to the gentle enthusiasts for an exiled king and a fallen dynasty. The story of the Nonjurors, till their extinction on the death of Charles Edward in 1788, is pleasingly, if not convincingly, told in this little volume by the author of *Nicholas Ferrar*. Canon Carter has prefixed thereto a short introduction, in which he says:

"It is not surprising that the Higher Church party, holding as it did the Church's sacramental system in its integrity, should have adhered firmly, as a matter of unquestionable obligation, to the doctrine which by that time had grown in strength, of the divine right of kings, they assumed it as an absolute truth."

He claims that with the Nonjurors went necessarily the traditions and tone of the Higher Church line, that the loss of that section of Churchmen brought on the spiritual decline, the reaction against which was the strength of the Evangelical revival, and that their principles were resuscitated in the Oxford Movement: in short, that in the Nonjurors lay the line of the succession of true Anglican doctrine.

Many staunch English Churchmen would demur to this claim. They would consider that "divine right," regarded as the exclusive appanage of a particular family, was a mere superstition. They would hold as axiomatic the mutual obligation of king and people, would agree with the Parliament of 1610 that English kings were not absolute, would believe in the existence of fundamental laws, and in the fact that James II. had broken them. These facts and principles found no place in the Nonjurors' premises. Their deductions, however logical, would not stand the strain of practical life. On its realities they had little hold. They had stood with admirable loyalty by the King, though he belonged to an alien Church, till he sought the ruin of their own. Their principles forbade them to go further than a passive resistance, but they summoned the aid of others who could go further. They invited William, and,

by so doing, put into his hands a power that was really, though not nominally, royal. But, when names and things came together, they drew back from the result of their own action, and disowned and refused the achieved deliverance. Many of their number did not perceive that, by withholding their allegiance from the sovereigns accepted by the nation, they were passively assisting the tyrant it had rejected, and doing their best to restore him to the power he had abused. Some, of course, did see this, and acted accordingly, opening communication with St. Germain, and giving James a list of the Nonjuring clergy.

Yet, on the other hand, things should have been made easier for their genuine, if over-scrupulous, honesty. Left to themselves they might have become reconciled to the new order, guaranteeing as it did the safety of the Church from persecution in the interests of Rome. Their consciences might then have admitted the needful enlightenment of common sense. They might have realised that not only the powers that had been, but the powers that were, had claim to their obedience; that the revolt which they likened to Jeroboam's might be, like his, from the Lord. The best spirits among them would have been saved from the weariness and fretfulness of schism, and the rank and file might have had a more edifying moral history than, according to the unexceptionable witness of Samuel Johnson, they managed to achieve.

R. C. BROWNE.

"TUDOR TRANSLATIONS."—*Plutarch's Lives of the Noble Grecians and Romans*. Englished by Sir Thomas North, anno 1579. With an Introduction by George Wyndham. (David Nutt.)

It was full time we had a handy and beautiful edition of North's Plutarch. Of all Mr. Henley's "Tudor Translations" this was the most needed; and it is "introduced" by one who thoroughly appreciates it, as

"a book most sovereign in its dominion over the minds of great men in every age. Of good English prose there is much, but of the world's greatest books in great English prose there are not many. Here is one," continues Mr. Wyndham, "worthy to stand with Malory's *Morte Darthur* on either side the English Bible."

Mr Roberts has lately pointed out, in a pretty little monograph, that we are often forgetful of our debt to Boeotia, in the dazzle of Athenian splendour; yet the country that bred such men of action as Pelopidas and Epaminondas, such poets as Pindar, such historians as Plutarch, cannot but be worthy of honour. For while to the poet and the scholar the Theban singer must always remain a glory and a joy, no man or woman that cares for noble persons or noble deeds but must take pleasure in, if not an example from, the book of the Cheronæan. With much of Herodotus' charm of narrative, and some of Thucydides' deep thought, Plutarch, like Snorre, has contrived to give his biographies a double interest—political and human.

The book that brings home to us the

lives and thoughts of them that laid the foundations of very much that is most praiseworthy and stable in this Europe of our days; the book that was loved and honoured by Montaigne and Shakspeare, needs no praise. And yet this book, which had the extraordinary fortune of meeting two translators of supreme ability in Amyot and North, has not, latterly, had its full measure of readers in England. The wretched translations of the seventeenth and eighteenth centuries commonly known as "Langhorne's" and "Dryden's" (the latter worked over to some extent, but not sufficiently, by Clough), in their dull politeness and poor, thin wordiness, are responsible for this neglect of the *Lives of the Noble Grecians and Romans*; and, as a consequence, it would seem, for the general but deplorable modern inability to write a biography in less than 500 pages; and for that curious indifference of English scholars to such important eras as that of Alexander and his successors.

"You may prove yourselves," says old North, "that there is no prophane studye better than Plutarke. All other learning is private, fitter for Universities than cities, fuller of contemplacion than experience, more commendable in the students themselves than profitable unto others. Whereas stories are fit for any plane reader to all persons, serve for all tymes, teache the living, revive the dead, so farre excellling all other bookes, as it is better to see learning in noblemen's lives than to reade it in Philosophers' writings. Nowe for the author. . . I beleve I might be bold to affirme that he hath written the profitablest story of all Authors. For all other will fayne to take their matter, as the fortune of the contries whereof they wrote fell out: but this man being excellent in wit, learning and experience, hath chosen the speciall actes of the best persons of the formost nations of this world."

These words are absolutely true and just; North understood the immense educational power that lay in Plutarch's work. Gordon recommended it as the best reading for young officers; and by it, in the past, as we know, not a few have been spurred to high endeavour and patient endurance.

The present edition, pleasant to read, light to hold, handsome to look on, is still, though wonderfully cheap, a library edition. Some day Mr. Henley and Mr. Nutt may see their way to printing another, cheaper and more compact, that may supersede the futilities of Langhorne & Co., and find its way among some of those who are, after the manner of Mr. Cobden, apt to think the Greeks and Romans "a set of people whose doings can have precious little to teach us." The wise schoolmaster will not, however, wait for this hypothetical Plutarch, but hasten to secure the present volumes, as fast as they appear, for his school reading-room. The committee of every town library should replace their "trade edition" by this one. Even the man lucky enough to possess a folio North will still be anxious to have these pretty octavos for usual and comfortable reading.

As to Mr. Wyndham's remarkable exposition, nothing so true, so sympathetic, so sincere, has, to my knowledge, been attempted in English on the subject since North laid down his pen. It is no vain parade of allusion, or tickling panegyric, but an honest endeavour to direct the reader

how he may approach and profit by a very wonderful and valuable book. Mr. Wyndham seems to have caught some of Plutarch's inspiration from the careful and close attention he has given him, and he has taken the trouble to express himself with a discretion of diction and felicity of phrase that are worthy of his high subject. He has chosen to honour his author by his good writing, as Machiavel was wont to honour his library by dressing in his best when he retired to read. Mr. Henley has always been happy in finding those who will work worthily beside him; but he has been exceptionally favoured in getting Mr. Wyndham to undertake this well-planned and well-executed edition of North's version of Amyot's Plutarch.

F. YORK POWELL.

*King Stork and King Log.* By Stepniak. (Downey).

WHEN Edmund Burke said, regarding one of his rivals in a parliamentary election at Bristol, that his death reminded him what shadows we are and what shadows we pursue, he was surely not speaking of a man whose life had been devoted to altruistic objects. A life spent in the service of humanity is not a life spent in the pursuit of shadows. Few of us can approve of all Stepniak's methods; but all of us may approve his ends, which were to lighten the load of suffering he saw around him, and to leave his country at least a little better than he found it.

We have rarely read a book on which the life's work of the author is so clearly stamped as this, the last work of Stepniak. Every page bears testimony to his hatred of oppression and his sympathy with the oppressed. It mattered nothing to Stepniak that he had himself rejected the consolations of revealed religion; he had fully grasped the truth of the Great Frederick's utterance: "Let every one go to heaven in his own way." No one—not even Count Tolstoy himself—has denounced the persecution of Jew and Stundist more boldly than he. "I venture also to surmise that in better circumstances the Jewish people would produce more Spinozas than Shylocks." It would be difficult to match this for liberalism of thought in all the writings of Slavdom. That there is a jealousy of the Jew deep down in the Slav nature, from which even the noblest are not quite free, is a fact patent to all who know the East of Europe. The late Tzar's Government are not responsible for the existence of this feeling, but they are responsible for fanning the slumbering embers of religious prejudice into the flames of racial hate. There were Jew-riots before 1881, but since that year the Government have taken the lead in a civil war against one class of their subjects. Formerly the Greek merchants used to incite and head the mob in Odessa; now we are informed that the Russian merchants there take the lead in Jew-baiting. But Alexander III. surpassed his subjects as a Jew-hater. Stepniak tells us that a special measure was passed in 1886 making one section of citizens (the Jews) liable to heavier punish-



ments than others for the same offences. It has been well said that hatred for the Jew springs not from the Christian soul, but from anti-Christian instincts.

Our author describes briefly the late Tzar's government in Poland and in Finland. We have only space here for one illustration. In Warsaw there is a home for the deaf and dumb, in which these unfortunates are given some instruction to mitigate their terrible isolation from the rest of their fellow-beings. In 1891 the head of the educational department ordered that this institute should not be an exception to the official prohibition of the native (Polish) language, and that the teaching should be in Russian.

"The inmates had to be taught to spell with their fingers the Russian alphabet, and compose with it Russian words. So that these unfortunates, who were for the most part peasants, on returning to their native villages, could not make the slightest use of the training given to them at the institute, and were plunged again into that awful isolation from which their kind-hearted friends had tried to rescue them."

We quote these sentences as characteristic of the writer who bore with fortitude his own misfortunes, and reserved his eloquence for the misfortunes of others.

The Jews enjoyed halcyon days under Alexander II., to whom hardly sufficient credit is given by our author for his genuine liberalism in the matter of Jewish education; but it was not so with their Protestant fellow countrymen, the Stundists. Even under Alexander II. they were persecuted unremittingly.

An extremely interesting statement by an eye-witness is given on p. 221 (vol. i.), from which we learn that Stundists are put in chains and have their heads shaven like the convicts in the mines. It was already known that thousands of Stundists—whose only crime is their dissent from the dead formalism of the Orthodox Church—are exiled to Siberia and the Caucasus by mere administrative order. No one is spared except Count Tolstoy, who is shielded from his own Government by the public opinion of enlightened Europe. Prince Khilkov, whose family descend in direct line from the house of Rurik, and who was the youngest general in the Russian army, abandoned his career as contrary to the teaching of Christ. He rebuked Ambrosius, the Archbishop of Kharkov, for inciting the people to brutalities against the inoffensive Stundists. For thus boldly opposing wickedness in high places, this believer in Christ's Christianity has been exiled to the Caucasus. We abstain here from quoting the revolting details—the outrages on defenceless women—which were given in the pathetic letters to Pennsylvanian Friends penned by the despairing Stundists in 1892.

The distinguishing feature between the thinkers of antiquity and those of modern times is that, while the former relegated the golden age to a distant past, the latter look forward to a golden age in the near future. The magic word Progress passes as current coin even in the Tzar's realm.

"Perhaps you will live to see the happy

moment when the country enfranchised shall open her arms to her faithful children, who love her and whom she loves, so as to celebrate with them the feast of freedom. Then, friends, you will remember us, and this will be our great reward for all our trials."

Thus wrote Bernstein at the foot of the Yakutak gallows. No one was more acquainted with horrors than Stepniak. He relates here the sufferings of those exiled by administrative order to the Arctic zone, where the average temperature for the autumn and winter months is 31° Fahr. below zero, and for the whole year is only 1° Fahr. above zero. He charges the Government of Alexander III. with a "decided" inclination to extend the practice of administrative exile to these uninhabitable deserts. He describes the Yakutak massacres, and the flogging to death of Mme. Nadejda Sihida at Kava, which both happened in 1889. Thanks to the *Times*, these tragedies made the round of the world.

Yet Stepniak utters no cry of despair, or even of despondency. The literary chief of the Nihilists, in the concluding chapter of his last work, looks forward with hope to the future of his country. His words may be regarded either in the light of a prophecy, or as a political testament to the Russian people.

"This slow, unconscious, and irresistible—geological progress we may call it, for it is like the secular changes in the structure of our planet—this progress will surely land us imperceptibly and safely into political freedom, if we are prepared to wait for it another hundred years."

He then explains how the Russian people will hasten its march, and how a consultative Chamber would stave off the danger of a violent outburst. The late Tzar used always to side with his few favourite Ministers, such as M. Pobiedonostev, who were a minority in the State Council; but if his son and successor were first to allow the creation of a consultative Chamber, and then were to abstain from obstructing the will of the majority in that Chamber, the game of the conspirator would be up. As Stepniak puts it—"We should have a national representation *de facto*, and there is not a fool among the Nihilists who would care to disturb the Tzar in the placid enjoyment of his sovereignty."

Stepniak's English is an intellectual treat—his mastery of our idioms was so complete, his style so nervous, terse, and crisp. A fighter all his life, Stepniak has now passed "to where beyond these voices there is peace."

J. G. O. MINCHIN.

*The Poetry of Pathos and Delight.* From the Works of Coventry Patmore. Selected by Alice Meynell. (Heinemann.)

MR. COVENTRY PATMORE is fortunate in his selectors. His poetry had been most effectively represented in a volume of selections published several years before Mrs. Meynell took the congenial work in hand. That example of the Patmorian anthology was one of the most entirely satisfactory instances of critical selection that could be cited. Mrs. Meynell's charming little book

deserves no less distinguished praise. Both volumes will be equally esteemed by lovers of poetry, and should hold posts of equal honour on the shelves that contain their choicest and most intimate favourites. Too often in this age of anthology-making we are compelled to face the sad reminder that the work of selection from a poet is, after all and above all, a critical process. It is not what is known in Bond-street as a "one-man show." The object in view is not the filling-up of a given space with specimens, regardless of congruity or value. Yet have we seen selections of poetry that are little else than ill-assorted jumbles, without any perceptible unity of plan or purpose or illustration. Passages are ruthlessly torn out, as it were, from their vital context, and lyrics there are from which a stanza has been arbitrarily detached. These violent ravishings of the poetic garden make a dismal and maimed show in a book of selections; and what should be an imperishable garden of delights, ever fruitful and fair, suggests rather an ill-furnished and unordered *hortus siccus*.

Mrs. Meynell has produced an exemplary book. The scheme of selection is simple, yet comprehensive. It aims at giving such passages of Mr. Patmore's poetry as deal primarily with pathos and delight—"those human and intelligible passions to which all real poetry has access." Common to all poetry are these universal passions. The plan embraces the whole of the poet's verse, the *Angel in the House* not less than the later *Odes*. The selection shows in various ways the judgment and sympathy of one who is herself critic and poet. The more intimate and profound the reader's knowledge of Mr. Patmore's poetry may be, the keener must be his appreciation of Mrs. Meynell's fine discrimination and fastidious taste. Especially to be commended is the spirit that has governed her selections from the *Angel in the House*. That much-discussed poem, which has proved something of a wall of separation among critics and lovers of poetry, yields many of the most convincing passages in the volume. In them you may read Mr. Patmore's title clear, since only the poet by his heavenly alchemy could transmute the ordinary things of the common round of life—"the dailiest things," as Mrs. Meynell puts it—to spirit and fire. And this triumph has been achieved in a fashion as original and potent as the art of it is admirable. The "domesticity" which affronts some does not affect Mrs. Meynell with timorous misgivings or temporising apologies. She grasps the essential truth—the investment of the domesticity with spirit and fire. The religion of household laws, the "fearful innocence" that is their controlling genius—these are the poet's themes; and to me they appear not less excellent, and in Mr. Patmore's example somewhat more admirable, than the most brilliant of those technical exploits or metrical exercises, dexterously modelled after some dead master, which in these latter days inevitably receive effusive praise. To the *Angel in the House*, even more than to the *Odes*, is due the solitary position which Mr. Patmore holds among contemporary poets. He is

not one of a chorus, as Mrs. Meynell observes, but is "single in our day, and single in our literature." Like all poets of individual note, he has escaped the plague of a following, which happiness is itself a tribute to the dignity of his station among the English poets. Mrs. Meynell's volume should certainly gain for the poet's works new readers. Such is the hope that inspired her undertaking, and it is the best motive that could move the maker of selections from a poet. Not to stay at the vestibule, but to enter the temple, is what Mrs. Meynell desires of her readers; and I think there can be no apprehensions on this score.

J. ARTHUR BLAIRKIE.

#### NEW NOVELS.

*Below Bridge.* In 3 vols. By Richard Dowling. (Ward & Downey.)

*When Greek meets Greek.* By Joseph Hatton. (Hutchinson.)

*At the Sign of the Guillotine.* By Harold Spender. (Fisher Unwin.)

*The Court Adjourns.* By W. F. Alexander. (Digby, Long & Co.)

*A Romance of Wastdale.* By A. E. W. Mason. (Elkin Mathews.)

*A Commonplace Girl.* By Blanche Atkinson. (A. & C. Black.)

*Chronicles of Martin Hewitt.* By Arthur Morrison. (Ward, Lock & Bowden.)

*The Temptress.* By William Le Queux. (Tower Publishing Company.)

*I Married a Wife.* By John Strange Winter. (White.)

In his latest novel Mr. Richard Dowling goes some way toward redeeming melodrama from vulgarity, and reconciles us to a conventional plot. He is always the master of his theme, and always interesting; moreover, his story is not without imagination and poetry, and his characters are alive. Frank Jeaters is a handsome man: shallow, conceited, superficially attractive, but really caring for no one but himself. He is married to a pretty little woman, whose character lacks strength, though it is strong enough to love him absolutely. When the story opens Frank Jeaters has already become tired of his wife, and by a kind of unconscious design he has brought her to a dank, almost uninhabited hotel on the Thames. He has not exactly planned murder, but he has given himself to the devil so far as to plead with him to do his work for him. The loving wife walks in her sleep; if a trap-door over the river were accidentally left open and the somnambulist were to fall through, who could blame him? Jeaters has not been brought to this sorry pass without a goad: he cherishes an illicit passion for a young girl who has really given her heart to another, John Crane; so that Frank Jeaters has sold his soul for nothing. From this point the pace becomes furious, and we are introduced to situations dear to the lovers of sensational effect. But for all that the book has its moments; John Crane's experiences in the primeval forest are described with force and with no

little sensibility, which absolve the work from the charge of being tawdry and unreal.

Mr. Joseph Hatton is a past-master in the art of constructing a skilful novel, and his story of the French Revolution shows that his pen has lost nothing of its cunning. But he asks us to forgive a good deal, especially when he would have us believe that the Count de Fournier is able to assume the character of Grébauval and persuade all and sundry that he is none other than the dead man. This kind of thing is all very well when a lapse of years has made it possible to mislead folk; but a chance resemblance, when there is no such aid to fraud, is not a sufficient warrant to induce the most daring to venture upon the deception. Miss Mary Rowsell in her recently published novel, *The Friend of the People*, anticipated Mr. Hatton; but what is an incident in the latter is the main motive of the former book. *When Greek meets Greek* shows that Mr. Hatton has not read Carlyle for nothing, and he has an affinity with Dumas père. The hero of the tale, although by no means a blind partisan, has a strong bias toward the Loyalist cause—the obviously picturesque side. The story is full of interest; it is not overloaded with dialogue, nor with description; therefore it is never wearisome.

Mr. Harold Spender has had the courage to make the hero of his tale of the French Revolution an anti-Royalist by conviction, though his sentiments are with the aristocrats. The king must die; but Louvier had no heart for the excesses into which the rival revolutionary factions betrayed each other. He has governed the people under his own authority mildly, but firmly; still he is horror-stricken when he returns from his province to Paris at the bloodshed going on all around him. The love interest of the novel centres in Elise Duplay, beloved by Louvier, but also by Robespierre. Edmund Burke figures in the tale, and we have some entertaining scenes in London. This is a poetical and spontaneous description of the lurid times it essays to depict. It is, in fact, a work of conspicuous achievement and even greater promise.

Another book by a new author, *The Court Adjourns*, disposes us to think well of his future. Two men, firm friends, love one girl. They make a compact not to speak to her of their love until such time as they have agreed that one shall break silence. Maxwell, self-reliant and vain, ignores the compact, thinking he can easily push aside his friend, Dr. Blunt, who is reserved and diffident. The girl, believing that Blunt, whom she secretly loves, cares nothing for her, is betrayed into accepting Maxwell. The latter's deception turns Blunt's nature. He thinks he will do no sin in murdering his betrayer. Then comes the inevitable remorse. In the end he finds he cannot marry the woman he loves, though the prize is now in his grasp; he loves her too dearly to link her life with his. Instead, he gives himself up to justice, is tried and sentenced to death; but the sentence is changed into penal servitude for life. "They say he will be there for thirty years, and then perhaps we shall both be old

together," said the stricken girl, clinging to the shreds of hope. This tale has pathos, and it is written fluently and intelligently.

The motive of *A Romance of Wastdale*, another book by a new author worthy of serious consideration, is not altogether dissimilar to that of *The Court Adjourns*. A dreamer, David Gordon, idealises a commonplace girl, turning her in his mind into a saint. But she is a very ordinary piece of clay. Chance discovers to him her past, which, though not seriously compromised, is certainly by no means of a nature to gain her lover's indulgence. The man who has entangled her, Hawke, chances to fall into Gordon's power. The two men meet face face on the ice-clad mountains. Hawke asks Gordon to open a bottle of brandy for him. Instantaneously Gordon remembers that a friend of his had lost his life in opening a bottle, the neck of which had burst and cut an artery. The idea occurs to him that he can be rid of his friend in a like manner. With ruthless savagery he gives effect to the idea. The scene is presented with power; it is graphic and intense; it would form a splendid stage picture. For one thing, Gordon cannot forgive himself. In his exultant joy at having destroyed his enemy he yields to a craven impulse and strikes him across the mouth. The crime itself occasions Gordon no remorse; but he cannot justify his departure from the unwritten rules observed by gentlemen. *A Romance of Wastdale* has high merit; it is dramatic and it is literary.

Miss Blanche Atkinson writes wholesomely and seasonably. If we must have this constant flood of novels, let us have more of this kind. It is true to life; it describes people and places faithfully and attractively; it has humour and it has pathos. The heroine is a thoroughly sweet-minded girl and healthily content to be a woman. The curate is not a caricature, as so many clergy in modern fiction are found to be; he is a man of high, unselfish character and true to his calling. There is a really clever sketch of a common type—the girl who imagines herself a great artist, but who is really nothing better than a bore.

A book consisting of six detective stories, all of which are distinctly clever, needs no particular notice in these days, when the vogue for such stories created by Dr. Conan Doyle shows no sign of having had its day. Mr. Arthur Morrison has a lively imagination and an ingenious fancy; he weaves interesting and exciting tales; he conceives crimes of the most wonderful description; and he sustains his themes without once letting them straggle or slide away from him.

Perhaps it is unfair to take Mr. Le Queux's romances seriously. We get horrors, tragedies, and "penny dreadfuls" in abundance, and murders in omnibuses and trains. There is the wicked but beautiful woman who ruins men right and left, handing them over to the devil; the artist's model who wastes her affections on the weak-minded hero; the husband who returns at the right moment; the convict who comes out of the mines to marry a woman and returns immediately afterwards.

The tale is simply a nightmare: the kind of thing we all dream when we have overworked the brain or stomach. Of course, it is something of a feat to be able to recall such bad dreams as these, and Mr. Le Queux is to be congratulated on doing what few can do more effectively.

It was necessary that "John Strange Winter" should return to that order of story which made her famous; and her latest book belongs to that innocent type. It is, in fact, a spontaneously written little tale of a charming young girl who is always trying to do good among the poor: she has more zeal than discretion. Of course, after so strong and original a work as *A Blameless Woman*, which marked a great advance on Mrs. Stannard's previous effort, and *A Magnificent Young Man*, which is also a notable book, one is scarcely prepared to put up with small beer of this kind. But the young person must be appeased. Mrs. Stannard has proved herself capable of dealing effectively with the deeper feelings and passions, and we hope she will presently return to such work.

JAS. STANLEY LITTLE.

#### MACAN'S HERODOTUS.

*Herodotus*. The Fourth, Fifth, and Sixth Books. With Introduction, Notes, Appendices, Indices, Maps. By R. W. Macan. (Macmillans.)

*Pol me occidistis, amici, non servastis*, must be the cry of many a reader of the new literature on Herodotus. We cannot shut our eyes to the cumulative force of many little arguments; yet we would fain have our *gratissimus error* back again, and with it a Herodotus whom we might trust implicitly. Now we hardly know what is given us as a substitute for that once familiar figure. An artful person, it seems, one who says he travelled where he probably did not travel, who borrows from authors whom he does not name to extents which he does not specify, who did not really go to the bottom of anything, and who, above all, had the unhappy power of covering up his traces. The summit of the writer's art, says Mr. Macan,

"is to have all but completely obliterated the evidences of that process by which his work reached its relative perfection, rendering any and every hypothesis on the subject apparently beyond the conditions of absolute verification."

No one, of course, denies Herodotus' "merits as a writer, as an artist, as a prose poet." But we are not happy when this is the only praise given, and we sit down with a sigh to a new application of "the methods of analytic and discriminative criticism."

Yet no one can deny that the task is extraordinarily well performed. The varying values of the different parts of a most multifarious whole have never been looked into with a keener eye than Mr. Macan's. The art of Herodotus' final revision is pitted against native shrewdness and a thorough *connaissance de cause* in his critic. The victory rests sometimes here, sometimes there, and the fight is a tough one. Herodotus will not always yield up the secrets of his workshop; and the more clever Mr. Macan makes his art, the less likely is it that he wrote wild improbabilities without a motive. He did not believe everything he told—he fairly warns us of that; and no doubt he had his reasons for telling gravely many things which we, too, cannot believe. He probably knew as well as any modern that "the account of the Scythian campaign consists of a mixture of physical impossibilities, of incon-

sistencies, of inconsequences, and of absurdities." If "everyone can see that the Scythian expedition is largely a romance to illustrate a moral," either the artful author was nodding or else he designed that everyone should see it.

It is, no doubt, a good work to sift your Herodotus thoroughly, and the student of that author will owe much to Mr. Macan's patient examination. Sometimes we may suspect that he sees a little too far. The sand, he says (in a note about Hdt. vi. 107), "which covers the tooth of Hippas is not due to Herodotean autopsy, but to Athenian verisimilitude." We are really not sure that we seize his meaning, though the words do suggest that mares' nests, like ostriches', may be built of sand.

It is a part of Mr. Macan's plan to devote a protracted and very thorough examination to certain single incidents of importance, as, for instance, the battle of Marathon, about which, of course, the difficulties cluster thick. "The anachronistic spirit, the element of afterthought, are nowhere more conspicuously present than in the story of Marathon"; and accordingly the battle has an appendix of 100 pages to itself. Mr. Macan's standard of historical credibility is very high, and he lops away ruthlessly every weak hypothesis, except sometimes a little piece of Mr. Macan's own. The reader who goes through all this argumentative and destructive work will be rewarded by finding himself well posted in the newest ideas about all that bears on the central part of Herodotus' great work. The second volume (Appendices) has in our opinion little to compete with it in the matter of thoroughness and penetration, though a clearer indication of positive results would sometimes be acceptable.

The first volume (Text and Notes) finds more competitors in the small English editions of bks. v., vi., published of late years, not to mention somewhat earlier German commentaries. The notes of Messrs. Shuckburgh (1889, 1890) and Abbott (1893) will still be useful, if only because Mr. Macan, intent, we suppose, on full and leisurely discussion of great issues, has not always found room for a note where a note would have been useful. For instance, we are afraid that most readers of Hdt. iv. 42 will never understand, if they are not specially told, what physical fact was meant by the Phoenicians "having the sun on their right hand." Why were the Persian roads guarded (Hdt. v. 35 and elsewhere), and what did it mean exactly? The *λευστήρ* of v. 67 is not sufficiently explained by a reference to Liddell & Scott.

It is the second volume in which Mr. Macan really shows his strength. The Introduction in vol. i. stands on the same level; but in vol. ii. (pp. 1-311) we have appendices on the Scythas ("a combination of diverse elements"); the Geography of Scythia; the Expedition of Darius in Europe; the Persians in Thrace; the Chronology of the Ionian Revolt; the Annals of 493-491 B.C.; Spartan History; Athens and Aegina; Inner Athenian History (Herodotus and the new *Ἀθηναίων Παιδεία*); Marathon; the Persian Expedition; the Libyan Logi; the Royal Road (Mr. Macan is able to refer to Prof. Ramsay's improvement of the route he gave in his *Historical Geography of Asia Minor*, now published in his *Cities and Bishoprics of Phrygia*); and the Dancing Peacock (a curious Indian parallel to the story of Hippokleides). In all of these essays the reader cannot fail to be struck by the writer's determination not to be put off with words, but to get behind the phrases and see, like a practical man, what really did happen.

We wish, however, that Mr. Macan's language was that of his own age and country.

We all want to know "whether Herodotus ever got him further than Byzantium," but we put the inquiry in other words, and we should certainly recast the question: "How much time remains on the day of Miltiades, his prytany?" If this be old-fashioned English, the words *autopsy*, *nominate* (for name), *scriptural* (for written), *motivation*, *luciferous*, and others are startlingly new; while *fruppant* and *suspect* (treated as an adjective) are not English at all. Mr. Macan somewhere talks of bedevilling the calendar; what is he doing with our poor old language?

#### NOTES AND NEWS.

MR. JOHN MURRAY announces *The Letters of Frederic, Lord Blachford*, edited by Mr. G. E. Marindin. Lord Blachford—perhaps better known as Sir Frederic Rogers—was Under-Secretary of State for the Colonies for eleven years (1860-71), and a friend of Mr. Gladstone from his Oxford days.

MESSRS. LONGMANS & Co. have decided to issue the "Fables" of R. L. Stevenson, which originally appeared in *Longman's Magazine* for August and September of last year, in a volume which will also contain *The Strange Case of Dr. Jekyll and Mr. Hyde*.

MESSRS. GEORGE BELL & SONS announce that a ninth volume will be added to the new edition of *Pepys' Diary*, which they are now publishing under the editorship of Mr. H. B. Wheatley. This supplementary volume will contain various appendices, additional illustrations, and a copious index.

SIR HERBERT MAXWELL will shortly publish with Mr. Elliot Stock a volume of essays on literary subjects, entitled *Ruiny Days in the Library*.

MESSRS. CHAPMAN & HALL will publish immediately *What I Think of South Africa, its People and its Politics*, by Mr. Stuart Cumberland.

MR. GEORGE ALLEN has in preparation a series of manuals for the use of public librarians, under the editorship of Dr. Garnett.

MESSRS. CASSELL & Co. will shortly publish the first volume of *Battles of the Nineteenth Century*, with numerous illustrations. Among the authors who have contributed are: Mr. Archibald Forbes, Mr. G. A. Henty, Major Arthur Griffith, Mr. Charles Lowe, Mr. E. F. Knight, Mr. A. J. Butler, Mr. Herbert Compton, Mr. John Augustus O'Shea, Mr. W. V. Herbert, Col. W. W. Knollys, and Major-Gen. T. Bland Strange.

MESSRS. OLIPHANT, ANDERSON & FERRIER, announce that they have in preparation a new biographical series, to be called "Famous Scots," in volumes of about 160 pages. While literature will naturally occupy a foremost place, the Church will also be strongly represented, and law, medicine, science, and art will not be neglected, as may be seen from the list of volumes already arranged for: *Thomas Carlyle*, by Mr. Hector C. Macpherson; *Allan Ramsay*, by Mr. Oliphant Swenson; *Hugh Miller*, by Mr. W. Keith Leask; *John Knox*, by Mr. A. Taylor Innes; *The Balladists*, by Mr. John Geddie; *Sir Walter Scott*, by Prof. Saintsbury; *Robert Burns*, by Gabriel Setoun; *Richard Cameron*, by Prof. Herkless; *Norman Macleod*, by Mr. John Wellwood; *Sir James Y. Simpson*, by Miss Eve Blantyre Simpson; *The "Blackwood" Group*, by Sir George Douglas.

MESSRS. G. P. PUTNAM'S SONS announce for immediate publication *Sketches from Concord and Appledore*, by Mr. Frank Preston Stearns, containing reminiscences of Emerson, Hawthorne, Whittier, Matthew Arnold, &c., with illustrations.

MESSRS. HUTCHINSON & Co. announce a new series of novels, under the title of "The Leisure Library." Each volume will be published at a popular price, in a convenient and uniform shape, with full-page illustrations, head-pieces, and initials, in addition to a frontispiece in colours. The first of these will be *The Second Opportunity of Mr. Staplehurst*, by Mr. W. Pett Ridge.

THE Tower Publishing Co. will issue next week *The City of Gold*, a story of South African Adventure, by Mr. E. Markwick.

MR. H. R. ALLENSON announces a volume of verses on the life and death of Christ, entitled *Gloria Christi*, by the Rev. G. T. Coster, of Stroud, Gloucestershire.

THE Kelmscott Press will have ready for issue this month, in an edition limited to 250 copies, *Poems Chosen from the Works of Robert Herrick*, uniform with the Kelmscott Press edition of Keats.

In order to carry through arrangements for the copyrighting in the United States of the new matter in "The Canterbury Burns," to be published by Messrs. T. C. & E. C. Jack, of Edinburgh, it has been found necessary to delay the publication of vol. 1. till February 8. Messrs. Houghton, Mifflin & Co., of Boston, have secured the American rights.

M. JULES VERNE'S new story, entitled "Floating Island: the Paradise of the Pacific," will be commenced in the issue of *Old and Young* published on Saturday next.

THE Registers of Christ Church, Newgate-street, London, 1538-1754, edited by Mr. Willoughby A. Littledale, have just been issued to the members of the Harleian Society. The Registers, with historical introduction and index, form a volume of 530 pages, and are perhaps most notable for their numerous entries ending with the words "from Newgate" and "prisoner." A bird's-eye view of Christ Church, Newgate, formerly Grey-Friars' Church, and its surroundings about 1547, reduced from a drawing by Mr. H. W. Brewer, forms the frontispiece to the volume.

MR. RIDER HAGGARD has been elected chairman of council of the Incorporated Society of Authors, in succession to Sir W. Martin Conway.

At the meeting of the Elizabethan Literary Society, to be held at Toynbee Hall on Wednesday next, Mr. Thomas Seecombe will read a paper on "The Relation between the Elizabethan and Augustan Ages of English Literature."

THE third series of lectures given by the Sunday Lecture Society begins on February 2, 1896, in St. George's Hall, Langham-place, at 4 p.m., when Dr. T. W. Drinkwater will lecture on "Rubbish." Lectures will subsequently be given by Dr. D. Morris, Mr. Douglas Carnegie, the Rev. H. N. Hutchinson, Mr. Keith Frith, Mr. Arthur Dacey (of the Japanese Society), and Mr. W. L'Aigle Cole.

THE Rev. Charles F. Aked, minister of Pembroke Chapel, Liverpool, who recently returned from a lecturing tour in the United States, is to deliver an address in Liverpool on February 4, on Mr. W. E. Tirebuck's latest book, *Miss Grace of All Souls*.

MR. GEORGE REDWAY has brought out this week, at the price of one penny, a poem by Mr. Swinburne, entitled *A Word for the Navy*. As the publisher states in a prefatory note, he had previously issued it ten years ago, in an edition limited to 250 copies, which is now very rare. Those interested in the bibliography of Mr. Swinburne know that it is also printed as a sort of introduction to an anthology that was issued by the same publisher in 1887, under the

title of *Sea Song and River Rhyme*—a handsome volume, with twelve etched plates, which was edited by Mrs. Davenport Adams. Two or three verbal changes have been made on the present occasion, which we have duly noted; but in the interest of goodwill between nations, it seems undesirable to call more particular attention to them. We prefer to quote, as a sample, the penultimate stanza:

"But thou, though the world should misdoubt thee,  
Be strong as the seas at thy side;  
Bind on but thine armour about thee  
That girds thee with power and with pride.  
Where Drake stood, where Blake stood,  
Where fame sees Nelson stand,  
Stand thou too, and now, too,  
Take thy fate in hand."

#### UNIVERSITY JOTTINGS.

It has become evident that the next burning question to come up for decision, both at Oxford and Cambridge, will be the admission of women to degrees. At Oxford a memorial in favour of the change has been largely signed by resident graduates, and it is rumoured that Council will shortly give Congregation an opportunity of expressing its formal opinion on the subject. At Cambridge a similar memorial has been circulated among "persons of distinction" outside the university, and will be presented next week.

THE course of lectures on "The Council of Trent," which the late J. A. Froude delivered at Oxford during the years 1892-93, will shortly be published by Messrs. Longman & Co.

The date of the conference on secondary education at Cambridge, which it was proposed to hold in the long vacation, has been changed to the month of April.

MR. W. J. COURTHOPE, the new professor of poetry at Oxford, will deliver his inaugural lecture in the Sheldonian Theatre on Saturday, February 17. The subject he has chosen is "Liberty and Authority in Matters of Taste."

THE Rev. Walter Lock, who was appointed last term to Dean Ireland's chair at Oxford, will deliver his inaugural lecture on Wednesday next, in the hall of Keble College, upon "The Exegesis of the New Testament."

PROF. SANDAY, the new Lady Margaret professor of divinity at Oxford, following the practice which he began last term, has again invited outside assistance. Mr. F. C. Burkitt, of Cambridge, will give a public lecture, on February 11, upon "Points in the History of Latin Versions of the Bible," and Mr. F. G. Kenyon will give a public lecture, on February 13, upon "The Autographs of the New Testament," illustrated with lantern slides.

ON the recommendation of the special board for classics at Cambridge, a grant of £50 from the Worts Travelling Scholars' Fund has been made to Mr. W. H. D. Rouse, of Christ's College, towards defraying his expenses in Russia and elsewhere with the object of collecting material for a work on Greek Votive Offerings, to be published by the University Press.

DR. KARL LENTZNER will deliver four lectures, on Mondays during February, at Manchester College, Oxford, on "Goethe and Modern Culture," and on "Literature in its Ethical and Religious Aspects."

THE Oxford Architectural and Historical Society will meet in the afternoon of Saturday next, in the hall of New College. The Warden has kindly promised to exhibit some objects of interest connected with the founder, William of Wykeham: such as his mitre-case, fragments of the mitre itself, a ring, gloves, and an autograph letter with his signature.

#### ORIGINAL VERSE.

##### THE POESIA OF RAPHAEL.

Ah, not as Raphael knew her have we known  
The Queen of Song in such a blissful mood,  
Nor with such calm divinity endued,  
But as another youth her soul has shown.  
The youth who voiced our sufferings in his own,  
And lived with his life's love at deadly feud:  
Half a storm-cloud and half an eagle mewed.  
He saw no seraphs hovering round her throne.

His was no Muse that sat indifferent  
To the dim worlds beneath her faultless feet;  
The Muse of Musset was an angel sent  
To pluck all anguish out of all the year,  
To make the promises of May more sweet,  
And waken hope when autumn leaves lie ere.

ALFRED W. BENN.

#### OBITUARY.

##### ALEXANDER MACMILLAN.

WE regret to record the death of Mr. Alexander Macmillan, the publisher, which took place in London, on Saturday, January 25. He was buried on Wednesday in the churchyard of Bramshot, Hindhead, to the neighbourhood of which pleasant Hampshire village he had retired to spend his declining years, when he gave up his suburban residence at Tooting. His health never recovered from the shock which he received in 1889, from the mysterious disappearance of his eldest son, Malcolm, in the mountains of Anatolia.

Alexander Macmillan was born in 1815 at Irvine, on the Ayrshire coast, whither his father had migrated from Arran, though we believe that the original home of the clan was in Argyleshire. An account of the family, and of his own early life, has been given by Tom Hughes in the Memoir of his brother Daniel (1882). The remaining chapters of the story may be read at large in the *Bibliographical Catalogue of Macmillan & Co.'s Publications* (1891), which is illustrated with fine portraits of the two brothers. It was Daniel who invited him to London in 1839, to join him as an assistant in the house of Messrs. Seeley; and it was Daniel who, at the suggestion and with the pecuniary support of Archdeacon Hare, founded the publishing and bookselling business at Cambridge in 1843. But Daniel died in 1857; and henceforth the firm of Messrs. Macmillan & Co., as we know it, has borne the impress of the younger brother's strong personality. This may be traced in two directions: in the character of the books, and in the growth of the business. While the firm had its headquarters at Cambridge, its publications were chiefly connected with the special studies of that university, and with divinity of the school of F. D. Maurice. When Alexander moved to London, in 1858, the list of authors gradually becomes metropolitan, though his early friends never left him. *Macmillan's Magazine*, the first shilling monthly, began in 1859, under the editorship of Prof. David Masson; the "Golden Treasury" series was inaugurated by Mr. F. T. Palgrave, in 1861; the "Globe" edition of Shakspeare, by W. G. Clark and Mr. Aldis Wright, appeared in 1864; the "Science Primers" date from 1873; the "English Men of Letters" from 1878; the "Eversley" series from 1881; Tennyson transferred his books to the firm in 1884. Such are some of the landmarks in the growth of Alexander Macmillan's literary ventures. Nor would it be right to omit mention of such names as those of J. R. Green, Prof. Huxley, and John Morley, who never published elsewhere; or the collected editions of Emerson, Lowell, and Whittier.

But lists of authors and of books represent only one side of the activity of a publishing house.



For seventeen years Alexander Macmillan held the position of publisher to the University of Oxford, and received the honorary degree of M.A. when other arrangements were made by the delegates of the Clarendon Press. His name stands on the books of Balliol College. So long ago as 1869 he opened a branch house at New York, which not only acts as agents for the Oxford and Cambridge Presses, and for such firms as Messrs. Smith, Elder & Co. and Messrs. George Bell & Sons, but which has also been the means of introducing into England a large number of works by American professors. In the Colonies, too, and in India, it may safely be said that Macmillan & Co. occupy the foremost place.

In these days, when it is sometimes hinted that the part played by a publisher in the production of literature is merely that of a superfluous middleman, it is well to consider the career of such a one as Alexander Macmillan. In him were combined—to an extent perhaps not equalled by any one since the first John Murray—those qualities which sweeten and dignify business, without depriving it of the pecuniary rewards which it deserves. No author ever complains of his relations with Messrs. Macmillan & Co.: many have doubtless received from them more than their books ever earned. And in the case of a work that is highly successful, who shall say how much of the result is due to the style in which the publishers alone knew how to produce it, and to their facilities for giving it a world-wide circulation?

Though Alexander Macmillan is gone, it is pleasant to remember that his name continues to be represented in the firm by three members of a younger generation.

J. S. O.

## MAGAZINES AND REVIEWS.

THE *Boletín* of the Real Academia de la Historia of Madrid for January opens with a copy by C. Perez Pastor of the will of the first Marqués de Santa Cruz, who died at Lisbon, February 9, 1688, during the preparations for the Armada, of which he had been appointed admiral. It contains clauses giving liberty to faithful slaves, both negroes and Moors, and release of all prisoners condemned by him to the galleys. The will gives the idea of a kindly natured nobleman, whose business affairs were in great confusion. M. Antonio Fabié, in a review of a work by Konrad Häbler, gives some interesting accounts of the commercial relations between Spain and the Hanse towns in the fourteenth and fifteenth centuries. E. S. Dodgson concludes his "Inscriptions Basques" with epitaphs, mostly modern and trivial, but enriched with some useful philological remarks. Father Pita concludes his publication of documents from the monastery of Santa Clara, Barcelona; he also comments on the will of the celebrated Arnaldo de Villanova (1305), here printed by Roque Chabas.

## A NEW DICTIONARY OF THE BIBLE.

MESSRS. T. & T. CLARK, of Edinburgh, have in preparation a new Dictionary of the Bible, under the editorship of the Rev. James Hastings, assisted by specialists in various departments.

The theological articles will chiefly be written by Prof. Armitage Robinson, "Communion"; Prof. Banks, "Hope," "Joy," "Repentance"; Prof. Agar Beet, "Christology"; Canon Bernard, of Salisbury, "Prayer," "Resurrection," "Sin"; Prof. Bernard, of Dublin, "Fall," "Miracles," "Nature"; Principal Burrows, "Appeal," "Fear," "Humility," "Reverence"; Prof. Candlish,

"Adoption," "Death," "Life," "Sin in New Testament," "Mediator"; Prof. A. B. Davidson, "Angels," "Covenant," "Day of Jehovah," "God," "Old Testament Eschatology"; Principal Davies, "Leprosy"; Dr. Denny, "Adam," "Ascension," "Priest in New Testament," "Promise"; Prof. Driver, "Abomination," "Ashtoreth," "Azazel," "Day of Atonement," "Ephod," "Law," "Manasseh," "Priests and Levites in Old Testament"; Prof. Findlay, "Theology of St. Paul"; Prof. Laidlaw, "Psychology"; Prof. Lock, "Pleroma," "Kenosis," "Son of Man"; The Rev. J. O. F. Murray, "Atonement," "Fatherhood," "Election"; Prof. Orr, "Anger," "Love," "Kingdom of God"; Principal Otley, "Incarnation," "Son of God"; Dr. Patrick, "Rest," "Word"; Dr. Plummer, "Sacraments"; Principal Simon, "Justification," "Mercy," "Punishment"; Canon Stanton, "Alms," "Fasting," "Messiah," "Theodicy," "Truth," "Will," "World"; Prof. Stevens, of Yale, "Holiness and Righteousness in the New Testament"; Principal Stewart, "Bible," "Grace," "Mystery," "Theology"; The Rev. T. B. Strong, "Ethics"; Prof. Swete, "Holy Spirit"; Prof. Warfield, of Princeton, "Faith"; Principal Whitehouse, "Cosmogony," "Demonology," "Divination," "Satan," "Slavery."

Among the writers of Old and New Testament articles are Prof. Sanday, "Jesus Christ"; Prof. G. A. Smith, "Isaiah," "Joshua"; Prof. Skinner, "Ezekiel"; Canon Taylor, "Alphabet"; Prof. Thayer, "Language of the New Testament"; Mr. C. H. Turner, "Chronology of the New Testament"; Mr. W. E. Barnes, "Armour," "Army"; Prof. Bennett, "Moab," "Trade"; Prof. Francis Brown, "Chronicles"; Prof. Bruce, "Hebrews"; Mr. Burkitt, "Arabic Versions"; Rev. R. H. Charles, "Apocalyptic," "Eschatology of the Apocrypha"; Principal Chase, "St. Peter," "St. Jude"; Mr. Conybeare, "Armenian Version," "Greece," "Philo"; Prof. A. B. Davidson, "Hosea," "Jeremiah," "Prophecy and Prophets of the Old Testament"; Dr. Dickson, "Adria," "Thessalonica"; Prof. Dods, "Galatians"; Prof. Flint, "Solomon"; Prof. Gwatkin, "Church Government in the Apostolic Age"; Prof. Rendel Harris, "Route of the Exodus," "Sinai," "Sibylline Oracles"; Mr. Headlam, "Acts," "Herod," "Book of Jubilees"; Dr. M. R. James, "Apocalypse," "Antichrist"; Prof. A. R. S. Kennedy, "Altar," "Sacrifice," "Tabernacle," "Education," "Money"; Prof. Lock, "Ephesians," "Thessalonians," "Pastoral Epistles"; Prof. Macalister, "Diseases," "Food," "Medicine"; Dr. McClymont, "New Testament"; Prof. Margoliouth, "Arabia," "Language of Old Testament"; Prof. Marshall, "Baruch," "Parousia," "Tobit"; Prof. Massie, "Allegory"; Prof. Mayor, "St. James"; Dr. Moulton, "Wisdom of Solomon"; Prof. J. A. Paterson, "Judges," "Passover"; Prof. W. P. Paterson, "Marriage"; Prof. Peake, "Ecclesiastes"; Dr. Reynoldes, "St. John's Gospel"; Dr. A. Robertson, "Romans," "Corinthians"; Prof. Robertson, "Gestures," "Old Testament"; Prof. Ryle, "Israel," "Genesis," "Deuteronomy," "Maccabees," "Ecclesiasticus," "Psalms of Solomon"; Prof. Salmond, "St. Mark," "St. John's Epistles"; Prof. Strack, "Text of the Old Testament"; Prof. Walker, "Targums"; Bishop Westcott, "Revised Version."

The Geography of Palestine will be written chiefly by Lieut. Colonel Conder, Sir C. W. Wilson, Sir Charles Warren, Prof. Hull, Dr. Bliss, and Prof. G. A. Smith; the History and Geography of Assyria and Babylonia by Prof. Hommel, Prof. W. Max Müller, Prof. Sayce, and Mr. Pinches; of Egypt, by Prof. Flinders Petrie; and of Asia Minor, by Prof. Ramsay. The Natural History will be contributed by Dr. Post, of Beirut.

It is expected that the work will consist of four volumes, imperial 8vo, of about 900 pages each. A large part of vol. i. is already in type.

## CORRESPONDENCE.

## LISBON LIBRARIES.

Jesus College, Oxford: Jan. 15, 1896.

Some time ago I promised to send two letters to the ACADEMY: one of a general nature, on the chief libraries in Lisbon, and another about a Dante MS. contained in one of them. I now send the former letter, which I have written not because my knowledge is exhaustive or even as extensive as that of some English residents in Lisbon, but because it may be interesting to your readers to learn what treasures, to a great extent unexplored, exist in that city.

A visitor to Lisbon cannot fail to wonder what public buildings the capital of Portugal can have possessed before the suppression of the monasteries. Palaces, museums, hospitals, one Protestant church, workhouses, barracks, police-courts, and schools now enjoy buildings once occupied by various monastic orders. For some of the purposes to which these buildings are applied they must at first have been very unsuitable, and great structural changes must have been necessary to make them tolerably convenient. But for a library an old monastery or convent is very well adapted. The long corridors supply ample shelf-room for ordinary books, the cells provide accommodation for rarer books, MSS., &c. (also furnishing excellent studies), while the old convent library and refectory make good public reading-rooms. It is not, therefore, surprising that great collections of books and MSS. have found their home in disused monasteries.

1. Perhaps the most important of these is the Arquivo da Torre do Tombo, which occupies a part of the great monastery of San Bento at the foot of the Estrella hill. So great was the size of this monastery that, although large portions of its buildings have been demolished, it provides the chambers, committee-rooms, &c., in which the two houses of the Portuguese parliament transact their legislative business. The remainder of the building is occupied by the Arquivo. Several large rooms, probably the refectory, kitchen, &c., are filled with piles of MSS., and the walls are lined with shelves well laden with packets of written matter. There are no books. Print is nothing accounted of in this collection. But the wealth of MSS. is enormous. The collection of State archives is said to exceed any other in number except that of Venice. Every treaty between Portugal and foreign countries is believed to be preserved here. All the minutes of what we should call Cabinet Councils, all documents issued by the direct authority of the sovereign, all the reports of Commissions, Plenipotentiaries, &c., are here treasured.

A considerable amount of space is occupied with the processes of the Inquisition. There must be a great sameness in the contents of these numerous volumes (each possessing over a thousand pages), but it might be useful to have a few typical processes selected and published. Besides these public documents there are the transactions of private companies—e.g., the wine companies of Oporto, records of mercantile ventures in the East, expeditions to the Brazil, reports of envoys and travellers to many a foreign land. In addition, we may find here the private records of almost every institution which has existed in the country. The statutes of monasteries, the proceedings of cathedral chapters, and (perhaps we may add) the charters of colleges and of the University may be here. Mr. Rashdall, in his great work, *Universities of Europe in the Middle Ages*, regrets the scarcity of documents relating to the University of Portugal. It is possible that, if this great repository were thoroughly ransacked, such regret might be unnecessary. I speak of the Portuguese Uni-



versity, or the University of Portugal, for there is only one. It was founded in Lisbon, and afterwards removed to Coimbra, but it has returned to and left the capital several times; so that Mr. Rashdall remarks "he would be a bold man who should positively affirm that the students of Portugal have performed the journey from Coimbra to Lisbon for the last time."

We are told in guide-books and elsewhere that the contents of the Torre do Tombo are being systematically published by the Portuguese Government. No doubt something has been done; but the number of national documents published (as given in Potthast's catalogue) is rather meagre.

But what strikes an Englishman is that nothing has been done to popularise these publications. There is nothing at all corresponding to our Rolls Series, which makes national records the property of the nation. On inquiring at booksellers' shops for something of the kind, I found only one volume on the early nautical achievements of the Portuguese giving copies of original documents. It may be said that very little impression has as yet been made on this great collection, and there is plenty of room for private enterprise. I am told that no obstacle would be placed in the way of anyone properly qualified and recommended who wished to study and publish records here preserved.

2. Not far from San Bento, but more within the city, the Academia Real das Sciencias has its home in the disused monastery of Jesus. The old library, which remains in its original chamber, is well lined with books of ancient date. Several adjoining rooms are fitted up with shelves for the reception of the "Transactions" of many learned societies of Europe and America. There is a written catalogue. In one room is a large collection of MSS. piled up on shelves and tables. Of these there is said to be a written catalogue; but it cannot be of much use, as the MSS. are not arranged in any order and it would take a long time before any individual MS. could be found. The MSS. are said to relate chiefly to the history, antiquities, and industries of Portugal, but doubtless there are in such a collection many works of general interest. It is promised that the MSS. shall shortly be arranged in order and even that a printed catalogue shall be prepared; but it is to be feared that, unless the stimulus of public curiosity be applied, this desirable end will be for sometime postponed to that *amanha* so dear to the Portuguese temperament. The library does not seem to be much used; but perhaps some allowance should be made for the fact that I visited it in the middle of the long vacation, when readers were conspicuous by their absence. Probably during the sessions of the Academy there would be more signs of study. Great preparations are being made for the accommodation of modern books on the walls of the corridors. The Academia das Sciencias has done good work in the past. The handsome volumes usually called *Monumenta Portugaliae* bear also the legend, "*Jussu Academiae Scientiarum Olisiponensis.*" Their publication was probably begun under the superintendence of the great historian Alexandre Heroullano, and the contents are drawn from many sources, some being transcripts of MSS. in the library of the Academy, others coming from the Torre do Tombo, the Bibliotheca Nacional, or the Black Book of Coimbra. The style of printing, &c., is magnificent, and the work must be, from its price, beyond the reach of most private persons. It would be interesting to know if the publication is still going on. The last number in the Bodleian is dated 1891.

3. The Bibliotheca Nacional occupies part of

the old convent of the Franciscans. I was first drawn to this library by a rumour that it contained unknown works in the Basque language, in which I was at the time interested. I thought it improbable that Basque books should have travelled so far south, but I cannot confirm or deny the rumour; for there is no subject-catalogue, and without one it is impossible to make a thorough search. The Basque books shown to me were familiar and are noted in Prof. Vinson's Bibliographie. The library contains no Basque translation of any portion of the Holy Scriptures (although the collection of Biblia Sacra in many languages is very large), except a copy of the fragment of the earliest translation of Genesis, which I was allowed to present. Disappointed in my quest, I turned to the fine collection of illuminated MSS., over one of which I spent much time, as will be shown in my next letter to the ACADEMY. But, to pass from merely personal reminiscences, the Bibliotheca stands in the heart of the city and is its only public library in the ordinary acceptance of the term. As I indicated above, the conventual buildings are admirably suited for their present use, and the long corridors, lined with books, have a very impressive appearance. The number of volumes was estimated in 1887 to be 200,000, but it must now be much greater. On the whole, the institution is excellently managed. There must always be some difficulty when a learned and a popular library exist under one roof. A long low room, once the refectory, forms the public reading-room. This is very similar to the free libraries so common in most of our large towns. There is a slip catalogue, and books are supplied to the readers with fair promptitude. The chief frequenters of the room are youths thirsting for romances, artisans seeking works on popular science, &c., and journalists in want of books of reference. At any rate that was my impression; but it is not safe to dogmatise on this subject, for a record is kept of all the books supplied, and is published from time to time in the Lisbon newspapers. There is always an official presiding in the room, good order and tolerable silence are observed, and continental politeness is strictly enforced—for instance, if an unwary visitor enters without doffing his hat he is immediately requested to remove it.

After traversing several corridors, and mounting two or three flights of stone stairs, we gain access to the chambers in which the rarer books and MSS. are preserved.

Below all is life and bustle, but here reign solitude and silence. In the three months during which I frequented this library, the visits of students were few and far between. Occasionally a few *fidalgos* might be seen consulting the genealogical and heraldic records of the *Nobreza Portuguesa* (in which the library is very rich), or an ecclesiastic poring over a ponderous tome; but such sights are rare. At no time did I see anything like systematic study. Allowance must, as above, be made for the languor of the summer season; something, too, must be said about the inconvenience of the hours. The library is not opened until noon, and is closed at four o'clock; thus the precious hours of morning light are lost: and when it is recollected that in hot countries the chief meal always occurs in the middle of the day, it will be admitted that only severer students can be expected to avail themselves of the full time permissible. It is true that the popular reading-room is opened again for two or three hours at 8 p.m., but it is evidently undesirable that the upper chambers should be illuminated by artificial light.

A minor inconvenience is caused by the uncertainty whether the library will on any particular day be open or not. For instance,

on the occurrence of a State funeral or a royal birthday it is irritating to the foreigner to find in locked doors the first intimation that he must intermit his studies for the day. Another slight inconvenience may be mentioned. As I said above, the Bibliotheca occupies a portion only of the convent; the rest of the building is a police-station, and beneath some of the reading-rooms are the cells or cages in which malefactors are confined when awaiting their trial. As is well known, the Portuguese have the peculiar custom of keeping their prisoners as it were in public, and free access of friends and foes is permitted. Thus lively scenes are witnessed from the windows, and strange noises arise from below, which are out of harmony with the traditions of the building and distracting to the most diligent reader.

It is now time to speak of the treasures of the Bibliotheca Nacional. They are considerable, being the spoils of the chief monasteries in Portugal. Perhaps the most extensive and valuable collection is that which came from the great Monastery of Alcobaça. The whole library, and even the quaint bookcases, were transferred to Lisbon; and the fine room in which they were formerly kept, with a Latin inscription inviting to study still conspicuous over the doorway, is now degraded to be the dormitory of a cavalry barracks.

The books are apparently dispersed throughout the Bibliotheca, but the MSS. are not divided; they are numerous and interesting, and of them there exists (what is so rare in Portugal) a printed catalogue. Besides the wealth of monasteries, we find here private collections bequeathed by their former owners. Among these is the library of the Marquis of Pombal, who had ample opportunities of collecting rare works. Much also of his correspondence is here preserved. I will only mention among the English letters an amusing one from W. Julius Mickle, in which that early translator of Camoens laments that the unfortunate Portuguese poet was not born later that he might have enjoyed the discriminating patronage of the great Minister of Joseph II. Of course a room is devoted to Camoens and decorated with his bust; here may be seen MSS. and early printed editions of his poems and translations of them into almost every European language. One is tempted to say something of the many English translations, but this letter is already too long and the temptation must for the present be resisted.

In estimating the treasures and possibilities of such a library as I am describing, the foreigner is much at a loss in selecting what is most characteristic; but in looking through the old written catalogue, I was struck by the apparent extent and variety of the collections of Portuguese poetry and popular songs reported to exist in MS. Your contributor Mr. Wentworth Webster, whose interest and researches in the folk-lore and literature of Southern France and Spain are so well known, informs me that valuable work might be done in critically comparing the popular poetry of Spain and Portugal. His opinion is, that the songs of Portugal are more perfect in metrical form and rhythm, while those of Spain are superior in poetical merit. He attributes this to a difference of style and instruments of music in the two countries. It appears to me that the materials for such a comparison exist partly in this library. The person who should make it would require a thorough knowledge of the languages, and even of the dialects of the Peninsula; but, happily, such knowledge is not rare even among English residents in Lisbon.

It would be wrong to close this account of the Bibliotheca Nacional without gratefully acknowledging the uniform kindness, courtesy, and attention of the director—Senhor Pereira

—and his assistants. The library could not, under present conditions, be better administered.

Before concluding I must mention one library which is not, but ought to be, in Lisbon. It is the library of the palace and ex-monastery of Mafra. Although not very distant from the capital, Mafra is off the line of railway and is practically inaccessible to readers. The library is kept in a fine hall paved with red and white marble, the walls are lined with bookcases of costly foreign woods, the shelves of which are well filled with volumes, many of them gorgeously bound. A white gallery runs round the room, the walls and ceiling of which are decorated with stucco ornaments after the manner of the eighteenth century. Oxford readers may form an idea of its appearance if I add that it is not unlike the old library at Blenheim Palace, but larger. Nobody would wish to remove the books from such a home, if its original custodians remained to guard them. But now these books are not only useless but also insecure, and signs of neglect are daily becoming more apparent.

The library is said to contain 30,000 volumes, but the MSS. are not numerous and are chiefly of an ecclesiastical character. There would be ample room for the collection in the Bibliotheca Nacional, if accommodation for the howling malefactors were found elsewhere.

LLEWELYN THOMAS.

#### THE DATE OF THE "APOLOGY" OF JUSTIN MARTYR.

British Museum: Jan. 27, 1896.

The precise date of Justin Martyr's *Apologia pro Christianis* is a matter of some interest, and it has been very variously fixed by different writers. In the *Encyclopædia Britannica* it is placed between 138 and 140 A.D. Prof. Hort at one time assigned it to about 146 A.D., and in his recently published *Lectures on the Ante-Nicene Fathers* dates it "two or three years before the middle of the century"; while the latest editor, Dr. Veil, places it between 153 and 155 A.D. It therefore seems worth while to call attention to a piece of evidence which tends to provide a more definite terminus a quo.

In chap. xxix. Justin refers to a recent event in which a prefect of Egypt, named Felix, was concerned: καὶ ἦδη τις τῶν ἡμετέρων . . . βαλὼν ἀνέβηκεν ἐν Ἀλεξανδρίᾳ φήλακι ἡγεμονεύοντι, κ.τ.λ. Now this Felix, whose full name appears to have been Lucius Munatius Felix, is mentioned in a papyrus in the British Museum (No. 66018) as the successor of M. Petronius Honoratus, who is shown by a Berlin papyrus (No. 265) to have been prefect in 148 A.D. The exact date at which Felix succeeded Honoratus cannot be fixed; but his period of office had certainly come to an end before August, 154 A.D., when M. Sempronius Liberalis appears as prefect (Berl. Papp. 26, 372). Honoratus was at the beginning of his term of office in 148 A.D., so that it is not probable that Felix can be placed earlier than 150 A.D. Justin's language is not definite enough to enable us to say how long before the time of his *Apology* the incident of which he speaks took place; but it is clear that the *Apology* can no longer be assigned to any very early year in the reign of Antoninus Pius, and that the dates given by Harnack (152-154 A.D.) and Veil (153-155 A.D.) are approximately correct.

F. G. KENYON.

#### THE FORM "FRIAR."

Oxford: Jan. 23, 1896.

In English words derived from the French the sound *f* (as in *ice*) is a very common development in Modern English of an older *e* sound

(as in French *été*), when this *e* is preceded or followed by the sound of *r*. There is therefore nothing irregular in the representation of Old-French and Middle-English *frere* by the form "friar" in Modern English. Compare "quire" = Middle-English *quere*, Old-French *quer*, Latin *chōrum*; "enquire" = Middle-English *enquere*, Old-French *enquerre*, Popular Latin *enquētere*, Latin *in + quærere*; "squire" = Old-French *esquerre* (Mod. *équerre*), Popular Latin *exquadra*; "umpire" = Middle-English *noun-pere*, Old-French *nonper*, Latin *non + parrin*. Compare the obsolete forms *rampire* and *camphire*, for older *rampere* and *camphere*, representing Old-French *rempar* and *camfre*. See on this point a letter of mine in the ACADEMY, No. 818.

The same development of sound is found occasionally when the *r* precedes. The clearest case is that of "contrive," the Middle-English form of which was *contreve*, which represents the true base of Old-French *trover*, Popular Latin *trōpare* (as "beef" = Old-French *boef*, Latin *bōvem*; and "people" = Old-French *pueple*, Latin *pōpulum*). With this we may compare "trifle," a common Middle-English form of which was *treffe* (*trefele*) which occurs in "Piers Plowman," the *e* of which represents an Old-French *treufte*, a dialect pronunciation of *truffe*, "truffle." "Briar" (= Old-English *brær*, *brær*) and "tire" (= Old-English *teran*, "to tear," "to tire") show a like development of sound in English words. In this way we may explain "fry" for Middle-English *frī*, Icelandic *frá*, "seed."

A. L. MAYHEW.

[In Dr. Chance's letter in the ACADEMY of last week, p. 79, ll. 29 and 28 from end, delete the words "and the M.E. forms of choir"; namely, *quer* and *quere*.]

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Feb. 3, 4 p.m. Sunday Lecture, "Rubbish," by Dr. T. W. Drinkwater.  
4 p.m. South Place Institute: "The Gold Era in South Africa," by Mr. W. Basil Worfold.  
7.30 p.m. Ethical: "Impressionism; or, the Logic of Modern Painting," by Mr. D. G. McOull.  
MONDAY, Feb. 3, 4.30 p.m. Victoria Institute: "Mount Sinai," by Prof. Hull.  
5 p.m. Royal Institution: General Monthly Meeting.  
5 p.m. London Institution: "The Campaign of Marston," by Col. Matthey.  
7.30 p.m. Carlyle: "The Administration of an Indian District," by Mr. W. Irving.  
8 p.m. Royal Academy: "Romanesque Architecture," III., by Prof. G. Aitchison.  
8 p.m. Society of Arts: Cantor Lecture, "Alternate Current Transformers," III., by Dr. J. A. Fleming.  
8 p.m. Aristotelian: "Prof. James on the Emotions," by Mrs. Sophie Bryant.  
8 p.m. Royal Institute of British Architects.  
TUESDAY, Feb. 4, 8 p.m. Royal Institution: "The External Covering of Plants and Animals," IV., by Prof. C. Stewart.  
3 p.m. Anglo-Russian: "Notes of a Siberian Traveller," translated from Korolenko.  
8 p.m. Biblical Archaeology: "The Symbols on Funeral Stelæ," by Mr. P. Le Page Renouf; "Some Fragments of the Hebrew Bible, with Peculiar Abbreviations," by the Rev. Dr. Friedländer.  
8 p.m. Society of Arts: "The Garden in Relation to the House," by Mr. F. Inigo Thomas.  
8 p.m. Civil Engineers: Discussion, "Recent Developments in Gas-Engines," by Mr. Dugald Clerk.  
8.30 p.m. Zoological: "The Reptiles and Batrachians collected by Dr. A. Donaldson Smith on his Expedition to Lake Rudolf," by Mr. G. A. Boulenger; "A Collection of Fishes made by Dr. Donaldson Smith during his Expedition to Lake Rudolf," by Dr. A. Günther; "The System of Coloration and Punctuation in the Beetles of the Genus *Caligrapha*," by Mr. Martin Jacoby; "The Oblique Septa in Passerines and other Birds," by Mr. F. E. Beddard.  
WEDNESDAY, Feb. 5, 4 p.m. Archaeological Institute: "Recently Discovered Mural Paintings at Willingham Church, Cambridgeshire, and elsewhere in the South of England," by Mr. Charles E. Keyser; "A Cyprian Terra-cotta," by Mr. Telford Ely.  
8 p.m. Geological: "The Morte Slates and Associated Beds in North Devon and West Somerset," by Dr. Henry Hicks; "Evidences of Glacial Action in Australia in Permo-Carboniferous Times," by Prof. T. W. Edgeworth David; and "The Structure of the Pleistocene Skull," by Mr. O. W. Andrews.  
8 p.m. Society of Arts: "The Mexican Drainage Canal," by Mr. Frederick Henry Cheesewright.  
8 p.m. Elizabethan: "The Relations between the Elizabethan and Augustan Ages of English Literature," by Mr. T. Seccombe.

THURSDAY, Feb. 6, 3 p.m. Royal Institution: "Dante," IV., by Mr. P. H. Wicksteed.  
6 p.m. London Institution: "Two Forgotten Italian Masters—Cherubini and Spontini," by Mr. Carl Armbruster.  
8 p.m. Royal Academy: "Romanesque Architecture," IV., by Prof. G. Aitchison.  
8 p.m. Linnean: "Polystellate Roots of Certain Palms," by Mr. B. J. Croom; "A Remarkable Use of Ants in Asia Minor," by Mr. R. Morton Middleton.  
8 p.m. Chemical: "The Molecular Weight and Formula of Phosphoric Anhydride and of Metaphosphoric Acid," by Prof. Tilden and Mr. R. E. Barnett; "Lead Tetrastate of the Plumbic Salts," by Dr. A. Hutchinson and W. Pollard; "An Improved Mode of Determining Urea by the Hypobromite Process," by Mr. A. H. Allen; "An Examination of the Products obtained by the Dry Distillation of Bran with Lime," by Dr. W. F. Laycock; "Luteolin," by Mr. A. G. Perkins.  
8.30 p.m. Antiquaries.  
FRIDAY, Feb. 7, 7.30 p.m. Geologists' Association: Annual General Meeting; "Some Structural Characteristics of the Granite of the North-West Himalayas," by the President, General C. A. Macmahon.  
8 p.m. Philological: "The Song of Wode," by Mr. I. Gollancz.  
9 p.m. Royal Institution: "Portrait Painting in its Historical Aspects," by the Hon. John Collier.  
SATURDAY, Feb. 8, 8 p.m. Royal Institution: "Realism and Idealism in Musical Art," II., by Prof. C. H. H. Parry.  
3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

##### THE ARMENIAN VERSION OF THE NEW TESTAMENT.

*Texts and Studies of Euthalian*, No. 2. By J. Armitage Robinson, D.D., Norrisian Professor of Divinity in Cambridge. (Cambridge: University Press.)

In this work Prof. Robinson devotes three chapters to Euthalius, "the first Masorete of the New Testament"; one to Codex H of the Paulines; one to the Armenian Version and its supposed relation to the Paulines.

In many Greek MSS., and in the Armenian Version of the New Testament, we have prologues to the Pauline Epistles, to the Acts, and to the Catholic Epistles, tables of lections and of quotations occurring in them; summaries of the Acts chapter by chapter, also of the Epistles, &c. The net result of Prof. Robinson's examination is to deprive Euthalius of the authorship of some of this work traditionally ascribed to him, and in particular of the piece called the *Martyrium Pauli*, which, if it were really by Euthalius, would fix the date of his first work on the Paulines at 396 A.D. This *Martyrium*, however, is so much in the style of the undoubtedly genuine prologues that Prof. Robinson supposes it to be an intentional imitation of them. But this is very disputable; and I do not think that the inelegant mannerisms of Euthalius' style would be imitated by another. The question, too, always remains: Why should a later writer, desirous of adding before the Paulines an account of Paul's martyrdom, have troubled himself to imitate Euthalius in so many subtle ways? To this Prof. Robinson gives no satisfactory answer.

On pp. 50-65 are printed several pages of Codex H, which Prof. Robinson has for the first time deciphered. In chap. v., "On the Relation of the Armenian Version to Euthalius," he rejects the conclusion which the present reviewer had arrived at, that the Armenian Version of the Paulines directly represents the text of Pamphilus of Caesarea; and he shows that that conclusion was based on too narrow a basis of induction. But it is in connexion with this

point that Prof. Robinson contributes new information of the most important kind. Attempts have been made to prove that the text of the Syriac Gospels lately found at Sinai is not one out of which the Peshito was afterwards developed, but is a degenerate form of the Peshito itself. If such a view be true, the Sinaitic text has no value as a very primitive form of text. Here Prof. Robinson steps in, and shows that in numerous instances the Armenian has a text found nowhere except in Syr<sup>sin</sup>. Therefore the early Syriac text from which the Armenian was originally made was a text closely akin to the one found by Mrs. Lewis.

It is related by Moses of Chorene that the Armenian Fathers revised the Armenian Bible early in the fifth century from Greek MSS. brought from Constantinople. The earlier version so revised had been made by St. Sahak from Syriac. Prof. Robinson's discovery in the Armenian of old Syriac elements might, therefore, have been expected. The question remains: What was the date of this earlier Armenian Version? If we are to believe the account of Moses of Chorene, that St. Sahak made it, it will fall as late as about 400 A.D. But Moses is not so good a witness as Goriun and Lazar of Pharpi, who declare that St. Sahak translated from Greek; and in the face of their evidence we must reject the account of Moses, except so far as the latter attests that the earliest Armenian Version was made from Syriac. An Armenian writer of the seventh century, Theodor Khrthenawor, supplies us with the information we want. In a treatise written against an Armenian sect of Docetic heretics or Cathari (printed at Venice in 1833), he says that these sectaries declared that the "first Armenian translation" of the New Testament should not be received, because it contained verses 43 and 44 of Luke, chap. xxii., in which it is related that Jesus was comforted by an angel and sweated drops of blood. They also said that Gregory the Illuminator had not quoted these verses in his Commentary on the Lord's Passion. Theodor, in his answer, admits that the objectionable verses stood in the first version, but in regard to St. Gregory he raises a twofold contention: (1) That he had quoted the Third Epistle of Paul to the Corinthians, and so given to it the weight of his testimony, this *although* the Nicene Fathers only admitted into the Canon to be read in church two pentads and one tetrad in number of Paul's Epistles. The 3 Corinthians, says Theodor, was included in the old edition (of the Armenian New Testament), but is not in the new recension of it. "If it be rejected," says Theodor, "and excluded from the Church because it is not reproduced in the newly circulated translations of the older gospel, you, in so rejecting it, censure St. Gregory." (2) St. Gregory in his commentary took the verses of the Gospels—not according to the complete evangelic order of the chapters—and put them together in such an arrangement as best suited the simplicity of those whom he taught.

The drift of the first of these arguments is not quite clear; but it apparently means

that, just as the Nicene Council ignored an Epistle of Paul which is yet to be received on the authority of St. Gregory, so St. Gregory might ignore Luke xxii. 43, 44, without really prejudicing the authenticity of these verses. The drift of the second argument is clear. It is that Gregory had the verses in his translation of the Gospels, and only did not quote them because it did not suit his methods of exposition to do so.

The implications of these arguments of Theodor are very important. They are these:

(A) There was an Armenian Version, at least of the New Testament, as early as the days of St. Gregory—i.e., almost at the beginning of the fourth century.

(B) This version comprised not merely the Gospels, but the Paulines as well. Otherwise 3 Cor. would not have formed part of it.

(C) This early Version was made from Syriac; for it contained 3 Cor., which stood in the Syriac canon and in no other.

These three conclusions tally exactly with the plain traces—pointed out by Prof. Robinson—of the oldest Syriac Version both in the Armenian Gospels and in the Paulines. But more than this, if an Armenian Version, made as early as, say, 325 from Syriac, was made from a text closely akin to Syr<sup>sin</sup>, it follows that such a text must have been (a) much older than 325 A.D., and (β) must have been the text officially received at that older time in the Syriac Church. It would seem that the Peshito text had not yet been formed, and that in the method of its subsequent formation and development it resembled the second Armenian Version, which alone survives to us.

It remains to point out that the Armenian is not the only version which has traces of the older Syriac text. For the Georgian Version has many similar ones—e.g., it renders Mc. vii. 19, *Εἰς τὸν ἀφ' ὧν ἐκπορεύεται* thus: "It goeth out with a going out." In Mc. viii. 4 it renders, "whence canst thou satisfy." In Rom. v. 8 it = "God manifested his love." In 1 Cor. iv. 12 it agrees with the Armenian in rendering the passive participles by active ones. In 2 Cor. v. 10 it practically gives the same text as the Armenian, which here follows the reading of Ephrem and Aphrahat. It has the same rendering as the Armenian in Rom. xi. 26, Rom. xiii. 11, 1 Cor. ix. 13, 1 Cor. ix. 15 (similar only), 2 Cor. x. 11. In 1 Cor. x. 24 it adds *μόνον*. In 1 Cor. xi. 19 it has "divisions *are about to be*." Prof. Robinson thinks that the Armenian rendering of John iv. 31—"And while they were not yet come, the disciples were beseeching Him and saying, Rabbi, eat bread"—is peculiar to that version. But the Georgian also equals: "But *while they were not yet come* [or until they were come] during this speech [i.e., *ἐν τῇ μεράτῃ*] his disciples addressed him, and said, Rabbi, eat." In Matt. v. 18 also the Georgian adds *Καὶ τῶν προφητῶν*, with the Ferrar group of Greek MSS.

In the above I have only tested the Georgian for the older readings noticed as in the Armenian, by Prof. Robinson; but they are adducible by scores from this little-

known version, which, like the Armenian, seems to have been originally based on an old Syriac text and afterwards remodelled according to Greek MSS. But whereas the remodelling of the Armenian was done by Sahak and Mesrop early in the fifth century, that of the Georgian was possibly as late as St. Euthymius, who died 1026, having made his new recension of the Georgian Bible in Mount Athos where he was Abbot. I look forward with confidence to finding, either at Athos or Sinai, or in Jerusalem, or in Tiflis, a Georgian New Testament earlier than this recension; and then we shall have a fresh clue to the nature of the earliest Syriac text. It is not improbable that old copies of Georgian lectionaries and liturgies would also aid us in recovering the earliest Georgian text.

A comparison of the Georgian text of the Paulines with the Armenian and Peshito, and of all three with Ephrem's commentary, proves that the Armenian and Georgian were translated from the Syriac text used by Ephrem. For in hundreds of cases they agree with Ephrem against the Peshito; and practically never agree with the Peshito without the assent of Ephrem (that is, wherever Ephrem's reading can be ascertained). It follows that the agreement of Armenian and Georgian, or of either of them with Syr<sup>sin</sup>, represents Ephrem's Syriac. The lineaments of the original Syriac have in the Georgian been less revised away than in the Armenian.

It is not impossible that many readings of the primitive or unrevised Armenian text may be lurking in their older writers. Theodor adduces what appears to be a citation from it: "The house of the giant is not plundered, unless first the strong man be bound." These words, he says, the heretics put into the mouth of Christ. The corresponding text of Syr<sup>sin</sup> is lost; but we may note the primitive ring of this citation, which reads like an echo of some folk-story, pressed by Jesus into the service of His parable.

F. O. CONYBEARE.

#### CORRESPONDENCE.

##### AN ANCIENT BAUDD'A TILE.

Muswell Hill, N. : Jan. 18, 1896.

It may interest Aryan scholars to know that I have received from Burma an ancient Baudd'a tile, found at Tagoung, on the Irrawadi, which centuries ago was the capital of the country, and whence the religion of S'akja Muni was first introduced into Burma. The sculpture represents Gautama, the Budd'a, in the "witness" attitude, with Śāriputra on one side and Maugdjalājana on the other. Underneath the figures is an inscription in characters midway between those found in Kutila and in Assam. So far as I know, it is the only instance of the use of these letters in Burma. For the decipherment of the inscription I am indebted to my friend Don de Zilva Wickremasinha. It is the celebrated stanza by which Assag'i received the above-named disciples into the Saṃ'ga, namely:

"Jā d'ammā hetuppab'avā tēsam hētum Tat'āgatō āhā,

Tēsaṃ k'a jō nīrōd'ō ēvam vādi Mahāsamanō."

Now it is a noteworthy fact that the Sanskrit form of this Pāli stanza was the first original Baudd'a text on religious monuments discovered in India. In 1835 it was read for the first time

by Prinsep on the pedestal of a mutilated statue of the Budd'a found in the ruins of an ancient city near Bak'ra. Since then a sculpture of Gautama in the "witness" attitude, of the eleventh century, has been found in the western portion of the temple at Budd'a Gajā, and the Sanskrit form has also been discovered on a stone taken from the excavations of the Stūpa of Sārnā't. It is as follows:

"Jā d'armā hētu-prab'avāś tē'sām hētum Tat'ā-gata uvāk'a,  
Tē'sām K'a jō nīrōd'a ēvām vādi Mahā S'ram-anā!"

When he first heard of Prinsep's discovery Cosma de Cōrīs remembered having frequently met with the stanza in Tibetan books (see Burnouf, *Le Lotus de la bonne Loi*, p. 523).

To the Burmese these words constitute a real summary of the Tat'āgata's teaching, so I venture to translate them conceptually rather than literally:

"'Tis he proclaims our being's rise,  
Of ceaseless life the ebb and flow;  
'Tis he, the great Tat'āgatā,  
Who trod the Path and taught release,  
Foretook the world for perfect peace,  
And preached the noble verities!"

HERBERT BAYNES.

#### PHOENICIAN INSCRIPTIONS FROM CYPRUS.

Mansfield College, Oxford: Jan. 21, 1896.

Mr. Cooke draws attention to the use of the divine names Rahmun and Melqarth as personal proper names in the inscriptions published by him in the ACADEMY of January 16. This usage by itself would lend an interest to these inscriptions; for, though not unknown, it is rare. Instances, including Rahmun and Melqarth, are cited by Bloch (*Phoen. Glossar*, p. 16). Rahmun, in Mr. Cooke's first inscription, clearly seems to be a genuine instance of the usage. Melqarth, in the third inscription, is more questionable.

If מלך at the beginning of the inscription be rightly deciphered and translated "his lord," a proper name should immediately follow; I would propose, therefore, to translate, "his lord, Ben-Melqarth, the son of Mikal." There is a good deal of analogy for compound names of the type Ben-Melqarth: that is, of names in which the word "son" is followed by the name of a deity. Thus, we find in Aramaic ברנבו (De Vogüé, *Syrie Centrale*, 73), ברערא, Bar-Hadad, Bar-lāhā (*Transactions of the Soc. of Bibl. Arch.*, vol. vi., p. 438), perhaps the Biblical ברוך; but ברנבו is probably only an apparent example. I am not aware of a Phoenician instance beginning with בן, but the parallel feminine form בת בעל is common; see, e.g., C. I. S. 727, בת בעלחט, where, it will be observed, בת is first used as part of the proper name Bath-Ba'al (cf. Ben-Melqarth), and then in its ordinary sense, daughter of Baal-Hanno (cf. son of Mikal)—and, further, Nos. 775, 792, 887. Thus, if my interpretation be correct, the inscription is of considerable interest as furnishing the masculine parallel, hitherto undiscovered in Phoenician, to the common feminine בת בעל = Bath-Ba'al.

G. BUCHANAN GRAY.

#### THE AMERICAN PSYCHOLOGICAL ASSOCIATION.

We quote the following from the New York Nation:

"The meeting of the American Psychological Association in Philadelphia during the holidays was a notable one, chiefly because it was the first joint meeting with the American Naturalists. The psychologists have not affiliated with the naturalists formally, but their meeting with them this year

was so evidently to their advantage that it may well be their settled policy hereafter. The rapprochement between psychology and biology was celebrated in a special way on Saturday morning (December 28), when the whole half-day was given up to a set discussion on 'Consciousness and Evolution,' in which well-known speakers on both sides took part. The size of the audience and the presence of representatives from other societies showed the general interest the topic aroused. The speakers for biology were Prof. Cope of Philadelphia and Prof. Minot of Boston, and the psychologists on the programme were Prof. James of Harvard and Prof. Baldwin of Princeton. Besides these, others also spoke from the floor, notably Prof. Ladd of Yale and Prof. Strong of Chicago. In all the speeches the reality of the alliance between the two branches of inquiry was abundantly evident, and this may be made clearer from the mere statement of two positions which seemed to be assumed by the speakers generally. In the first place, there seemed to be no question in any one's mind as to the application of the evolution doctrine to consciousness. It was taken for granted that genetic psychology sets a problem of race-growth in the same way that genetic or evolutionary biology does; and secondly, it was about equally clear from the utterances of the two biologists and of one at least of the psychologists (Prof. Baldwin), that the two sciences are coming to think that their historical ground is common in all its extent—i.e., that consciousness is co-ordinate with life. Two important steps were taken by the psychologists looking toward enlarged activity. A committee was appointed to consider the matter of formulating a series of mental and physical tests to be made on students in the colleges—the idea being to secure material for practical utility to the teaching profession, and also to reach scientific results of a statistical kind. The other move was made in the direction of forming a section for philosophical discussion. This latter matter, however, was left in the hands of the executive council for report at the next meeting. Abstracts of the proceedings, together with the debate on 'Consciousness and Evolution' in full, are to appear in the *Psychological Review* for March."

#### SCIENCE NOTES.

PROF. T. GLAZEBROOK's memoir of J. Clerk Maxwell, which forms the new volume of the "Century Science Series," edited by Sir Henry Roscoe, will be published by Messrs. Cassell & Co. early next month.

AT the annual meeting of the Geologists' Association, to be held at University College on Friday next, the president, Lieut.-Gen. C. A. McMahon, will deliver an address on "Some Structural Characteristics of the Granite of the North-Western Himalayas," illustrated by the lantern.

AT the Royal Institution, on Thursday next, Prof. H. Marshall Ward, the new professor of botany at Cambridge, will begin a course of three lectures on "Some Aspects of Modern Botany."

AT the meeting of the Victoria Institute on Monday next, a paper will be read on "Mount Sinai" by Prof. Hull, who has just returned from a visit to that region.

MR. C. M. PLEYTE, who has been for several years at the head of the Ethnographical Museum of the Zoological Society of Amsterdam, has resigned his post, and retires at the end of April. Mr. Pleyte has contributed several valuable papers to the anthropological journals of the continent.

#### PHILOLOGY NOTES.

THE library of the late M. Ernest Renan has been purchased by Mme. Calmann Levy, the widow of Renan's publisher, and presented by her to the Bibliothèque Nationale, where it is proposed that it should be kept in a special room. The collection consists of about 10,000 volumes, and is specially rich in Oriental and Biblical works.

THE Spanish Government has purchased all the Oriental books and MSS. of Don Pascual de Gayangos. Their destination is the library of the Royal Academy of History.

#### REPORTS OF SOCIETIES.

VIKING CLUB.—(Friday, Jan. 10.)

THE Rev. A. Sandison, president, in the chair.—A paper was read by Mr. Gilbert Goudie on "The Norsemen in Shetland." The paper was not intended to trace in historical sequence the incidents from age to age of the Scandinavian occupation of the Shetland Isles, but to catch the salient features of that occupation with a view to determining whether and to what extent the race and racial qualities of the Norsemen have continued in those islands to the present day. The conquest and settlement of the Isles by the Norsemen in the end of the ninth century, and the absorption, rather than the extinction, of their Celtic predecessors, were first referred to, after which the distinctive features of Scandinavian life and polity were sketched—the growth of the Odal (or "Udal," as termed in Orkney and Shetland) system of land tenure as contrasted with the feudalism elsewhere prevailing in Western Europe; the consequent freedom and independence of the people under a code of native laws; and the settlement, in accordance with those laws, of succession to heritable and movable estate by a Shuynd Court, whose decision recorded in a Shuynd Bill was held as determinative; the equal division among heirs (with a reduced "sisters' part"), the law of primogeniture as affecting succession to property being practically unknown; the very perfect system of local government, under the charge of the "Great Foud" of Shetland (Norse Foged), whose head Court (the Althing) met at the Loch of Tingwall once a year or oftener, as public circumstances demanded, all the "freeborn" inhabitants being members, with equal voice and vote, and the functions of the Court both legislative and judicial; the subordinate parochial courts under the Parish Fouds, with officials termed "Lanrightmen" (Ligrettemenn), to represent the rights and interests of the people—the whole system very closely resembling the administrative system formerly, and to a large extent to this day, prevailing in Norway. These local institutions, constituted under the native laws, which were closely akin to those of Norway, continued with marked persistency long after the Orkney and Shetland Isles were pledged to Scotland under the contract of marriage between Margaret of Denmark and King James III., in 1468, under which redeemable title the islands are still held by Great Britain. But it was pointed out that the subversion of these local laws and institutions, and their assimilation to Scottish forms, became a gradual system under the Earls of the Royal House of Stewart from shortly after the Reformation in Scotland, and about the middle of the sixteenth century, and was pursued with equal persistency by their successors. Notwithstanding the loss in this way of their native laws and ancient freedom, the islanders continued to cherish the language, the spirit, and the traditions of their forefathers; and it was explained by what aggregation of evidence—racial, linguistic, documentary, as well as by survivals in the local nomenclature, and in social and domestic forms and usages—it was justifiable to assert that, as in former ages, the Norsemen were the conquerors and colonisers of the Shetland Isles; so their descendants in the Isles at the present day are, if lightly disguised, yet none the less true and genuine Norsemen.—Mr. F. T. Norris said that he had been much gratified by this paper on a remote part of Great Britain, the details of which might afford matter for consideration. It was a pity no quotations had been given by the writer from the Norse documents and poems mentioned, and that he had not instanced any of the place-names to which he referred. As it was, the paper could only be regarded as an outline for more extended studies, which he hoped Mr. Goudie would undertake, especially with regard to the place-names, which are so rapidly disappearing.—Mr. A. W. Johnston remarked, with regard to Mr. Goudie having taken it for granted that the Picts were Celts, that there were many scholars, such as



Karl Blind, who maintained that the Picts were a Teutonic race, with fair hair and blue eyes. An interesting point with regard to the Norwegian government of the islands was that the Earl of Orkney had to undertake their defence at his own cost, on which account he did not have to contribute any tax to the King of Norway, his nominal sovereign, as had to be done by the Earls in Norway itself. With regard to the pledging of the sovereignty of the islands by Norway, Orkney was first pledged by special treaty, and, there not being sufficient money to pay the remainder of the Princess's dowry, Shetland was likewise pledged, but without any treaty being apparently drawn up. The old Schynd Court, which granted a Bill to each successor to an Udal holding, has ceased to exist, so that at present Udalers have no proper legal method of making up their title to their heritages, an anomaly which calls for rectification. The speaker called attention to Sir George Dasent's theory, that the islands were empty and desolate when the Norsemen first invaded them, and that it was not before their swords that the ancient inhabitants disappeared: a theory which he drew from the fact that the Sagas are silent on the subject of conflicts. Mr. Johnston also pointed out that the "oolie" or old black lamp was still in use, and that he had recently acquired one in Orkney, as well as an iron mould in which one had been made last year. — Mr. W. F. Kirby said that there seemed to be very considerable doubt as to who the Picts were. A recent writer had put forward the opinion that they were a Finnish race, who preceded the Norsemen in the countries they inhabited. — Mr. Norris said he favoured the view that the Picts were early Norsemen, their name and their exploits, as represented in the Irish Annals, resembling those of the Vikings of later years. — Mr. A. F. Major said that if the last speaker meant that the names "Pict" and "Viking" were akin, some evidence besides the possibility under phonetic laws of the *p* and *b* interchanging was desirable, and he hoped Mr. Norris would develop his views on some future occasion. With regard to criticisms on Mr. Goudie's paper, it should be observed that it was only a summary of studies, the details of which Mr. Goudie had for the most part already given to the world in various papers. — The Rev. John Spence said that Shetland as a whole was very dear to him, and he was sorry that he had not come prepared to discuss the subject at length. He also regretted that Mr. Goudie had not entered into fuller detail: light upon the place-names especially would have been most valuable. He hoped, however, that Mr. Goudie would favour the club again on the subject. He himself, as a Shetlander, had navigated the islands in every part, and knew every rock and headland round the coasts, and the whole country inland as well. He had also travelled all the world over, and knew and loved people of all nations; but he was bound to say that his heart always retained a special love for "the old rock" and its inhabitants above all others, and therefore the chance of being present that night had been very welcome to him. — The president said that if to-night we had missed something of the detail we might have desired, it arose, he thought, from the fulness of the lecturer's knowledge of his subject and his fear to overload it with details. Shetlanders could probably fill in for themselves many of the gaps, but possibly others who were not connected with the islands would have appreciated the lecture better had fuller details been given. He felt much interest in the problem of the Pictish inhabitants; for though Mr. Goudie said they were probably absorbed, local tradition in North Shetland at any rate said very decidedly that they were exterminated after long and desperate fighting; and to this he inclined, in spite of the opinion of Sir G. W. Dasent, quoted by Mr. Johnston, that they had previously left the islands, as no warfare is recorded in the Sagas. In Unst there was a tradition that the warfare continued till the only surviving Picts were a priest and his son. Their one possession of value was a knowledge of the way to brew heather-beer. The Norse invaders, coveting this secret, offered their captives their lives in return for the knowledge of it. The priest consented to teach it them on condition that they first slew his son. When this deed was done he

defied them, and carried the secret with him to his grave. So for good or ill the art of brewing beer out of heather was lost to the world. It was a question whether there was any real survival of Celtic names in Shetland. If there were none, the fact supported the view that the Picts had been exterminated, not absorbed, assuming that they had not been destroyed by pestilence. If we may judge from many other instances, place-names have such wondrous vitality that many of them must have survived, had the earlier inhabitants been absorbed. This was especially the case in a country like Shetland, where every feature in the landscape, each stone along the shore, every rock and skerry, even to the reefs below the surface, every knoll and dell, even to a dimple on a hill side, had a local name describing it. These names, however, were fast dying out; and for this the curse of the lovers of the past will rest on the Scotch schoolmasters and the officers of the Ordnance Survey. The schoolmasters transformed and explained away the names they were too ignorant to understand; and the Survey officials took down the local nomenclature from the lips of the most talkative, and therefore generally of the most ignorant, people. He was afraid, too, that the ministers, or many of them, would have also to stand in the pillory for the destruction they had wrought in their crusade against superstition. However, he was glad to say that the researches of Mr. Jacob Jacobson had aroused much interest, and there was some hope that the process of destruction would be arrested. He himself had heard in use almost all the personal names mentioned by Mr. Goudie, and he thought that the Norse forms still persisted, the forms given as corruptions being pet names or diminutives. It had been very interesting to him, when visiting Norway some years ago, to find that sea-faring terms used by the fishermen and boatmen, and also the peasants' names for flowers and plants, were practically identical in Shetland and Norway. As regards the prospect of the Norse element in the islands continuing, it must be borne in mind that Shetlanders have a wonderful faculty of absorbing other races, and even Scotchmen and their descendants settled in the islands soon become Shetlanders in feeling and develop a true insular hatred of everything Scotch. This hatred of Scotchmen was doubtless partly due to the fact that the ministers, schoolmasters, and lairds, classes all likely at one time or another to arouse animosity, were Scotch. As regards the landholders being mainly of Scotch descent, the way in which the native Udalers were rooted out and their lands acquired by foreigners made a very shameful record. In his boyhood Prince Lucien Bonaparte had visited the islands on the same errand as Dr. Jacobson, and stayed with his father. The Prince's opinion was that the language in Shetland had never been a pure Norse tongue. Ecclesiastical buildings abounded; and this was especially so in the case of small chapels dating from Roman Catholic times, which were so frequent along the coast, all now in ruins. The ancient dykes referred to by Mr. Goudie were a noticeable feature in the landscape, and were remarkable. They exist only in outline, and are broken by many gaps. When used for division walls, if they were ever so used, they must have been constructed for the most part of turf. Possibly they were never intended to do more than indicate the delimitations of different townships. In conclusion, he would only refer to one more legend, that of the so-called New Kirk in Unst, of which the story ran that it had never been finished, for whatever the builders built by day the Picts came and destroyed by night, till at last the task was given up in despair. From careful examination of it, and calculation as to the amount of material remaining in the walls and ruins (there being little reason to suppose that the stones had been removed for other purposes), he thought that the story of its never being finished was true, and even that there might be some truth in the legend told about it. Close to the ruin there were the remains of a stone circle, perfect on the far side, though on the near side the stones had evidently been removed. (Query, to build the church?) On the under side of the church was a green mound, into which he had dug, discovering many fragments of pottery, calcined bones, heather charcoal and white, sea-worn pebbles, which (Mr.

Anderson told him) were associated with interments where the dead had been burned. His conclusion was that the building dated from early Christian times; and that a burial-place and place of meeting held sacred in heathen days had been chosen as its site, possibly out of the spirit of monkish fanaticism that led to the desecration of heathen shrines in other parts also. But many of the people, though perhaps outwardly Christian, still cherished their old beliefs, and, angered by the sacrilege, came by night to undo the builders' work till their superstitious fears led them to abandon it.

ASIATIC.—(Tuesday, Jan. 14.)

THE Rev. Dr. Gaster in the chair.—A paper was read by Mr. George Phillips (late China Consular Service) on "Mahuan's Account of Cochim, Calicut, and Aden in the Fifteenth Century." The description of these countries from the pen of a Chinaman showed the traveller to have been a close observer of what he had actually seen. Treating of Cochim, he gave a description of the various classes of that country, such as the Nairs, Chettis, and Klings, and also of the Yagis. The cultivation of pepper was spoken of, and a list given of the coins and of the weights and measures in use there. Calicut was described as a large trading mart, and a seat of cotton manufacture. Nepotism and trial by ordeal were touched upon. Mention was made of a stone pillar erected on the beach at Calicut in 1408. Nothing appeared to be known of such a pillar by any member present at the meeting. Aden was described as possessing a military force of seven or eight thousand men, which made it feared and respected by its neighbours. This was in 1422. The traveller, after describing the dress of the ruler and people, and giving a list of the fruits to be obtained there, gave a most accurate description of the zebra, the giraffe, and the Aden sheep. It is evident that intercourse between China, India, and Arabia was somewhat extensive at this period. — A discussion followed, in which Dr. Codrington, Mr. Walhouse, Mr. Baynes, and Dr. Gaster took part.

## FINE ART. OBITUARY.

LORD LEIGHTON.

It is not an easy task to respond to the request of the editor of the ACADEMY, and to furnish to a weekly paper—when the large dailies have already had their say—some slight record or impression of a great painter and a great Academic President, whose character and the character of whose work have both impressed themselves so deeply upon the art-life of the day. The time for the fulfilment of that invidious, yet some day necessary, task, the "placing" of Lord Leighton in what may appear to be his proper rack in English painting and design, has not yet come; and the time has gone already for expressing, with the fulness of emotion natural to the first hours of a profound and general mourning, the sense of the loss that has been suffered. Moreover, those biographical details which are at the disposal of writers have already been made public; and it would be but to tell a twice-told tale did we recount again the incidents of an artistic career often eminently triumphant, and hardly once chequered by absolute failure. A few essential things—and these alone—shall be pointed out, and in the indication of them it will be vain even to endeavour to be novel.

A word, then, first for Leighton as an artist; and a word afterwards for him as a man and leader of men. His successes began early, with the "Procession of Cimabue"; and while he was only a middle-aged man he was proclaimed old-fashioned by striplings, who brought from the studios of Paris some modern knowledge of "values" and a devotion to the "square touch," which yet has not resulted in making them the accepted successors of Velasquez. The artistic estimate formed of Leighton at the various stages



of his career was a consequence, in part, of the artistic conditions of the respective periods. When, save in MacIise and Mulready, fine draughtsmanship was rare, the draughtsmanship of Leighton was able to gain him yet greater commendation for that particular quality than he could have asked or expected to-day; and when, save in William Etty, and it may be in Paul Falconer Poole, excellence and affluence of colour were rare possessions in English painting, the colouring of Leighton, whose first works were shown when one at least of these men was yet at work, permitted him to wield a fascination which was in any case unusual. And if in later years, without perceptible declension on his own part, the art of Leighton won scantier approval, that was partly because the noisy and cocksure opponents of his particular practice had persuaded themselves—and a few of the weaker brethren along with themselves—that the greatest and most characteristic quality of Leighton's art, the noble deliberation and intricate completeness of its design, was a quality which could well be dispensed with, if we got, instead of design or beauty at all, the vulgar verisimilitude of the photographed fragment.

As a painter, Leighton, of course, had his defects or deficiencies, which it needs no ingenuity to point out. The texture of his flesh was sometimes porcelain-like; its hues were at times leathery. The type of man he was fondest of was, at least, not the most virile; the type of woman, though endowed with a luxurious beauty, may have been at the best but sedative—she was oriental; she was uninspiring. But the draughtsmanship was never petty nor wanting in decisiveness; the effect was always decorative; the modelling was accustomed to be nobly sculptural; and, above all, the sense of design was unflinching and dominant. In the larger work of Leighton he was a magnificent decorator. In the smaller, if perchance it was a sketch from nature in the South, or a first thought (which the South inspired) for an important composition, he attained not only the qualities which I have just praised him for, but, to boot, a noble balance of colour, the full and the impulsive employment of a Venetian palette. And never, whether he succeeded most or least, had his art any symptom of the commonplace. Where he succeeded least, he fell short of triumph only because of the dignity and range of his endeavour. He would be classical now, and now romantic, but he never would be ordinary.

As a President of the Royal Academy, those even who liked his work not at all—those, for instance, who ignorantly boast that it has nothing to say to them—admit his pre-eminence. He was the immediate successor of an agreeable man of the world, whose social qualifications Leighton immediately equalled, and whose width of artistic sympathies he immediately surpassed. But those virtues of Lord Leighton which fitted him so greatly for the fulfilment of official functions are known at present to everybody, and need not for a moment be insisted on. It has long, indeed, been matter of everyday report that he was diligent in business, of unvarying and stately courtesy, having immunity from jealousies—as every artist, in whatever art must have, if his soul is set upon excellence in his pursuit—and being extraordinarily helpful, with counsel and with money, to those whose deserts brought them at all within the range of his legitimate concern. That he was, besides all this, a distinguished and worthy courtier; something of a diplomatist, if need were; a linguist wholly exceptional, not so much for actual dry knowledge of the foreign tongues, as for the elegance with which he employed them; an orator, of swelling period and appropriate ornament; a writer and critic, versed thoroughly in the important subject-matter of his discourse—that he was all these things,

besides the rest, is likewise known. And when these things have been enumerated, there remains still to be remembered that he was kind and just in action, and that scarcely second to his desire for excellent accomplishment in the art he was so happy in practising, came his fervent wish for the general advance of the members of his profession, and his laborious, often unrewarded, effort for the growth of artistic appreciation among a public curiously insensitive—as much in painting as in literature—to the dictates of high taste and to the charm of technical achievement.

FREDERICK WEDMORE.

### CORRESPONDENCE.

#### EXCAVATIONS IN CYPRUS.

Magdalen College, Oxford: Jan. 25, 1896.

The report which appeared in the ACADEMY of January 11 [As there stated, this report was quoted from the *Times*—Ed. ACADEMY] of the British Museum's excavations in Cyprus contains a series of remarkable statements, which seem partly to assume, partly to advocate, a chronology of Mykenesian civilisation which is open to serious question.

To describe a gem, engraved in the style of the Vaphio gold cups, as "possibly as late as 700 B.C." is simply to throw to the winds everything which is known about the succession of styles, either in Greece itself or in the Levant, on the evidence of the present form of one gem in soft stone, which is in any case unique, which seems to have been re-shaped, and which is characteristic, not of 700 B.C., but of a period so much later as to be admittedly out of the question. But for the fact that it was found inside a tomb which contained Mykenesian vases, one would say, without hesitation, that the gem had been picked up and trimmed down by a Hellenistic or Roman jeweller, so as to fit a ring of his own making.

There is no reason to doubt the late date (XXVIth Dynasty, or possibly later) of the sard-scarab with the name (or is it the effigy?) of Khonsu. Note in passing that "competent authorities" have hesitated as to the identification. But how does it come about that one gem of this class occurs in a Mykenesian tomb, whereas the numerous others which are reported from Cyprus are all from tombs of an entirely different character, mature "geometrical" tombs, which are on every ground clearly assignable to this same seventh century, but from which has disappeared every trace of the Mykenesian tradition which influences the earlier Geometrical style in Cyprus, and points to a long interval between the tombs with sard-scarabs and the tombs of Mykenesian age?

Further, in face of the consensus of evidence as to the succession of styles in Cyprus, it is inconceivable that no seventh-century Cypriote pottery or fibulae (which are quite clearly recognisable) should have been found in the Mykenesian tombs at Kurion (where there is a large and characteristic seventh-century necropolis on a distinct site), if the Mykenesian tombs are really of that date. And again, if Mykenesian pottery of Ialysian types was imported into Cyprus in the seventh century, why are there no Rhodian vases of the recognised seventh-century style along with them? Such vases occur, though rarely, in Cypriote tombs, but always with Cypriote Geometrical pottery, not with hand-made "pre-Phoenician" vessels as in this instance.

For the report states that associated with the Mykenesian vases was "a considerable quantity of rude and primitive pottery, such as is found in Cypriote tombs of the pre-Phoenician period." Now these "hand-made" vases absolutely disappear, on all other known sites in Cyprus, before the wheel-made Geometrical style with Mykenesian traditions, and therefore

"post-Mykenesian," becomes established; and we have seen that even this takes place long before the introduction of sard-scarabs.

Further, if this rude pottery is "pre-Phoenician," as the report assumes, and if the large kraters with quasi-Mykenesian pictorial decoration are, as is therein stated, only found on "pre-Phoenician" sites, these Mykenesian tombs themselves must be "pre-Phoenician"; and in that case how can they be of the eighth, much more of the seventh, century? For Phoenician influence can be dated with certainty in Cyprus as early as 850 or 900 B.C. Therefore, either the style of the kraters—obviously transitional from Mykenesian to Geometrical, and therefore *transitory*—persisted through several centuries; or else the Phoenician dates are wrong, and there were no Phoenicians in Cyprus till after 650 B.C. Both conclusions are absurd.

The late date of the "Phoenician cylinder" mentioned in the report might be contested, but the cylinder falls into the same category as the sard-scarab. Without throwing doubt on the observations of those in charge of the excavations, so far as they go, we may fairly ask whether they, or, what is more important, whether the native workmen—who are experts in such matters—saw any sign that the sard-tomb or the cylinder-tomb had been re-entered in antiquity. Tomb robbery, to say nothing of subsequent burials in early tombs, can be traced in almost every period in Cyprus; with the result that individual finds have even less value there than they may sometimes be allowed elsewhere.

We must, of course, await the full particulars of the state of these tombs when opened, and of the disposition of their contents, which should be forthcoming before long. But we may fairly protest meanwhile against the assumption, in a semi-official memorandum, of the truth of a chronology which has never been seriously maintained, and is controverted by the great majority of the facts.

JOHN L. MYRES.

### NOTES ON ART AND ARCHAEOLOGY.

MR. LESLIE STEPHEN has been appointed a trustee of the National Portrait Gallery.

THE winter exhibition at the Grafton Galleries, consisting mainly of pictures of the Barbizon school, will open next week. Other exhibitions are: examples of Mr. Hubert Herkomer's "new black and white art," at the Fine Art Society's; water-colour drawings, at Messrs. Arthur Tooth & Sons'; the pictures and designs submitted for prizes offered by Messrs. C. W. Faulkner & Co., at the Royal Institute.

THE evening discourse at the Royal Institution next Friday will be delivered by the Hon. John Collier, on "Portrait Painting in its Historical Aspects."

IN connexion with the London Ethical Society, a lecture will be delivered to-morrow (Sunday) evening, at Essex Hall, Strand, by Mr. D. G. McColl on "Impressionism, or the Logic of Modern Painting."

IT has been resolved by the students of the Slade School of Art to issue a new quarterly, entitled the *Quarto*, the first number of which will appear shortly. Contributions have already been promised by the following artists and authors: The late Lord Leighton, Prof. Fred. Brown, Dr. John Todhunter, Mr. Joseph Pennell, Mr. George Frampton, Mr. Gleeson White, M. Alphonse Legros, Mr. J. Baptiste Calkin, Mr. P. Wilson Steer, Miss Netta Syrett, Mr. W. W. Russell, M. E. Grasset, Mr. John Payne, Mr. Percy Hemingway, Mr. William Strang, Mr. George Clausen, Mr. Joseph S.

Ward, Mr. John da Costa, Mr. Henry Tonks, Mr. G. F. Watts, Miss Evelyn Sharp, Mr. J. Pryde, Mr. E. F. Strange, Mr. G. P. Jacomb Hood, Mr. Will Rothenstein, Miss A. Woodward, Mr. Arthur Thomson, Mr. H. Campbell, Mr. Harrington Mann. A "Holy Family," by Andrea del Sarto (by the permission of Mr. Leopold de Rothschild), will be produced in photogravure as the frontispiece of the first number. There will also be issued a collectors' edition of twenty copies, bound in vellum, and printed on Japanese paper; with each copy will be given a small original autograph sketch by one of the contributors—no two will be alike; and also an original etching by Mr. William Strang. The work will be printed and published by Messrs. J. S. Virtue & Co.

THE following pictures, purchased for the National Gallery from the Scarpa collection, sold at Milan in November last, have now been placed in Room No. IX.: "The Saviour rising from the Tomb," by Gaudenzio Ferrari; and "The Walk to Emmaus," by Lelio Orsi, called Lelio of Novellara. Also a "Landscape, with View of Oxford," by R. Ladbroke, purchased out of the Lewis Fund, has been placed in Room XX.

THE late Carlo Giuliano, of Piccadilly, has bequeathed to the South Kensington Museum a very valuable collection of jewellery, consisting for the most part of gold ornaments, decorated with minute granulations after the Greek and Etruscan fashion. One of the necklaces has fifty-two amphora-shaped pendants, and is most delicately enriched with no less than 167,580 tiny gold granules. There are also some examples of enamelled jewellery—notably two flower necklaces, further ornamented with pearls and brilliants. Messrs. C. and A. Giuliano, the sons of the late Carlo Giuliano, have generously added to their father's bequest not only a beautiful crystal case, but also a small reproduction in gilded bronze of the statuette of Victory found at Pompeii, and now in the Museo Nazionale at Naples. These admirable specimens of the goldsmith's and jeweller's art are provisionally exhibited in a separate case in the South Court of the South Kensington Museum.

## MUSIC.

## OBITUARY.

SIR JOSEPH BARNBY.

WITHIN a short space of time two prominent musicians have been suddenly called away from spheres of activity. When the summons to depart came, Sir C. Hallé had attained to a ripe old age; Sir J. Barnby, on the other hand, was still in the prime of life. It sometimes happens that distinguished men are dead to the world long ere they quit it—that after years of storm and stress they should enjoy a short period of calm repose seems reasonable enough; yet for those who are earnest workers a sudden death, however tragic it may appear, is surely the best.

Sir J. Barnby will long be remembered for his useful work at Eton College, and for the energy and ability with which he formed and maintained a choir, the fame of which became world-wide. Choral works of any importance by English composers were always granted a hearing at the Albert Hall Concerts. Though somewhat conservative in his tastes, Sir Joseph was an admirer of Wagner, and the two concert performances which he gave of the "Parsifal" music in 1884 deserve special record. His tenure of office as Principal of the Guildhall School of Music was only a brief one. He seemed, however, the right man in the right place: he was firm, yet courteous. As a musician, he was modest; as a man, true-hearted.

J. S. S.

## MUSICAL PUBLICATIONS.

*Helpful Papers for Harmony Students.* By H. C. Banister. (William Rider & Son.)

THE writer of this little book has had many years' experience in teaching harmony. He therefore knows points likely to perplex students, and errors into which they are prone to fall; and he is able to offer many a wise hint and caution. The book has, however, a wider significance. Mr. Banister does not intend it to be a text-book of harmony; but by touching on various matters concerning which there is diversity of opinion among theorists, he expounds, and occasionally criticises, the various views, and thus widens the knowledge of students, and helps to render that knowledge more intelligent. There are various theories of harmony, and to a beginner such a comparative study would prove perplexing; if, however, he has carefully followed the teachings of any one school, the reading of Mr. Banister will prove both a pleasure and a profit. The results of conflicting systems has had its bad effect on examination papers; and our author gives instances in which questions set are capable of different answers, and are even calculated to mislead a candidate. In one place he refers to "cramming, the craze of the present day." Cramming may in certain cases be necessary, but it is a poor way of learning; knowledge quickly acquired is quickly lost. The volume under notice does not in any way pander to that craze. In the fourth chapter Mr. Banister recommends students to "be submissive to rules given to guide and curb them." Further on he tells us also that books and rules "have no authority over matured musicians." Intelligent students, however—and these only concern us for the moment—should not be too "submissive," but try and understand the reason of rules. Again, as it seems to us, rules, if sound, should have authority even over matured musicians: the rules that musicians of genius have set at naught have, in most cases, been those to which pedantic teachers and servile scholars had given unsubstantial authority.

*Dictionary of British Musicians.* By Frederick J. Crowest (Jarrold.) Many readers pass over the preface of a book; and we recommend those who do not wish to entertain too harsh an opinion of the volume under notice to do likewise. For purposes of criticism, however, a preface must be taken into consideration. The compiler prides himself on having produced "a distinctly accurate book," and one "up-to-date." It is, however, scarcely accurate to mention Mr. H. F. Frost as "organist of the Chapel Royal, Savoy," from which post he withdrew several years ago; while Dr. Stainer is correctly described as "late organist of St. Paul's Cathedral." Again, Prof. Prout is mentioned as "musical critic of the *Athenaeum*." This elliptical form of expression might perhaps be pardoned in a dictionary so compressed; but when we find C. L. Gruneison described in a similar manner, and no mention of his death, the result is confusing. Of J. Joule, although his death is mentioned, we are further informed that he "was" critic of the *Manchester Courier*. There is a lack of completeness about some of the information. Three of Arabella Goddard's teachers are given, but not the principal one—Mr. J. W. Davison; the death of Sir W. Cusins is not entered; and Mr. Fuller Maitland is vaguely described as "Author of Schumann," &c. We miss, among others, the names of Mr. A. Hervey, the well-known composer and critic, and of Mr. L. Borwick, our rising pianist. Once more, why have some names been treated with undue brevity, others with undue fulness? Dr. C. H. Parry is merely an "English composer," Dr. C. A. Macfarren a "composer of many works of the first order," Dr. A. C. Mackenzie a "Scottish composer," but Mr. Hamish MacCunn a "Scottish composer of great talent."

## MUSIC NOTES.

THE programme of Mr. Henschel's fifth concert last week included two works by Beethoven, belonging to his so-called second period. The first was the Concerto for pianoforte, violin, and pianoforte with orchestra (Op. 58); the second, the C minor Symphony. The latter is regarded by all musicians as one of the most powerful manifestations of the composer's genius; by some, as the most powerful. The Concerto, on the other hand, although it bears distinct traces of the master's hand, not to speak of themes reminiscent of important compositions which occupied his attention at the time in which it was written, is on a far lower level; the workmanship is excellent, but the music lacks, for the most part, inspiration. The very idea of a Concerto with three solo instruments does not seem a happy one; it creates division rather than concentration of interest. The work was probably a *pièce d'occasion*, and it is now seldom given. The performers, Messrs. Borwick, Arboe, and Paul Ludwig deserve commendation. Mme. Marie Duma sang the Scene and Aria from "Fidelio" with earnestness and intelligence. The Symphony, under Mr. Henschel's direction, was well performed; yet the conductor did not reveal the full power of the music; the slow movement received the best interpretation.

MR. MARK HAMBURG, who appeared four or five seasons ago as Max Hambourg, gave a pianoforte recital at St. James's Hall on Tuesday afternoon. He is still young, and bids fair to take rank among the greatest pianists. He has a sympathetic touch and remarkable execution. Of the latter he gave proof in the Bach-Tausig Toccata and Fugue in D minor, and of both in some difficult variations by J. Raff, also in show pieces by Lechetzky, and a Liszt Rhapsodie. Of Beethoven's Sonata in E flat (Op. 31, No. 3) an intelligent reading was given; yet, on the whole, the Allegro lacked breadth, the Scherzo lightness, and the Menuetto grace. The "Faschingschwank" of Schumann also presented points for criticism. The shortcomings in the interpretation of these two works must not, however, be too strongly emphasised; at a first appearance a pianist, for evident reasons, is seldom at his best. Mr. Mark Hambourg has announced a second recital, at which he will perform works that will fully test all his powers; among these are Bach's Fantaisie Chromatique et Fugue, Schumann's great Fantasia in C (Op. 17), and some Chopin Etudes.

THREE concerts are announced at the Queen's Hall, on April 28, May 14, and June 11, under the conductorship of Mr. Felix Mottl. Mr. Eugen d'Albert will appear at the first, and perform Beethoven's Concerto in E flat (Op. 73). A curiosity in the programme is Beethoven's "Wellington's Sieg," or "The Battle of Vittoria" (Op. 91). The second and third concerts will be devoted to Wagner, the programmes containing important excerpts from the four sections of the "Ring des Nibelungen."

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## LITERATURE.

*The Growth of British Policy.* By the late Sir J. R. Seeley, K.C.M.G., &c. In 2 vols. (Cambridge: At the University Press.)

WHEN Sir John Seeley's lamented death took place last January, it was known that an important work from his pen, dealing with some of the larger aspects of modern English history, was more or less ready for publication. Expectation is now fulfilled by these volumes, which are produced under the reverent and competent editorship of Prof. Prothero. The disciples of a teacher of the utmost truthfulness, and the admirers of a writer of the rarest fascination, when they reflect that these are his last words to them, have abundant matter for fresh gratitude and fresh regret.

British Policy, as Seeley conceived it, has a peculiar meaning. It is not, as one might suppose, the totality of British statesmanship, but the sum of England's foreign or international policy since England and Scotland began to draw together; and this book is an essay on British foreign relations between 1558 and 1702. The key to it is to be found in an article contributed by Seeley to the *Contemporary Review* for July, 1894, to which Prof. Prothero refers in his brief memoir, and which might with much advantage have been incorporated as an introduction to the book. In that article two faults were found with the prevailing treatment of English history. It was maintained that it was both too insular and too comprehensive, and that an inadequate treatment of foreign policy was the result.

"It is not sufficient to trace the course of internal development in our own country; we should trace at the same time the development of those other States which in various ways . . . have modified and received modification from our internal development. . . . In general, we undertake to treat everything at once—internal affairs, legislation, foreign policy."

And so the last-named is apt to be buried under irrelevant matter. The cure for these evils is to isolate foreign policy, and to treat it as constitutional and economic phenomena have in recent times been treated, and as certain international phenomena have been treated by M. Sorel in France, and by Droysen in Germany. The volumes before us represent Seeley's effort to apply the remedy he had suggested. They are thus eminently characteristic of their author, who distinguished himself as a theorist on historical writing and teaching, who strove to reduce theory to practice, and follow precept by example.

There can be no doubt that in the work before us a success has been achieved which may, without extravagance, be called brilliant. As Prof. Prothero reminds us, the task of treating European international history since the Reformation in the manner, and within the limits, of an intelligible and interesting essay is a gigantic one; and yet here undeniably the task has been accomplished. Nothing essential has been omitted, and yet there is neither confusion nor lassitude; no member is wanting to the august procession; no point is slurred in the entrancing drama. Such a triumph over such difficulty makes *The Growth of British Policy* Seeley's best historical work. In it alone, or in it with *The Expansion of England* as a pendant, does he realise his idea of history as concerned exclusively with the State. In *The Life of Stein* he was entangled in biography; in *The Short History of Napoleon* he was forced to swerve into narrative, in which he disbelieved, and in which he could not succeed. But here the State is everything; and here at last the reader is made to feel that for his edification, and even for his entertainment, the State is enough.

As a matter of course, the book starts from Charles V., and more particularly from his abdication in 1555, three years before the accession of Elizabeth. Charles, representing on the one hand the union between Austria and Burgundy, and on the other the union between the Empire and Spain, is the fountain-head of modern international history; and his abdication, which gave rise to the two branches of the House of Habsburg, is, for the policy of more than a century, the decisive moment of his career.

The marriage of Charles's grandfather Maximilian with Mary of Burgundy furnishes Seeley with his keynote:

"We shall have occasion over and over again to mark the vast consequences which flowed in many States, and often were intended to flow, from Royal marriages, so we shall cease to think of the system as Austrian, and shall regard it as almost the established system of foreign politics in the greater part of Europe."

After the marriage of Maximilian and Mary came that of Philip and Juana; and the vast dominions of their child were permanently ruled by family or dynastic influence.

While, by the union of Mary Tudor with Philip II. of Spain, England was for a moment threatened with final entanglement in the dynastic web, we are led to mark how the resolute maidenhood of Elizabeth preserved through many difficulties the insularity of the island-state, laid the foundations of union between England and Scotland, and so made possible what Seeley calls a national policy—that is to say, a policy animated by "a strong sense of national interest and a strong glow of national patriotism," almost amounting to the modern idea of nationality. The antithesis between those two systems, the dynastic and the national, is the main-spring of the book. The growth of our policy, according to Seeley, "consisted in throwing off the dynastic system and adopting instead a national system." The national system was not adopted for good until

the eighteenth century, when the Stewarts were got rid of and the dominant influences of British policy were commercial expansion and contention with France for the possession of the New World. Between the anticipation under Elizabeth and the completion under William III. came an interval of fluctuation which is invested by Seeley with dramatic interest. He makes us see the dynastic system restored slowly but steadily under the first two Stewart kings of England; while we are led to trace all the troubles which produced the Revolution of 1688 to an ultimate source in the marriage of Charles I. with Henrietta Maria, by which a French and Catholic bias was given to the English royal house. On the other hand, Cromwell's striking foreign policy is regarded by Seeley as a return to the national system of Elizabeth, "a kind of anticipation, though premature and precarious, of the national British policy of the eighteenth century." It was made so partly by the absence of kingship, with its dynastic entanglements and temptations; partly by the militarism of the Commonwealth, by which the State was enabled to give splendid effect to a policy of adventure, and to combine with other States for principle instead of family aggrandisement.

In the foreign policy of Charles II.'s reign Seeley finds a struggle between the national and dynastic systems. Charles was restored in leading-strings, and his early policy was essentially that of Clarendon. This policy, at least in comparison with that which followed it, may be called national—it involved no violent breach with Cromwellian tradition. When, however, Charles was set free by the disappearance of Clarendon and the other leading statesmen of the Restoration, he yielded to the bent common to all Henrietta Maria's children, and, by the Treaty of Dover, inaugurated a Bourbon and Catholicising policy which, pursued with less craft, but without more real violence, by James II., led to the Revolution.

But while there is an ignoble and "unnational" dynastic policy, there is a dynastic policy which is a blessing and ministers to the best national interests. Such a policy was the marriage of James IV. of Scotland with Margaret Tudor; and such, above all, was the marriage of William III. with Mary of England in 1675. Nothing in the book is fresher or more valuable than the treatment of Anglo-Dutch relations between 1641 and 1688. We are so apt to think of the United Provinces as a republic that we miss the full significance of the Stadholderate. The monarchical aspect of Dutch politics is by Seeley brought into just prominence, and thus we realise the double mission of the hero of 1688. He was no mere pilot-adventurer summoned in extremity to steer the ship of the State through unexpected breakers, but in blood and bone, by birth and by marriage, a Stewart of the Stewarts, the heir of a monarchical tradition alike in England and in Holland, and yet the instrument of Britain's final deliverance from family politics, her consolidator on a basis of unhindered national strength.

With the completion of the Revolution—

not, indeed, in the event of 1688, but in the Act of Settlement and the union with Scotland—Seeley's task comes to an end. With Anne on the throne, and the Hanoverian succession secured, British Policy attained maturity and became "fixed." Britain was now a united commercial State, one of the great sea powers of the world; now begins the epoch of her expansion in rivalry with the other great sea power, France.

It would be difficult to overstate the merit of this book, whether considered as characteristic of its author, as a piece of literature, or as an educational text-book. There is, indeed, a unity in all Seeley's work, in which *The Growth of British Policy* fully shares. He was not, as he might at first sight appear, a desultory writer on disconnected subjects, such as religion, history, and literature, but a thinker for whom there was essentially but one interest—namely, society, studied either specifically in the state, or more widely in humanity, as the subject of vast religious and intellectual influences. Looked at in this light, *The Growth of British Policy* falls into line even with *Eccles Homo* and *Natural Religion*, and it is worthy of its comrades. Seeley's peculiar genius, that of an original, impartial, and open-minded observer of large social and intellectual changes, determines all his work and explains the naïveté, freshness, and purity of his consistent and fascinating style. The secret of his distinction is in his originality: the originality as of one who, in spite of the fullest maturity of cultured thought, looks on men and things with the unspoiled apprehension of a child.

Regarded as literature, the work reaches and maintains the high standard of its author. The charge of dulness, so often brought against historians who distrust the picturesque style, is assuredly not relevant to this book, where States are shown to move and counter-move with the grace, precision, and inevitableness of figures in some stately dance. So well managed is the evolution of the story that the introduction of each new element into the complex whole comes without bewilderment, and one reads on with unflagging interest to the end. Nor is the book without vivid personal touches. Elizabeth lives again, standing out "among an armed nation like Britannia herself"—Oliver with his "Pan-evangelical idea," Charles II. with his "indolent adroitness," are much more than names or shadows. Above all does William III., the reconciler of so many antagonisms, the champion of so many interests, receive fresh and fitting tribute.

As an educational manual the essay will be of the highest value. Students of history at the Universities have many excellent aids to familiarity with constitutional and economic phenomena; but they have hitherto had to range over wide and separate fields for results such as are here brought together with so much coherence and force. Now, at last, they may easily know all that was at stake while Mary Stewart reigned in Scotland or while the fate of Philip II.'s suit to Elizabeth hung in the balance; here for the first time the historic importance of royal marriages is made current coin; henceforward, let us

hope, "War of Devolution" and "Spanish Succession" will cease to be mere flying signals of *ennui* and despair. Though minute criticism of work so excellent as this would be out of place, it is impossible to avoid reflecting both on the strength and weakness of Seeley as a teacher of history. In the inevitable division of labour between research and reflection Seeley took his place in the latter category. He accepted the material which the searchers and sifters gave him, and drew from it large generalisations and telling morals. The sympathy of our learned centres is with research, because it is as a rule more solid and genuine than what gives itself out as the philosophy of history; but there are so many instances of the sterility of mere hypotheses founded on extreme minuteness of evidence that we must turn with gratitude to thinkers who are able to refer well-ascertained facts to a living intellectual order.

That Seeley's method is not without dangers is evident enough even from the book under consideration. In all brilliant and original comment on well-known facts there is some risk of the far-fetched and the fantastic: of artificial antitheses, illusory comparisons, and unsuccessful affiliations. Is not, for example, Seeley's effort to make Cromwell's influence so largely responsible for the policy of the two last Stewart kings a little forced and fanciful? Is not the revolutionary character of the period 1673 to 1688 a little overstated in the attempt to avoid understating it? Is not perfect sobriety somewhat sacrificed to effect when James II. is spoken of as "a sort of Gallican," or when William III. and Marlborough are called the "two Cromwells" of the "Second Revolution"? One might also perhaps take exception to the almost Carlylese reiteration of vague or question-begging words, such as the "Imperialism" of Oliver Cromwell, or the "Machiavelism" of Charles II. What comes to the teacher as a luminous suggestion is not always safe as a naked light in the disciple's hand.

As might be expected, the care of author and editor has kept the accuracy of the work up to a very high standard. One or two sentences suggest, if they do not necessarily imply, error. Thus the expression on vol. i., p. 12—"Two Habsburg emperors, Rudolf and Albert, reigned in succession"—obscures the fact that between the death of Rudolf and the election of Albert there intervened the six years' reign of a prince of another house—Adolf of Nassau. Again, on vol. i., p. 32, Seeley writes as if he reckoned the Magyar Hungary as a Slavonic kingdom. Once more, what are we to make of this (vol. ii., p. 86)?

"What we loosely call the Protectorate is in fact four or five different governments—the government of a lord-general with an assembly of Puritan notables, the Protectorate under the instrument of government, imperialism by means of the major-generals," and so on.

Surely, to speak of the Commonwealth as a Protectorate before there was a Protector is very loose indeed.

When we arrive, all too soon, at the end of this book we think with deep regret how we should have prized such invaluable

guidance through the mazes of international detail in the eighteenth century. Still, there is *The Expansion of England*; and for that, so far as it serves us, we must be thankful. Sir John Seeley modestly speaks of his work as an introduction, but we must not be misled by that. We have in *The Growth of British Policy* something much better than a sketch or a fragment: we have at once a touching memorial and a monument that will endure.

DAVID WATSON RANNIE.

*Miscellaneous Studies.* By Walter Pater. (Macmillans.)

THIS is the eighth of the familiar dark green volumes, bearing the name of Walter Pater, which fill a considerable space on the shelf, where, only ten years ago, *The Renaissance* stood alone. Since then, as the fruits of his genius ripened slowly, he gave them deliberately to us; but of late more rapidly, since the completion of *Marius the Epicurean*, his longest work, left him free to finish in his scrupulous manner the short essays and "imaginary portraits," which used to appear in the monthly reviews and reappear, more scrupulously finished still, in volumes. Some of these scattered writings, reverently gathered by Mr. Shadwell, form the present book, nearly, if not quite, the last which we may look for. In the useful chronological list of Pater's published writings, appended to Mr. Shadwell's preface, we notice only two—the fragmentary "Gaston de Latour" and an essay on Giordano Bruno—which have not been reprinted. The list contains no reference to the essay by Pater prefixed to Mr. Shadwell's own translation of the *Purgatorio*, published in 1892. The omission is doubtless intentional, and it is not for us to question its propriety; though we should have been glad to see the essay itself, slight as it is, included among its author's *Miscellanies*. One inaccuracy in the aforesaid list forces itself upon our notice, for it refers to the essay on Pascal, actually the last to appear of Pater's writings. The date of its publication in the *Contemporary Review* is here given as December, 1894; though the correct date, February, 1895, appears at the head of the essay itself. So provoking a misprint as that of "land" for "hand," on p. 34, in the lecture on Raphael, should not have been transferred without correction from the pages of the *Fortnightly Review*. "Metre les points sur les i" is a maxim which the editor of scholarly works need not despise.

The contents of the volume are indeed miscellaneous, and should appeal to readers of very varied taste, though they are as little likely as any of the author's writings to be popular. There are two essays on literature, two on Italian painting, two on French architecture; then comes a group of three "imaginary portraits," to adopt Pater's own term for his studies of a period or a type of character under the guise of fiction. In "Emerald Uthwart" he is more nearly a novelist than elsewhere, but lacks rapidity of movement: the thing is not so much a narrative as a meditation. Lastly, in "Diaphaneité," a previously un-



published essay of very early date, we find analysis of character pure and simple, a severely abstract disquisition on one of "those evanescent shades, which fill up the blanks between contrasted types of character." So evanescent is it, that it refuses to take a tangible or visible form, or restrict itself by the conditions of personality :

"Ter frustra compressa manus effugit imago."

The style is curiously unlike that of later years, with its slow development of a thought by a series of plastic touches which appeal to the imagination, adding colour and shape even to the object of a purely intellectual process. Here there is no lack of light, but the flashes are misdirected and bewildering, so that they neutralise one another, and obscurity results. Aphorisms and paradoxes follow one another in brief, incisive phrases, which, as he says elsewhere of Mérimée's creations, have no atmosphere, and need expansion to gain that "expressiveness" which is "the essence of all good style, whatever its accidents may be."

To this expressiveness, which he admires in Pascal, Pater himself, even—nay especially—in his later work, does not always attain. Felicitous as he is in the single phrase, he has not mastered the structure of the period, and falls too easily into the snare of the parenthesis. Here is an example of loose structure :

"They seem scarcely meant for him—words like those! increase however his sense of responsibility to the place, of which he is now more exclusively than before a part—that he belongs to it, its great memories, great dim purposes; deepen the consciousness he had on first coming hither of a demand in the world about him, whereof the very stones are emphatic, to which no average human creature could be sufficient; of reproof, reproaches, of this or that in himself."

Another besetting sin is the inability to choose between two alternative expressions almost, though not quite, identical in meaning, with the result that he places both, side by side, in a sentence where only one could rightly be admitted. Nay, he will even add a third, now and then. It is not fair to quote critically from the essay on Pascal without remembering that it was left unfinished at Pater's death; but such a sentence as the following betrays this hesitating manner of composition, of which the traces were not always removed in the last revision :

"In that somewhat gloomy, that too deeply impressed, that fanatical age, they were the Calvinists of the Roman Catholic Church, maintaining, emphasising in it, a view, a tradition really constant in it from St. Augustin, from St. Paul himself."

We are not blind to the faults of Pater's style, but it is more pleasant to dwell on its merits; and there are many pages in the present book which are full of his peculiar, inimitable charm. There are exquisite descriptions of pictures, the Ansidei Madonna, Moretto's St. Ursula, Borgognone's deacons in the Certosa. Many travellers in Lombardy are probably unaware that it contains anything worth seeing except Milan Cathedral and the

lamentable ruin of "The Last Supper." Only those whose curiosity has led them into less familiar sanctuaries, at Varallo, Novara, Pavia, Bergamo, and Brescia, can appreciate Pater's sympathetic studies of the local art of those towns, all within sight of the Alps. The special fascination of it lies in the perfect harmony between the painting and the surroundings amid which it grew into being, amid which it still remains: surroundings in the narrower sense, chapel or sacristy, with their tarsia-work and precious inlaid marbles, their dainty terra-cotta mouldings by Raimondi, or the frame, perhaps, of a door or window by Amadeo of Pavia, all set within some stately fabric of Bramante's or Borgognone's own design; surroundings, again, in the wider sense—the town, with its palaces and fountains, the hill on which it stands, or the plain around it, and ever beyond these the white peaks in the North. This special fascination appealed most strongly to so sensitive an observer as Pater. In a few pages of discursive notes he has expressed exactly the distinctive charm of every one of these towns and of the artist who is most peculiarly at home in it, who can indeed hardly be studied elsewhere. Ferrari, Borgognone, Romanino, and Moretto are the artists of whom he has most to say. Yet he seems hardly to have noticed sufficiently the work in fresco of the two first-mentioned painters. The sound of "much exquisite church-music, violins or the like," the music still to be heard at Novara—that is just what one associates with Gaudenzio Ferrari: but it is above all that wonderful dome full of angels at Saronno that makes his name melodious. And, granting the majestic strength of the bishops and deacons in Borgognone's altarpieces at the Certosa, yet we find him stronger and more majestic still in the vast, solemn frescoes of the transepts, or of the apse of S. Simpliciano at Milan.

On Raphael less remains to be said, unless you take up the cudgels for Bode or Morelli and discuss the Venetian Sketch-book; and if Pater has said the obvious things about him with a diction more ornate than is commonly found in a University Extension lecture, he has not altogether avoided blunders, and has not impressed his own personality strongly on the subject. Only the above-mentioned page on the Ansidei Madonna is memorable for a few beautiful sentences :

"In this cool, pearl-grey, quiet place, where colour tells for double, the jewelled cope, the painted book in the hand of Mary, the chaplet of red coral—one is reminded that among all classical writers Raphael's preference was for the faultless Virgil. . . . He seems still to be saying, before all things, from first to last, 'I am utterly purposed that I will not offend.'"

That is a favourite thought of Pater's, to be traced in all his books: the value of colour enhanced through economy, "counting for double" against a background of "Lenten or monastic colours, brown and black, white and grey." He knows the effect of such economy, such sudden contrasted brilliance, in his own art of writing prose. No one who heard him read his lecture on Mérimée at Oxford can have forgotten the startling

words, with which he closed a paragraph of criticism on Mérimée's historical essays :

"As if he but held up to view, as a piece of evidence, some harshly dyed oriental carpet from the sumptuous floor of the Kremlin, on which blood had fallen."

In the essays on two great French churches, Amiens and Vézelay, he emphasises most successfully the correspondence of either building to one of two contrasted types: "As Notre-Dame d'Amiens is pre-eminently the church of the city, of a commune, so the Madeleine of Vézelay is typically the church of a monastery." The two essays are inspired by the thought of this contrast between the secular and the regular clergy, the lay and the monastic craftsmen, the Gothic and the Romanesque style, the lightness of Amiens, the solidity and gloom of Vézelay. Everybody knows Amiens; but without endorsing Shelley's opinion that "There is nothing to see in France," there must be many, like the present writer, who had never heard of Vézelay till Pater wrote about it. It lies in a secluded part of Burgundy, far from any main line of railway, or from any considerable town, but in a beautiful district where the vines and the red-brown soil, glowing in mid-summer sunshine, seem to belong not to Central but to Southern France. Pater seems to have visited the place in gloomy weather, and this may have caused him to exaggerate the sombreness of "the grandest Romanesque interior in France, perhaps in the world." He may have travelled on some dark day from Vézelay to Auxerre, for there, too, in *Denys l'Auxerrois*, he set his architecture against a sky darkened with rain and storm-cloud.

His Denys was an avatar of Dionysus in the monastic middle age. It is the same strange fancy of a pagan god reappearing among bewildered, superstitious monks, a freakish visitor, causing disaster in the end, which has inspired "Apollo in Picardy" in the present volume. The catastrophe in the present story is the slaying of a second Hyacinthus by a mischance in quoit-playing, whereon the blue-bells burst into bloom, and poor, half-witted Prior Saint-Jean is suspected of the murder of the novice. Pater seems to have a grudge against Apollo, "that theatrical old Greek god," as he calls him in "Emerald Uthwart." In Picardy he is wantonly cruel, this Brother Apollyon, Apollo the destroyer, who kills for pastime in the night the gentle inmates of the monastic pigeon-house. But he is Apollo the healer too, who can calm by his harp-playing fits of madness in the Prior, and charm the very stones under the builders' hands into a graceful order. It is a fantastic but beautiful story, told in Pater's lightest manner, with many touches of humour, and innumerable felicities of diction.

The other two "imaginary portraits" are somewhat morbid and gloomy, dwelling too much on the details of disease and death, which cast a shadow in each over a young life. But we could not well spare the pages in "Emerald Uthwart," which describe the life at the King's School at Canterbury, under the shadow of the great cathedral, and the awakening of the



literary instinct in the backward English lad, under the influence of the *genius loci*, the influence of the old walls themselves. Delightful, too, is the description of the "house" in which the "child" of the other story, Florian Deleal, was born and bred, with the traces of French taste about it: hereditary taste in a family which claimed descent from Watteau, as Walter Pater liked to think that he himself was akin to his namesake, Watteau's pupil, Jean Baptiste Pater.

And now, if we are saying farewell to him, remembering how much in Italy, France, and Greece he has quickened with the breath of his imagination, may we borrow the words of Vernon Lee, and express our gratitude to Walter Pater for "that which, in expounding the beautiful things of the past, he has added to the beautiful things of the present"?

CAMPBELL DODGSON.

*A Second Series of Fleet Street Eclogues.* By John Davidson. (John Lane.)

"WHY will you hug the coasts of hell?" cries one of Mr. Davidson's patriotic journalists to Menzies, who is protesting that "there is no England now," and whose sombre outlook can take in neither the glory of the spring nor of his country's present:

"I cannot see the stars and flowers,  
Nor hear the lark's soprano ring,  
Because a ruddy darkness lowers  
For ever, and the tempests sing.  
I see the strong coerce the weak,  
And labour, overwrought, rebel;  
I hear the useless treadmill creak,  
The prisoner cursing in his cell;  
I see the loafer-burnished wall;  
I hear the rotting match-girl whine;  
I see the unalept switchman fall;  
I hear the explosion in the mine;  
I see along the heedless street  
The sandwichman trudge through the mire;  
I hear the tired quick tripping feet  
Of sad, gay girls who ply for hire."

An undeniably powerful indictment. There are two such pessimists, preachers, unflinching observers—call them what you will—in Mr. Davidson's chorus; and it is to be remarked that their creator, perhaps unconsciously, gives them the best of the argument. Here and there the debate ("debate—the sergeant-major of the tongue"—

"... Debate  
That overmasters armies; that distills  
From rancorous commotion amity")—

flows; each puppet (for all are puppets save Ninian) takes up his parable, but always Menzies and Ninian, *advocati diaboli*, conquer in the end. Menzies, indeed, is a waverer. In "St. George's Day," the Eclogue from which the passage above is quoted, he considers on what foundations the "weal and strength" of England stand. "This is St. George's Day," cries Basil. "St. George? A wretched thief, I vow," answers Menzies; and then Herbert and Percy, twin Jingoos, fall to and sing their country's praise in lines which show how Mr. Davidson, spite his vigour and resource, his exquisite fancy and unfaltering power, can lose his sense of criticism and descend to a whole passage

made weakly by rhymes leading, not following, the sense:

"HERBERT: St. George for Merry England then!  
For we are all good Englishmen!"

"PERCY: We stand as our forefathers stood  
For Liberty's and Conscience's sake.

"HERBERT: We are the sons of Robin Hood,  
The sons of Hereward the Wake.

"PERCY: The sons of yeomen, English-fed,  
Ready to feast or drink or fight.

"HERBERT: The sons of kings—of Hal and Ned,  
Who kept their island right and tight.

"PERCY: The sons of Cromwell's Ironsides,  
Who knew no king but God above.

"BASIL: We are the sons of English brides,  
Who married Englishmen for love."

These precious, rhyming optimists, by a process of reasoning none too clear, arrive at the declarations of

"St. George for Greater England, then!  
The Boreal and the Austral men!"

that "Yankee blood is English blood"; and that "we are the world's forlorn hope"—and it is this last picturesque sentiment which wins over the recalcitrant Menzies to a proper state of patriotism.

This Imperial Eclogue contains one really fine passage:

"The Sphinx that watches by the Nile  
Has seen great empires pass away:  
The mightiest lasted but a while;  
Yet ours shall not decay.  
Because, although red blood may flow,  
And ocean shake with shot,  
Not England's sword but England's Word,  
Undoes the Gordian Knot.  
Bold tongue, stout heart, strong hand, brave brow  
The world's four quarters win;  
And patiently with axe and plough  
We bring the deserts in."

The "but a while" of the third line is an instance of a curious infelicity which sometimes marks Mr. Davidson's work at its best. Thus, in a passage of exquisite description, a line occurs—"The ewes sedately browse the three-piled nap"—disastrous to the appreciation of a sensitive ear.

In "St. George's Day" it is Menzies, the Radical, who interests; and in "Lammas," the longest and the most seriously intentioned of the five Eclogues, it is Ninian, weary, insane almost, with his sad visions, who most attracts and convinces. I would there was space for adequate quotation from his descriptions of Edinburgh from Arthur's Seat, of the "Medway's bank," or of the sea when "the passionate sun flames through the shrivelled cloud"; or, again, of the sad burden of heredity under which he labours, the malady *fin de siècle* but serious—"the worm obscene in whose close coils I writhe." Here Mr. Davidson allows no reservation of his strength: the character is made clear with master strokes, his mind diseased and vision-haunted, a warning and a horror. I quote the passage with which the poem closes, the passage in which its characteristics meet, and the lines with which Ninian flings out from his friends into the darkness of fate.

"Yes... See,  
They throng the room!—no spectres, but themselves:  
Sibilant depths of darkness; avenues  
Of latticed light; ambrosial, pine-strewn glades;  
Ravines and waterfalls; the green-grass turf,  
Where primroses by secret alchemy

Distill from buried treasure golden leaves,  
And where forget-me-nots above the tombs  
Of snow-drops hang their candelabra, trimmed  
With azure light—turquoise by magic roots  
Drawn from the bowels of the earth and changed  
To living flame; roses, laburnum, lilac;  
Sunrise and sunset like a glowing vice  
Bloodstained that grips the world; the restless moon  
Swung low to light us; clouds; the limpid sky;  
The bourdon of the great ground-bee, athwart  
A lonely hill-side, vibrant on the air,  
And subtler than the scent of violets;  
Sonorous winds, storm, thunder, and the sea."

Were this poem alone, the impression it leaves would stamp Mr. Davidson as a poet of first-rate power. His sad conceptions have never received juster treatment. Ninian's son haunts one as does Little Father Time of Mr. Hardy's last novel.

But what has the volume, the reader who remembers "Ballads and Songs" and the first series of Eclogues may ask, of those qualities that are specially associated with Mr. Davidson's name—the qualities of observation, of picturesque description? Of such there is no lack. The mere phrase, "the loafer-burnished wall," in the first passage I have quoted, displays the old minute power of vision; and I could transcribe stanza after stanza steeped in the love of nature at her simplest, verses of the softest, most unconscious beauty. Here, for instance, from "All Hallow's Eve," one quatrain on the close of autumn in London:

"The dripping ivy drapes the walls;  
The drenched red creepers flare;  
And the dragged chestnut plumage falls  
In every park and square."

The alliteration is magnificent, and yet the three adjectives seem inevitable, and the picture the quatrain conjures up is absolutely just and true. And so again and again: passage after passage wins the reader, convinces him that in Mr. Davidson we have a poet who, were all his other qualities of virility—almost wanton power—denied, would still live by his exquisite appreciation of the woods and lanes, of the secrets of the forest. But we know how much else his genius holds, how strong a criticism of life, how much narrative power, and how much keen insight into character. And the criticism of life is always relevant, never unnecessarily obtruded. That it is not optimistic he would possibly deny. But one cannot but take the impression given by this and his previous books. Here is his outlook, it seems to me, summed up in one short passage:

"For the fate of the elves is nearly the same  
As the pitiful fate of men:  
To love; to rue; to be and pursue  
A flickering wisp of the fen.  
"We must play the game with a careless smile,  
Though there's nothing in the hand;  
We must toll as if it were worth our while  
Spinning our ropes of sand;  
And laugh and cry, and live and die  
At the waft of an unseen wand."

GRANT RICHARDS.

*Buckle and his Critics: a Study in Sociology.*  
By John Mackinnon Robertson. (Sonnensohn.)

THIS is a book in which good and bad qualities are so mingled that it is hard to do full justice to the former without slurring over the latter. It is a solid, honest, and

careful piece of work. But then its very solidity is a fault, for it is unquestionably heavy; and, while it is honest, the honesty is that of an enthusiast. Towards the end the writer asks credit "for some judicial comparison of *pros* and *cons*, and for a certain measure of impartiality; to which last I pretend on the score of sharing opinions that Buckle disliked and denounced" (p. 546). The ground upon which Mr. Robertson founds the claim to impartiality is an extraordinary one; and that quality is probably among the last which the average reader would ascribe to his book. It is throughout the argument of a partisan. Mr. Robertson is a disciple too intelligent to agree on every point with his master. He knows that it is not given to any man to be right in all things—most of us have sufficient independence for that—and he knows that Buckle himself, had he lived till the present day, must, in the ordinary course of development, have taken a different view of many things. That consistency which maintains unchanged all opinions whatsoever is the monopoly of the inane. But neither where he agrees with Buckle, nor where he differs from him, is Mr. Robertson's tone of mind judicial. One of the points wherein he dissents from Buckle is that whereas the latter was a "Theist, and at times even a sentimental Theist," Mr. Robertson is very much the reverse. Indeed, Theism is to him a red rag. He does not argue the question out; for to have done so, and to have followed the same course with the numerous other subjects touched upon, would have been to enlarge the book beyond all bounds. But if he is right in passing summarily over the subject, he is wrong in permitting himself to speak in a heated and violent tone when ever he refers to it. A man of judicial mind, under such circumstances, would have contented himself with a calm and moderate, though firm, expression of opinion. Mr. Robertson is never calm and never moderate. Wherever Buckle condemns theological tendencies of thought he is warmly praised, wherever he stops short he is condemned.

"Though he makes the extremely inconsistent concession of describing the Hebrew and Christian religions as in themselves superior to the ages in which they were promulgated, his insistence on the impotence of religious teaching to improve a people not already prepared for it leaves him in sharp practical antagonism to the theological spirit. 'The religion of mankind,' he says in so many words, 'is the effect of their improvement, not the cause of it.' And in the concrete cases of Spain and Scotland, with which he dealt at length, he argued with merciless persistence, and with an endless array of proofs, that the religious spirit had only wrought for incivilisation and unhappiness, blighting alike domestic life, culture, and national lustre" (p. 11).

"We are provoked to say, in reading his own [Bishop Stubbs's] pages, What could not such a judgment have done if it had not been added by such a theology? That is what orthodoxy still does for us. But a free man is not doomed to any such self-humiliation; and Buckle at his worst never comes within sight of it" (p. 297).

The man who wrote thus is not a man of judicial mind. The passage last quoted is in bad taste; the previous one is, to say the

least, extreme. We need not be orthodox, we need only be unprejudiced, to reject Buckle's weak generalisation, that religion is only the effect, and not likewise the cause, of improvement. Neither need we go deep into philosophy to discover that in human society effects are also causes, and causes are also effects. Doubtless religion is the effect of improvement in the sense that men must have made some advance, must have some rudiments of civilisation and morality, must be at least human before they can be religious. Doubtless they must have made great advances before their religion is worth much. But who except a doctrinaire would deny that religion is in turn a cause? It would surely be in the highest degree absurd to deny the influence of Christianity in elevating the barbarians who overthrew the Roman empire. Even those may admit this influence to the full who do not believe that Christianity is, in Mr. Robertson's sense, "true." Reject all the supernatural part, and there still remain the historical facts, with all their complex effects upon the barbarian tribes. And Buckle's boasted demonstration in "the concrete cases of Spain and Scotland," though it seems to satisfy Mr. Robertson, does not satisfy many students of history. To take the case of Scotland, as the more familiar to me. It is certainly true that religion at various times did mischief there. The Catholic Church before the Reformation was exceedingly corrupt, and undoubtedly did no little harm. Yet the Catholic Church, or Catholic Churchmen, founded three out of four of the Scottish Universities, and had even before the Reformation so far diffused the means of education as to justify the passing of an Act of Parliament in 1496, whereby all barons and freeholders of sufficient wealth were required to send their sons to school till they had acquired "perfytt Latin." The Reformation, too, did harm in many ways. In its after-effects it checked literature and art, and on all the humanist side narrowed and hardened the lives and minds of the people. Yet the Reformation produced one of the most liberal schemes of popular education ever known; and if the scheme was docked and shorn, the fault was not the fault of religion, but rather of the want of it. Buckle's view, and Mr. Robertson's in a still greater degree, is vitiated by the fact that they look almost exclusively at the dark side of the shield. We calmly reject such views the moment we reflect that a similar method of criticism would condemn every human institution that ever existed.

There are in Mr. Robertson's book many evidences of a similar disposition towards other things as well as theology. Another which may be instanced is his tone with respect to universities and the training they give. That the training in question has faults, that it tends to conservatism, and that genius has, as a rule, owed comparatively little to it, most men would probably admit. But this is not enough for Mr. Robertson. He speaks throughout with a contempt of university education and a violent hostility to it that could only be justified in relation to something positively bad.

These are faults of detail, though they

are faults of some magnitude. A point of greater importance is that, if we accept Mr. Robertson's own view, he has spent most of his strength and taken up most of his space in the self-imposed task of refuting fools; for the critics of Buckle, according to his showing, are little better than fools. The obvious retort is, that the thing was not worth doing. If Buckle is as great a man as Mr. Robertson supposes, we should be more easily convinced by a serious attempt to prove that his generalisations are right, than by an elaborate examination of the points in which his critics have been wrong. It is true there is much that is positive mingled with Mr. Robertson's negative criticism; but we get the positive conclusions in what is probably the least attractive, the least impressive, and the least intelligible shape. Mr. Robertson is indeed always intelligible in detail, for he is clear-minded; but it is by no means easy to carry away a distinct impression of his work as a whole.

That Mr. Robertson's book is open to these objections is all the more to be regretted because his equipment for the task he has undertaken is in many ways excellent. He has read widely, especially on sociology. He has a keen intelligence, and is master of an incisive logic. He has shown that many at least of the criticisms on Buckle have been hasty and rash. A happier plan, combined with a more urbane temper, would have made the book valuable. As it is, I do not think it is calculated to attract those whom Buckle repels; and to the disciples of Buckle the greater part of it must suggest alaying the slain.

HUGH WALKER.

#### NEW NOVELS.

*Married or Single?* By B. M. Croker. In 3 vols. (Chatto & Windus.)

*Phyllis of Philistia.* By F. Frankfort Moore. (Hutchinson.)

*The Highland Sister's Promise, &c.* By the late Rosa M. Kettle. (Fisher Unwin.)

*The Rules of the Game.* By Roger Pocock. (Tower Publishing Company.)

*A Princess of the Gutter.* By L. T. Meade. (Wells Gardner, Darton, & Co.)

*Shadows on Love's Dial.* By the Queen of Roumania. Translated by Helen Wolff. (Downey.)

*A Lover of the Day.* By Annie Thomas (Mrs. Pender Cudlip). (Digby, Long & Co.)

*A Late Awakening.* By Maggie Swan. (Ward, Lock & Bowden.)

Mrs. Croker's novel, *Married or Single?* is all about a mysterious pupil-teacher who behaved very foolishly; though she is by no means the only character in these volumes who did so. Madeline West was a girl of real distinction of appearance, who captivated the heart of a budding barrister, Laurence Wynne. Owing to some peculiar circumstances, for which the young couple were not to blame, they married secretly without means. Consequently, as they decided not to let the world know of their

union, the whole narrative turns on the question whether Madeline is married or single. By-and-by her father, who has not been heard of for a long time, turns up as an Australian millionaire, and his daughter dares not tell him of her marriage. She lives in splendour while her husband is painfully making his way at the Bar. In time he succeeds; and when, at the close of many vicissitudes, the Australian becomes aware of the state of the case, instead of bursting forth like a volcano his passion calmly fizzles out, and he accepts the inevitable. Mrs. Croker is always a lively and spirited writer; and although her latest work is in a different vein from previous ones, it is no less interesting. There are passages of natural humour and also of pathos here to hold the reader's attention.

*Phyllis of Philistia* is brilliant, but the sarcasm and the satire are alike overdone. Mr. Moore gives us no rest. All his characters seem to be tumbling head over heels in their eagerness to "go one better" than each other in saying startling things. There is a clergyman who plays at ninepins with all the sacred characters of the Old Testament, and calls it reforming the Church of England. Nevertheless, there are some fine traits in his nature. Phyllis, the heroine, was engaged to this advanced clergyman; but, horrified at his views, she throws him over, to accept an African explorer who was charged with massacring natives by dynamite. The author is very smart and epigrammatic in hitting off his characters. For example, the Rev. George Holland was no fool, "though he was a fellow of his college." His sneers at the African missionaries, however, create a revulsion of feeling, and there are other things in the course of this volume in bad taste. Mr. Moore must be left to the theatrical managers to defend the statement, that "there's not a theatre manager in London who wouldn't give his best box to a woman who has come straight from the Divorce Court." The whole passage about the Nonconformist Conscience is most offensive to a large section of the community, and ought to be expunged from any future edition. There is a passage also referring to "the member for Mid Battersea," which does Mr. Moore no credit, and is utterly out of place in a novel. But with all its blemishes, the book is one to be read. By the way, "a duel à l'outrance" is not correct French; "It is quite ridiculous, beside being untrue," is not correct English; and the explosive substance melinite is not melanite, as repeatedly given in these pages.

The posthumous sketches of the late Miss R. M. Kettle, *The Highland Sister's Promise*, &c., are scarcely a fair representation of her skill as a novelist. We remember many of her stories to which these are inferior in grip or in literary talent. As for the verses which appear now and then under the letters "R. M. K.," they should have been left in obscurity. Almost any person with a facility in rhyming could do better. "Under the Laurels" is a prettily told love episode.

A book with stronger lights and shadows than *The Rules of the Game* is seldom to

be met with. Mr. Pocock has evidently seen the wild life on Texas ranches for himself, and great strength and vigour characterise his sketches of Jack Hayle and his friends. What the author lacks is literary finish. The title of the volume refers to the honest and manly rules necessary in playing the game of human life. The hero is an extraordinary character. He roams up and down in the world, performing startling feats in America, Europe, and Africa, before he finally settles down in the West again with Blanche Masterton as his wife. His bride is worthy of him; for she is a woman of pronounced individuality, with a magnificent wealth of affection for the outlawed Jack. There is one very pathetic incident, where a Western cowboy lays down his life to save that of his friend, and in other scenes also the tragic pathos of life plays a conspicuous part. In his Preface, Mr. Pocock claims to have in some degree anticipated the discovery of colour music as an art so far back as the year 1883.

The old, old problem, how to relieve the distress among the teeming myriads of East London, and to raise the sufferers themselves in the scale of existence, forms the groundwork of Mrs. L. T. Meade's story, *A Princess of the Gutter*. A girl graduate of Girton has a large fortune left to her; but when she finds out that it has been accumulated by grinding down the poor and compelling them to live in dark and disreputable hovels, she resolves that it shall be returned to the victims in the shape of better homes and some of the higher advantages of civilisation. She takes up her abode in the midst of evil and insanitary surroundings, and in spite of rebuffs nobly adheres to her work. This novel is a strong and healthy contrast to the new fiction so much in vogue; and we heartily commend it, both for its good and elevating tone, and for the useful lessons it is calculated to convey to all young people who may study its pages.

The Queen of Roumania ("Carmen Sylva") shows to much greater advantage in her volume of short sketches, *Shadows on Love's Dial*, than in longer works we have read from her pen: her diffuseness is concentrated with advantage, and her characters and their action are held within control. "A Stray Leaf" is a touching sketch which would do no discredit to authors of a higher range than "Carmen Sylva"; and the same may be said of "A Pen and Ink Confession" and "A Broken Statue." Occasionally the English is defective; and a remarkable feat is chronicled of one of the characters, when we are told that "her hands, which hung listlessly down at her sides, were fast locked in each other."

Mrs. Pender Oudlip's *A Lover of the Day* is neither better nor worse than the general run of her stories. It is bright and readable enough, but it is far from being high-class literature. Sholto Graham, the lover referred to in the title, is a poor, selfish creature, and the only wonder is that a smart, clever girl like Patrice Laugherne was ever taken in by him for a moment.

The best passages in the story are those relating to Captain Kelly, Patrice's adoptive father; and there is a real touch of pathos in the description of his trials. We have a wicked siren of a widow, with particularly white arms and shoulders, whom Graham finds to be of the irresistible sort. Altogether there is nothing whatever striking in this study of the life of the day.

A cold, self-contained Scotch minister is the central figure in *A Late Awakening*. An old friend dies, and leaves him in charge of his only child, a bright and inexperienced girl. Not knowing what else to do with her he marries her. Then his mistake begins to appear. The young wife hungers for her husband's love, for she has a wealth of affection in her; but the Rev. Donald Dunbar remains unmoved. He is one of those who believe in restraining the emotions, not encouraging them. His systematic iciness of attitude at length drives his wife from home. She goes through terrible privations, and finally returns with her babe. But before she can be reconciled to her husband she dies; and Dunbar's late awakening comes when the little one is left to his charge. Gradually his child entwines itself round his heart, and brings out all the human nature that has hitherto lain dormant within him. The story is told with tenderness and sympathy, but we did not perceive the necessity for killing off the poor wife.

G. BARNETT SMITH.

### THREE BOOKS ON EASTERN EUROPE.

*Russian Politics*. By Herbert M. Thompson. (Fisher Unwin.) Mr. Thompson attempts in this book to put the English reader in a position to understand the conditions of life and the problems of government that exist in Russia of to-day. He may be congratulated on having succeeded in the attempt. He properly considers some knowledge of the physical aspects of the country and of the ethnological descent of its inhabitants, as well as of the history of the Empire, necessary as a preliminary to such understanding. He quotes the remark of Humboldt, that the part of our globe governed by the Russian sceptre is larger than the area which the moon exhibits to us at its full. Another physical peculiarity, of which few Englishmen are aware, is that if you cut off Lapland and Finland you have a singular uniformity of climate throughout European Russia. There is, of course, a difference in the respective lengths of the cold and of the hot seasons at Archangel and Taganrog; the ports of the Azof are not frozen for so long a period as those of the Baltic. Archangel, though on the White Sea, happens to be just outside the Arctic zone, and within the forest zone, which from the 65th degree of latitude spreads southward as far southwest as Kieff. The two obstacles to Russian material progress are, in fact, more apparent than real—cold and immensity of space. All history tells us that the conquering races emerge from the North and never from tropical forests, while immensity of space is nothing less than an immense boon. We may mention here the five excellent maps which illustrate Mr. Thompson's text. Ethnologically, Russia is peculiar in possessing more subjects of the Turanian stock so called than any other European kingdom except Hungary. We refer to the Finns, who rival their cousins of Hungary in their capacity and intelligence. The Finns are Protestants, while among

Hungarians Protestants are in a minority. Mr. Thompson takes a far more favourable view of the Russian peasant than the well-known Lanin; but even he admits that the peasantry of Finland contrast favourably with the bulk of the people in Russia proper. The historical sketch down to the death of Nicholas I. calls for no particular comment. The reforms of the early years of Alexander II. have been treated very fully, as the author considers the political questions of the present day intimately connected with them and with their subsequent partial abrogation. This especially refers to the Zemstvos, or local governing bodies, which were established in 1864. The business of the Zemstvo is mainly carried on by a permanent assembly, formerly elected freely by the whole of the Zemstvo. Latterly, the Imperial Government has usurped powers which practically reduce local government in Russia to a farce. The book is stuffed with quotations from M. Leroy-Beaulieu's monumental work, and Mr. Thompson may be congratulated on the selection of such a guide. His other guide is Mr. Felix Volkhovskiy, whose knowledge of Russia is not less encyclopaedic than the French historian's. A chapter is devoted to religious and religious persecutions. It is a curious fact that, twenty years ago, the Russian Orthodox Church enjoyed the reputation of being one of the most tolerant in Europe; and yet, even then, it did not merit this good character. The only dissenters that the Orthodox Church has ever tolerated with any degree of goodwill have been the actual pagans, from the frozen North, and the Mohammedans. Neither of these can be charged with the crime of attempting to pervert others from the Orthodox faith. To speak plainly, the vaunted toleration of the Russian Government has always been of a peculiar character. No dissenting body has suffered more than the Uniate, and yet they differ from their Orthodox brethren only in acknowledging the supremacy of the Pope of Rome. M. Leroy-Beaulieu tells us that "everything was put in operation against them—fines, imprisonment, flogging, confiscation of their property, exile, and torture." We are a Protestant people, and the martyrdom of the Uniat Church appealed but slightly to British sympathies. It is otherwise with the martyrdom of the Reforming bodies. About the same time (1877) as the Uniat persecution the persecution of the Stundists began, and has continued, increasing in cruelty, to the present day. The Stundists are, roughly speaking, a quarter of a million of peasants; the Jews are five or six millions. Mr. Thompson tells the pitiful tale of Jew-baiting with sympathy and moderation. Here the Russian Government have appealed to what is worst in human nature, and though they have escaped being sent to Coventry by the French and English Hebrew capitalists, they have not escaped economic punishment. The harrying of the Jews is generally admitted to be one of the causes of the growth of poverty of the Russian people. M. Ewers mentions that, after the expulsion of the Jews from Moscow, the rate of interest in private pawnshops rose from 25 to 200 per cent. per annum. The three concluding chapters deal with some of the *dramatis personae* on the Russian stage, with the extradition of prisoners to Russia, and with the question, "How long the many must endure the one?" Mr. Thompson's readers will not all agree with him in his answer to that question, but all will feel that this book is written in a most careful and conscientious spirit.

*Life on the Bosphorus.* By William J. J. Spry, R.N. (Nichols.) This book consists of two parts—the first of 244 pages, the second of 330. The first part is devoted to a

description of the City of the Sultan and of the mock trial of Midhat Pasha; the second part is entitled "Chronicles of the Caliphs," and contains a sketch of Ottoman history. It is needless to say that the latter is by far the more interesting portion of the work. What gives Mr. Spry's book its special interest is not the letterpress, but the illustrations. The volume is well illustrated throughout, but we especially refer to the portraits of the thirty-four Sultans who have been girded with the sword of Othman. This gallery is in itself a lesson in history. The spirit in which these chronicles are written is set forth in the concluding sentence: "We can, in conclusion, but hope that Sultan Abdul Hamid II. may be long spared and enabled to guide his people through all their troubles, preparing for them an era of progress and happiness, and for himself an undying name as saviour of his country." By way of commentary on this eulogy we turn over the pages of the Appendix, and find the text of the scheme presented by the Powers to the Porte on June 4, 1895, accompanied by a map showing the scene of the massacres in August, 1894. Having read Mr. Spry's own version of Turkish history, our wonder is not that Abdul Hamid II. is as weak as he is, but that he is not more weak and more despotic. Thanks, however, to his portraits, Mr. Spry may be congratulated on having compiled a book which no library on the Eastern Question should be without.

*Israel among the Nations.* By A. Leroy-Beaulieu. Translated by Frances Hellmann. (Heinemann.) This is a translation of M. Leroy-Beaulieu's well-known study of the Jews and anti-Semitism, in which the charm of style of the original has not been lost. The author has added an introduction to the English version. Referring to what German anti-Semites call the "Judaizing" of modern society, M. Leroy-Beaulieu thinks this might be more correctly called the "Americanising" of morals. He regards the ascendancy of material interests, the greed for money, the frantic race for wealth, as the result of our social conditions. As he eloquently says:

"It is not by proscribing any particular race or any particular faith, but only by appealing to moral forces, and by bringing all such forces to their highest development, that our modern democracies can escape from the practical materialism that threatens to engulf them."

This translation of a most interesting and suggestive book can be recommended.

#### NOTES AND NEWS.

MR. JOHN MURRAY announces *The Life and Letters of Samuel Butler, D.D.*, the famous headmaster of Shrewsbury for thirty-eight years, and afterwards for a short time Bishop of Lichfield, by his grandson, Mr. Samuel Butler, author of "Erewhon." The author's object has been to illustrate the scholastic, religious, and social life of England at the end of last century and the beginning of the present. He will print in full an account of the inner condition of Rugby, written by Dr. James (headmaster from 1780 to 1794) for the use of Dr. Butler, his favourite pupil; and will also quote freely from the episcopal correspondence. The work is to be in two volumes, illustrated with portraits.

MESSRS. RERVES & TURNER will publish, in the course of the next two or three weeks, *Ann Morgan's Love: a Pedestrian Poem*, by Mr. Arthur Munby, the author of "Dorothy." It is a story of a rustic *mésalliance*, the bridegroom being a cultivated man and the bride a robust and dialect-speaking servant lass; and the author's purpose is to show—as he has tried to show before—that such a woman may be a

worthier mate for such a man than the trivial misses of the upper or middle ranks.

MESSRS. CASSELL & Co. are preparing for early publication *The Home Rule Parliament*, by Mr. H. W. Lucy, as a companion volume to the "Gladstone" and "Salisbury" Parliaments.

MESSRS. G. P. PUTNAM'S SONS will publish shortly an historical book on *The West Indies and the Spanish Main*, by Mr. James Rodway, who is, we believe, an old resident in British Guiana.

MESSRS. OLIPHANT, ANDERSON, & FERRIER are preparing for early publication a book by the Rev. Samuel Graham Watson, for fifteen years a missionary of the American Presbyterian Board in Persia, to be entitled *Persian Life and Customs*, with incidents of residence and travel in the Land of the Lion and the Sun. It will contain a map showing the author's journeys, and numerous illustrations from photographs.

MESSRS. F. V. WHITE & Co. announce *Through the Buffer State*, by Surgeon-Major MacGregor, with illustrations.

MESSRS. A. D. INNES & Co. announce, for publication in the spring, *Battles on English Ground*, written and illustrated by Mr. C. R. B. Barrett; and a volume on *Shakespeare's Flowers*, by Mr. Phil Robinson, with illustrations.

MESSRS. SAMPSON LOW, MARSTON & Co. have in preparation a new book by the Amateur Angler, to be called *By Meadow and Stream: Pleasant Memories of Pleasant Places*. It will be issued at a popular price; but there is also to be a large paper edition, with India proofs of the illustrations.

MESSRS. F. V. WHITE & Co. will publish immediately the following novels, each in one volume: *I Loved Her Once*, by John Strange Winter, and *My Love Noel*, by Mr. Hume Nisbet.

MESSRS. EYRE & SPOTTISWOODE have in the press a memorial edition of *The Student's Handbook of the Psalms*, by the late Dr. Sharpe, rector of Elmley Lovett, near Droitwich, who died just two months ago. It will have a memoir, written by his old friend, the Rev. Dr. Sinker, librarian of Trinity College, Cambridge.

MR. GEORGE ALLEN will publish shortly a third edition of *Ruskin's Letters to the Clergy on the Lord's Prayer and the Church*, which has been out of print for nearly fifteen years. It is edited by the Rev. S. A. Mallett, who has been permitted to add several fresh letters by Mr. Ruskin, while he has reduced the number of those by the clergy and laity.

CANON LINTON is about to issue, through Mr. Elliot Stock, a revised edition of his work on *Christ in the Old Testament*.

THERE will be published very shortly, as a new volume in the "Westminster Gazette Library," *In the Evening of his Days: a Study of Mr. Gladstone in Retirement*, with some Account of St. Deiniol's Library and Hostel, illustrated with photographs and sketches. The book will be issued uniform with the "Homes and Haunts of Thomas Carlyle."

MR. T. FISHER UNWIN will complete his popular edition of Canon Jessopp's works by the issue of the last published volume, *Random Roaming*, in a cheap form. We are somewhat surprised to learn that *The Coming of the Friars* shows a larger demand even than *Arctady*.

MR. HECTOR C. MACPHERSON, author of *Thomas Carlyle*, the first volume of Messrs. Oliphant, Anderson, & Ferrier's "Famous Scots Series," to be published on February 11, is the editor of the *Edinburgh Evening News*.

MESSRS. W. DRYSDALE & Co., of Montreal announce the publication of a companion volume



to *Men of the Times*, being a biographical dictionary of Canadians who have distinguished themselves either in the Dominion or elsewhere. The compiler is Mr. Henry J. Morgan, of Ottawa.

WE understand that Lord Windsor, Mr. George Wyndham, and Mr. Charles Baxter (so intimately identified with the late R. L. Stevenson) have joined the board of directors of the *New Review*, which already includes Sir Herbert Stephen and Mr. Harry Cust.

A MEETING of the Jewish Historical Society of England will be held in the rooms of the Maccabaeans, St. James's Hall Restaurant, Piccadilly, on Sunday next, at 8.30 p.m. This meeting is the third commemoration of the resettlement of the Jews in England, under the Commonwealth. There will be on exhibition a collection of prints and books bearing on the readmission of the Jews; and the following papers will be read: "Joseph Ibn Danon, of Belgrade," by Prof. Dr. David Kaufman; "Stages in the Parliamentary Emancipation of the Jews of England," by Mr. Oswald J. Simon; and "Moyse Hall, Bury St. Edmunds: whence its name, what it was, and what it was not," by Mr. F. Hare.

AT the meeting of the English Goethe Society, to be held on Wednesday next in the gallery of the Royal Society of British Artists, a paper will be read on "Hermann Sudermann," by Mr. R. G. Alford.

AT the meeting of the Toynbee Library Readers' Union, to be held on Tuesday next, Mr. G. Lawrence Gomme, late president of the Folk-lore Society, will read a paper on "The Study of Popular Custom and Belief."

THE first fascicule of the new series of the *Archives Historiques de la Gascogne* contains the "Memoires du Marquis de Frandieu" (1680-1745), excellently edited, with introduction and notes, by Louis de Germon. The biography is of the lighter kind, but has important particulars about the War of Succession, and about the Court of Philip V. of Spain, and also gives a lovely picture of the life of a country nobleman in the South of France of that date.

#### UNIVERSITY JOTTINGS.

THE report of a committee appointed by the council upon the question of admitting women to the degree of B.A. is printed in the *Oxford University Gazette*. After hearing much evidence, both oral and in writing, from ladies experienced in teaching, the committee passed the two following resolutions:

"The committee think it possible that the want of a degree may occasionally have proved a disadvantage to Oxford candidates [for mistresseships]; but the evidence given does not satisfy it that cases of hardship have been of frequent occurrence.

"We believe that a stricter course of study would in almost all cases be preferable to the indefiniteness of the existing arrangements for women students; and we think this advantage may be secured by granting the degree, without abolishing the freedom of choice now permitted."

According, a series of resolutions will be submitted to Congregation on March 3, proposing: (1) to give the degree of B.A. to women under certain restrictions, or (2), in the alternative, to give them only a diploma, and (3), in any event, to give them a certificate stating the terms they have kept and the examinations they have passed.

IN Congregation at Oxford next Tuesday, a statute will be promulgated, constituting the office of Ford's lecturer in English history. The lecturer is required to deliver not less than six lectures, for which he will receive £100. The appointment is for one year only, and no lecturer may be re-appointed until after an interval of three years.

THE treasurers of the Robertson Smith memorial fund report that, after investing sufficient to provide £30 a year for the maintenance and extension of the library bequeathed by the late professor to Christ's College, a balance of £335 has been handed over for the purchase of Oriental MSS. for the University Library. The total amount of subscriptions was £1475.

MR. ARTHUR J. EVANS, keeper of the Ashmolean Museum, at Oxford, announces a course of six lectures, to be delivered during the present month, on "The Origins of Celtic Art."

At a meeting held in the library of the Divinity School at Cambridge, on Friday of this week, the Rev. C. H. W. Johns, of Queens' College, was to read a paper, entitled "Some recent Contributions of Assyriology to Biblical History."

At the first meeting of the Oxford Architectural and Historical Society, to be held on Tuesday next, a paper will be read by Mr. Ralph Nevill on "Parochial Registers and Records"; and resolutions will be proposed respecting the preservation of these and other ancient monuments in the neighbourhood of Oxford.

THE Rev. Dr. E. Moore, Principal of St. Edmund Hall, the Barlow Lecturer at University College, London, proposes to lecture during the current year upon the *Purgatorio*. The lectures will be given on the last three Wednesdays and Thursdays in February and May, at 3 p.m. The two lectures on February 12 and February 13 will be introductory, the subject being "The Unity and Symmetry of the Plan of the *Purgatorio*." The remaining lectures will consist of readings on the earlier Cantos of the *Purgatorio* (so far as time will permit), including translation, notes, and illustrations.

MR. GEORGE ST. CLAIR will deliver a course of five public lectures at Manchester College, Oxford, commencing on Wednesday next, upon "Biblical Topography in the light of Recent Research," illustrated with maps, charts, and diagrams.

#### ORIGINAL VERSE.

IN MEMORY OF LORD LEIGHTON, PRESIDENT OF THE ROYAL ACADEMY.

CITY of Lilies, by the Arno's tide,  
Thou hast remembered well six hundred years  
The glad procession and triumphant cheers  
That went with Cimabue, in its pride,  
To bear the Mother of the Crucified  
To Ruocella's altar; now with tears,  
Not soon to pass, thy heart in sorrow hears  
How he who told thy triumphing has died.  
For of thy sons a son, tho' Western born,  
He worked with Leonardo, had the fear  
Of mighty Raphael still before his eyes.  
He mixed his colours with the golden morn,  
And, finding lack of gorgeous glory here,  
He has gone forth right glad to Paradise.

H. D. RAWNSLEY.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for February is a good number. Prof. Sanday, with an urbanity which some other theologians would do well to copy, discriminates between the more and the less convincing portions of Prof. Ramsay's historical reconstruction in his "St. Paul the Traveller and Roman Citizen." The latter writer himself gives an instructive essay on the term "lawful

\* The picture that first brought the President into public notice was the painting exhibited in the Royal Academy, 1855, which depicted the procession that passed through the streets of Florence on its way to the church of Santa Maria Novella, carrying thither the picture of the Madonna by Cimabue in such triumph as gained that quarter of the city the name by which it has since been known, Borgo del Allegri.

assembly" in Acts xix. 39 (A.V.), changed, as he thinks, unadvisedly by the Revisers into "regular assembly." Dr. E. A. Abbott bids us reconsider the date of the Epistle of the Gallican churches in the second century. According to him, the date is the seventeenth year of Antoninus Pius (i.e., 155 A.D.). A short expository paper by the late Dr. Dale, on the expression, "A Spiritual Hour" (1 Peter ii. 5), together with Dr. Bruce's paper on Mark's realism, represent the popular exegetical element in current theology. Dr. Edkins examines the use of the term *shōterim* (A.V. officers). Mr. Cross has a note on the "Theology of the Fourth Gospel." Dr. Marcus Dods gives his usual survey of recent Biblical literature.

#### CORRESPONDENCE.

A MS. OF THE "DIVINA COMMEDIA" IN A LISBON LIBRARY.

Jesus College, Oxford: Jan. 20, 1896.

As I explained in my former letter, I devoted some attention to a Dante MS. in the Bibliotheca Nacional. This MS. has long been known to exist in Lisbon, and is, so far as I can judge, the only MS. of any part of Dante's works in Portugal. But it has been erroneously described in Catalogues, being said to contain the *Inferno* and *Paradiso* only, whereas, with a slight exception, it contains the whole poem and more also. The following is its description.

It is written on both sides of 102 leaves of thick parchment (10 inches by 7½). The initial letter of every canto is illuminated on a blue ground of about a quarter of an inch square; the first letter of every *terzina* is a small capital, alternately red and blue; the initial letter of every other line is touched with red. Every canto is numbered, and (except in the *Purgatorio* and once or twice in the *Paradiso*) has a rubric giving the subject of the verses following. The first page of the *Purgatorio*, and also that of the *Paradiso*, are richly illuminated; the first leaf of the *Inferno* has been cut away, evidently for the sake of the illumination. The MS. begins with the seventh line of Canto ii. of the *Inferno* (O Musa, &c.). The binding is recent and poor. The latter part of the MS. is in some places difficult to read, as it has suffered from damp. On the whole, however, it is in good condition, and is fairly legible. The press-mark is "MSS. Illum. 55."

It is not known how or when this MS. came into the possession of the Library. On one of the pages is inscribed the word "Beja," and hence it is somewhat hastily inferred that the MS. was presented by the Bishop of Beja either to the Bibliotheca or to some library now absorbed in it. There is a tradition in the Library that the MS. was written in Spain, but to support this theory there is only one piece of internal evidence, to be adduced later. The peculiarities of spelling which occur, and have been supposed to be Spanish, are also to be found in MSS. of known Italian origin. The date assigned to the MS. by its custodians is the end of the fourteenth or the beginning of the fifteenth century.

As the MS. seemed remarkable, I wrote to Dr. Moore, the editor of the "Oxford Dante," and received from him a long list of passages containing crucial readings, &c. In all these passages I sent to him the reading of the MS., and his opinion is that this MS. is not of much importance for the text of the "Divina Commedia": it accords with the great bulk of MSS., and does not belong to any small or distinctive family.

I have also submitted photographs of several pages of the MS. to good judges of paleography, and the result has been to confirm my opinion



of its antiquity: it is probably as old as any Dante MS. in the Bodleian, and therefore certainly of the fourteenth century. Dr. Moore (speaking only from memory) thought that it resembled a MS. in the British Museum dated 1379.

After these special researches, I took a general survey of the MS. and observed that what I supposed to be the final canto of the *Paradiso* did not end with the familiar words. On reading the rubric I found that it did not give the subjects of the following verses, but ran as follows (contractions being expanded):

"Explicit III<sup>a</sup> cantio comedie dantis allegorij de florentia quae est de paradiso et incipit divisio a qualitate partium comedie dicti dantis facte per jacobum filium dicti dantis cujus anima requiescat in pace."

It must be borne in mind that this rubric is exactly like the rubrics which occur at the head of each canto, and the verses which follow are written with as much care and ornament as the verses of the poem.

This is the one piece of internal evidence which is supposed to indicate that the scribe was ignorant of both the Latin and the Italian languages. But this is a point which must not be unduly pressed, as the ignorance and unintelligence of transcribers are continually denounced in catalogues of Dante MSS.

The verses which follow the rubric are what is known as the "Capitolo of Jacopo." I must confess that I was unaware of its existence, and my first impression was that I had made a discovery. On referring, however, to Lord Vernon's fine edition of Dante, I found (vol. iii., p. 22) that this Capitolo was printed in Venice as early as 1477 by Vindelin de Spira, at the end of his folio edition of the "Divina Commedia." Dante scholars are now so vigilant and numerous that it is impossible even for a beginner to make a discovery. But outside the circle of Dante scholars the existence of Jacopo's Capitolo is not well known. It is a work of little merit. From the first line (an adaptation of the first line of Canto ii. of the *Paradiso*) to the one hundred and fifty-fourth line (a parody of the first line of the *Inferno*) there is not a sign of ability, nothing but a prosaic and somewhat confused index in *terza rima* of the subjects of the great poem. Transcribers therefore and editors have not been careful to reproduce this composition. They have apparently considered that it would be a bad compliment to the poet to call public attention to the fact that genius is not hereditary.

But though the Capitolo is a poor performance, it may be of use to us in tracing the source of the Lisbon MS. Its position and the mode of its introduction are remarkable. If the experience and knowledge of some Dante scholar can direct us to an early MS. in which the Capitolo occurs in the same position and with the same rubrics as in the Lisbon MS., we shall probably have discovered its foundation text.

I have been able to examine only the Bodleian MSS., but in Dr. Moore's book on *The Textual Criticism of the Divina Commedia* details are given of many more. As I have tested his accuracy in the documents which I have seen, I am sure that I can trust it in the rest. The number of Bodleian MSS. of the "Divina Commedia" is fourteen, and most of them contain the whole poem. In only one of these is the Capitolo given entire. It is in the fine illuminated MS. Canon Ital. 109 (Colomb de Batines 493). Here the Capitolo comes at the close of the *Paradiso*, but with an interval and without a rubric. The number of lines is the same as in the Lisbon MS., but there are many different readings. It is followed by the Credo and other pieces commonly appended. Two other MSS. give portions of the Capitolo,

but not in the same position or with the same rubrics as in the Lisbon MS.

After deducting the Bodleian MSS., we find in Dr. Moore's book an account of more than 220 MSS. "examined and collated"—most of them by Dr. Moore himself. Of all these there are only two which give the Capitolo immediately after the *Paradiso*, without abridgment and alone.\* Such a fact needs no comment. Of these two, one (in the British Museum, 943 Egerton, Col. Bat. 557) is old enough to be the original of the Lisbon MS. But it is probably not so; otherwise the rubrics, which are remarkable, would have been quoted. For the Capitolo in the Lisbon MS. has not only a rubric at the beginning but a colophon at the end. It is as follows:

"Detur pro penna scriptori gratia vestra."

I have shown this to many scholars of wide experience in medieval MSS., and they all say that they have not met with it before. I am therefore anxious to learn whether any one of your readers has found it appended, not to a Dante MS., but to any MS. whatsoever.

I cannot leave this part of my subject without expressing my admiration for the skill and accuracy which Dr. Moore has shown in the difficult task of describing so many MSS. His labour and patience have been rewarded by a singular absence of those accidental errors which are apt to occur in the printing of such complicated details.

The Bodleian is very rich in early printed editions of the "Divina Commedia," some of them splendid specimens of Italian typography. I have examined all these up to the date 1595, and I have not found Jacopo's Capitolo given in any copy except the Venetian edition of 1477 above mentioned. In this edition it follows the *Paradiso*, but at an interval and with a rubric quite different from that of the Lisbon MS.; it differs also in numerous readings, it omits a *terzina*, and is followed by the Credo and other usual appendices.

At the risk of repetition, I conclude by stating the requirements which we desire in the MS. for which we are seeking.

It must be (1) of earlier date than the fifteenth century; it must contain (2) Jacopo's Capitolo, (3) immediately following the *Paradiso*, (4) entire, (5) alone, and (6) with both rubrics given above.

If we succeed in this quest, we shall have good hopes of pointing out to the Lisbonians the source of their Dante treasure.

LLEWELYN THOMAS.

#### CHAUCER'S GRANDFATHER.

London: Jan. 31, 1896.

Chaucer's grandfather and his widow Mary are mentioned in lately issued Calendars of the Patent and Close Rolls. John le Chaucers, a merchant of Abbeville, is also named in another Calendar of Patent Rolls.

F. J. FURNIVALL.

1308. ROBERT LE CHAUCER. *Cal. Patent Rolls*, 1307-1313, 2 Edw. II., Part II. (p. 143):

"Nov. 15 Writ of aid, during pleasure, directed to the mayor, sheriff, and bailiffs of the city of London, for Robert le Chaucer, appointed by Henry de Say, the king's butler, to act as his deputy in the city and port of London."

\* Excluding the Bodleian, we find that the number of MSS. which are reported to give the Capitolo is sixteen, some placing it before, others after the poem.

1315. ROBERT LE CHAUCER'S WIDOW. *Cal. Close Rolls*, Edw. II., 1313-18 (p. 318), 9 Edw. II. Membrane 21d:

"Oct. 29 Clipston. "Mary, late the wife of Robert le Chaucer, acknowledges that she owes to Nicholas le Halfeword 70l.; to be levied, in default of payment, of her lands and chattels in the city of London."

1293. JOHN LE CHAUCERS, merchant of Abbeville, *Cal. Patent Rolls*, Edw. I., 1292-1301 (p. 20):

"Safe-conduct, until the Assumption . . . for John le Petit, Peter Fasselin, JOHN LE CHAUCERS, Bernard le Carboner . . . Stephen le Catun and Eustace Malebeth, [15] merchants of Abbeville, going to various ports to view wines and other goods taken at sea, as they assert, by sailors of the realm.—By King and Council."

#### THE VARIOUS FORMS OF O.E. "CEASTER."

Oxford: Jan. 29, 1896.

It is a well-known fact that the name for a Roman military station, *castra*, has had in English a twofold development. In the Anglian dialect of the North the original *k* sound of the initial was preserved before the unchanged vowel *a*, hence "Lancaster," "Doncaster." In the Saxon and Mercian dialects the *k* sound was palatalised before the vowel, which had become *e*, hence the O.E. forms *ceaster* (*ceaster*, *cester*), found in "Chester," "Winchester," "Olcchester." The Anglian form has remained essentially unchanged to the present day, the only variant from *cester* being the East Anglian "Caistor." On the other hand, the O.E. form *ceaster* (*cester*) is represented in modern English by various forms in addition to its regular representative "chester," as well as by some pronunciations not in every case consistent with these forms. In the first place, we find in what was once Mercian territory, in the modern names of towns, the frequent spelling *cester*, as in "Worcester," "Gloucester," "Bicester," "Leicester," "Cirencester." This spelling *cester* cannot, of course, represent the sound of the Mercian *cester*, since palatalised O.E. *c* is sounded regularly *ch* (as in *chaff*) in modern English. The explanation of the spelling *cester* (as in "Worcester") is doubtless that French scribes, employing the Mercian form, pronounced it not in the English, but in the French way.

Secondly, we find, in what was once Mercia and Wessex, the spellings "Uttoxeter," "Wroxeter," "Exeter," by the side of which we may place the pronunciation *Ciester*, representing the written "Cirencester." These names of towns ending in *-eter*, contain the element *cester*, which is a later French pronunciation of *cester*, the *s* going out before *t*, as in *être* for O.F. *estre*; compare particularly *Bicêtre*, a French pronunciation of "Winchester."

It is not clear how it has come to pass that on the one hand *Exanester* should have given "Exeter," and on the other hand *Ligeracester*, *Wigeracester* should have given "Leicester" (pronounced *Lester*), "Worcester" (pronounced *Wuster*). It may be noted in passing that this French *-cester* is never pronounced in modern English: it has either become (*c*)*ester* or *ster*. The pronunciation *ster* may be explained in two different ways. (1) In *Ligeracester*, *Wigeracester*, the French *cester* may have had the secondary accent on the final syllable. The penultimate syllable being thus left without stress would lose its vowel, *-cester* thus becoming *-ster*. If this explanation be correct, both the spelling "Leicester" and the pronunciation *Lester* represent an earlier French pronuncia-

tion of the Mercian *cester* than does the form "Exeter." (2) Or it may be that the pronunciation *Lester* stands for an earlier *Leicester* (like "Exeter"), with syncope of the vowel in the unstressed penultimate. But this hypothesis entails the difficulty of the retention of the historic spelling *-cester*, in spite of the intervening *-eter* stage.

A. L. MAYHEW.

P.S.—Since writing the above it has occurred to me that the difference between the type "Exeter" and the type "Worcester" may be accounted for in this way. *Exeter* < *Exceter* < *Exêtre* < *Excestre* represents the French pronunciation of O.E. *Ex(an)ce(a)stre* in the oblique case. "Worcester," on the other hand, contains *cester*, O.E. *ce(a)ster* in the nominative.

A. L. M.

ALEXANDER MACMILLAN.

London: Feb. 2, 1896.

With your remarks upon the late Mr. A. Macmillan it is a pleasure to express cordial agreement. For thirty years and more I had the good fortune to find in him a publisher at once shrewd and liberal, and an ever constant friend.

But I do not write to offer sentiments which will be very widely felt. Let me point out a practice—little in appearance, but of great value—within the last few years followed by this firm: that of including in each book a printed enumeration of the dates of appearance and of successive editions. This not only enables the book to carry its own history with it, and its place in the author's work, thus greatly aiding bibliography, but adds a distinct gain to the reader. How often, in its absence, has he to try to discover by internal evidence when the book was written?—a fact which, it is almost needless to remark, is often, more or less, a criterion of the value of its statements; or, in case of poetry or novels, an obvious source of interest.

Perhaps even this slight notice may induce other publishers to follow suit. Books thus dated surely stand at once on a better footing than the mass, and especially above those presenting that converse bad method of publication, without even the date of issue, which we too often meet with.

F. T. PALGRAVE.

EUROPEAN LADIES IN BASHAN.

MADRID: Jan. 12, 1896.

In his review of *A Visit to Bashan and Argob* by Major Heber-Percy in the ACADEMY, of December 7, Prof. Sayce says:

"Mrs. Heber-Percy enjoys the distinction of being the first European lady who has ventured into the volcanic wilds of Bashan, undeterred by the fear of the Bedouin who infest certain parts of the district."

This statement is inaccurate if, as appears from the review, it is only about a year since Major Heber-Percy's party visited Bashan. Two Scottish ladies—Mrs. J. C. Macphail, from Edinburgh, and Mrs. F. Mackinnon, from Damascus—were members of a party of seven who in the spring of 1890 traversed the Lejjah and visited Kanawat, Bostra, and Geraah.

It is a matter of no great importance; but as a reference to the fact that these were probably the first European ladies to travel through Bashan in modern times appears in an article on Damascus in the December number of the *Free Church of Scotland Monthly*, it is desirable that Prof. Sayce's statement should be corrected.

E. M. MACPAIL.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Feb. 9, 4 p.m. Sunday Lecture, "Wonder-working Plants," by Dr. D. Morris.  
4 p.m. South Place Institute: "The Relation of the Moslem World to the British Empire," by Mohamed Abdul Ghani.  
7 p.m. Ethical: "The Fight for the Schools," by the Hon. E. Lyulph Stanley.  
8.30 p.m. Jewish Historical Society: "Moyse Hall, Bury St. Edmunds," by Mr. F. Hare.  
MONDAY, Feb. 10, 5 p.m. London Institution: "Meals of our Ancestors," by Dr. D'Arcy Power.  
8 p.m. Royal Academy: "Romanesque Architecture," V., by Prof. G. Aitchison.  
8 p.m. Society of Arts: Cantor Lecture, "Alternate Current Transformers," IV., by Dr. J. A. Fleming.  
8.30 p.m. Geographical: "Movements of the Earth's Crust," by Prof. J. Milne.  
TUESDAY, Feb. 11, 3 p.m. Royal Institution: "The External Covering of Plants and Animals," V., by Prof. C. Steward.  
4 p.m. Asiatic: "The Etymology of Sabbath," by Dr. H. Hirschfeld; "The Mândukya Upanishad," by Mr. H. Baynes.  
8 p.m. Civil Engineers: "The Manufacture of Aluminium by Electrolysis, and the Plant at Niagara for its Extraction," by Mr. Alfred Ephraim Hunt.  
8 p.m. Colonial Institute: "Imperial Defence," by Sir George S. Clarke.  
8 p.m. Toynbee Library Readers: "The Study of Popular Custom and Belief," by Mr. G. Lawrence Gomme.  
8.30 p.m. Anthropological Institute: "Discovery of Evidence of the Stone Age in Somaliland," by Mr. W. H. Seton-Karr; "Zimbabwe," by Mr. B. M. W. Swan.  
WEDNESDAY, Feb. 12, 8 p.m. English Goethe Society: "Hermann Sudermann," by Mr. R. G. Alford.  
8 p.m. Society of Arts: "Water Purification by means of Iron," by Mr. F. A. Anderson.  
THURSDAY, Feb. 13, 3 p.m. Royal Institution: "Some Aspects of Modern Botany," I., by Prof. H. Marshall Ward.  
4.30 p.m. Society of Arts: "Punjab Irrigation, Ancient and Modern," by Sir J. B. Lyall.  
6 p.m. London Institution: "The Stage, from Shakspere to Irving," by Dr. Frank Heath.  
8 p.m. Royal Academy: "Romanesque Architecture," VI., by Prof. G. Aitchison.  
8 p.m. Mathematical: "Geodesics on Quartics, not of Revolution," by Prof. Forayth; "Solid Ellipsoidal Vortex," by Mr. R. Hargreaves.  
8 p.m. Electrical Engineers: Discussion, "The Electric Wiring Question."  
8.30 p.m. Antiquaries.  
FRIDAY, Feb. 14, 5 p.m. Physical: Annual General Meeting: "The Determination of High Temperatures with the Meldometer," by Messrs. W. Ramsay and Eumestopoulos.  
8 p.m. Civil Engineers: Students' Meeting, "The Construction of the Molog to Forbes Railway, New South Wales," by Mr. Sydney Thow.  
9 p.m. Royal Institution: "Fish Culture," by Mr. J. J. Armistead.  
SATURDAY, Feb. 15, 3 p.m. Royal Institution: "Realism and Idealism in Musical Art," III., by Prof. C. H. H. Parry.

#### SCIENCE.

*A Short Study of Ethics.* By Charles F. D'Arcy, B.D. (Macmillans.)

MR. D'ARCY considers that the one serious drawback to recent works on Ethics is that they build without a foundation. Prof. Dewey, Mr. Muirhead, and Mr. Mackenzie have all avoided any expressly metaphysical chapters in their handbooks. Mr. D'Arcy's book, therefore,

"endeavours to give, in small space, an account as well of the metaphysical basis as of the ethical superstructure;" and it aims at "engaging the attention of readers who may be repelled by the formidable bulk and difficulty of the great works which give to these questions a more elaborate consideration."

It may be doubted, at the outset, whether Mr. D'Arcy was justified in making so hazardous an attempt. It is probably not without reason that recent writers on Ethics have left out metaphysics so far as possible. A little metaphysical knowledge is, for a beginner, of all superficial knowledge the most deluding; and in writing a treatise on Ethics the policy of all or nothing is the only safe one. Ultimate questions must either be treated exhaustively, as in the *Prolegomena*; or, if the book is to be a genuine Introduction,

the author should wisely be content to rely solely on that *καλή παιδεία* which Aristotle declared to be of absolute necessity. In Mr. D'Arcy's book the metaphysical part, while too difficult to serve as an Introduction, is too condensed to do more than perplex the more advanced reader; and that criticism of opposing theories, which in most recent books occupies so large a space, is, with Mr. D'Arcy, so short as to be almost valueless. Less than half-a-dozen pages for each suffice to condemn the Intuitionist and Utilitarian heresies; and after little more than the same number of pages in the metaphysical Part I., the reader is supposed to be able to grasp the conclusion that "things exist only in so far as they are due to the synthetic activity of the knowing subject!"

Considered, then, as an Introduction to Ethics, Mr. D'Arcy's book can scarcely be called successful. And if it is to be criticised as an original contribution to Ethical thought, the "metaphysical basis" provided is so sketchy and tentative as almost to invite misunderstandings. For example, when Mr. D'Arcy, in the chapter on Will (perhaps the best in the book), argues that

"from the fact that it is only when the self, by an act of attention, has directed itself towards anything, that that thing can enter experience, coupled with the fact that every element in experience depends, for its very existence, upon the principle of relation . . . it is plain that even sensation . . . owes its existence to the active determination of spirit,"

obviously the validity of his argument wholly depends upon the meaning attached to the word "attention." Left as it is, and without further discussion, the argument is neither more nor less than a *petitio principii*.

Mr. D'Arcy's main motive seems to have been the time-honoured desire to reconcile theology and metaphysics. His manner of effecting the reconciliation is to appeal to theology when philosophy breaks down. His whole position is simply a development of St. Augustine's saying that the Divine Being "*sciendo ignoratur et nesciendo cognoscitur*"; for whenever he has reduced thought to a state of utter helplessness he can always find a safe refuge in the Divine omniscience and omnipotence. Mr. D'Arcy begins by accepting some of the main conclusions of the *Prolegomena*. Things owe their existence to the active determination of spirit: the individual's experience must be recognised as part of the great cosmos of Nature: just as the individual's experience depends upon spirit, so there is a Spirit informing the cosmos of Nature. The first few chapters are thus simply Green recapitulated. But when Green goes on, as Mr. D'Arcy thinks, to identify the World Spirit with the individual's, he refuses to follow him. For when Green spoke of an eternal consciousness making an animal organism its vehicle, Mr. D'Arcy considers that he either deprived man of all real selfhood by making him a mere vehicle, or he identified the self in every man with God. He refuses to tax Green with making the first mistake, and his theology will not allow him to accept the other alternative. Mr. D'Arcy is obliged, therefore, borrowing chiefly from Prof.

Seth's and Mr. Balfour's criticisms of Idealism, to strike out a new theory concerning the subject self. Men are no longer to be considered bound together by the presence of a common rationality, the working in them of an eternal consciousness, but each individual subject is unique and self-centred.

"Every person is separated from every other person by an abyss which thought cannot bridge; and any doctrine which leads to the identification of all persons reduces itself thereby to an absurdity." "Self is for every man unique and ultimate." "The one instance of a plurality which the self cannot unify is the plurality of selves."

And when, after adopting this position, Mr. D'Arcy comes to explain the ordinary facts of morality, he still feels no difficulty. He freely admits that there is no reason why we should be unselfish. Indeed, he willingly accepts Mr. Kidd's contention that reason is essentially anti-social.

"Why should the individual subordinate his private interests to the interests of the community? Why should he deny himself pleasure that others may benefit? No purely reasonable answer can be given to these questions. If they are to be answered at all the answer must to some extent, at all events, transcend reason."

The way Mr. D'Arcy transcends reason is by appealing to God. He tells us that

"thought contains no principle capable of unifying a subjective multiplicity. It is necessary, therefore, to suppose that there is in God a transcendent principle by which He forms the ultimate bond of union among the multitude of persons."

"As Person He gives possibility to Nature; as more than Person He gives possibility to the multitude of spirits."

It will be scarcely necessary to point out the convenience of such a form of argument. An appeal to God as "more than Person" is capable of explaining most difficulties. But whether it be an argument of serious philosophic value is another question. It is one thing to find in the Absolute the full manifestation of that which is now seen only dimly; it is another thing to base an appeal to the Absolute on the acknowledged futility of human reason. To appeal to God when thought is helpless and then make the Divine Being the principle of thought's explanation is, in the last resort, only to expound *ignotum per ignotius*. Moreover, it may be doubted whether Mr. D'Arcy is really entitled to the results he has reached. He goes so far with Green in the first few chapters that it is difficult to see how he can well avoid going farther. We have said that he takes without a murmur the two great leaps which every Idealist theory must take—the leap from the individual's experience to Nature, and the leap from the individual as subject unifying that experience to God, the informing principle of the universe. But, having gone thus far, it is difficult to see why he refuses to allow us to pass from knowledge of ourselves as subjects to knowledge of other subject selves. It cannot be denied that other people enter into the individual's experience; for to do so would be to make the mistake of Solipsism of

which Mr. D'Arcy is so much afraid; and if it be urged that we can never hope to have complete knowledge of any other man's soul, then the same remark applies to our knowledge of everything. No object of knowledge can ever be exhausted. Moreover, if, as is probable, the real reason is that Mr. D'Arcy is afraid of identifying the Divine Spirit with the human, it may be answered that, just as much as Green, he has already done so. For if, as he allows, the individual's experience is identical with a part of the cosmos of Nature, then the spirit informing both must be one and the same.

"With a part of Nature, the cosmos of experience, we are intimately acquainted, and our acquaintance with that part proves that natural things exist only as they are constituted by spirit. Natural things depend upon spirit for their very possibility. Nature as a whole, then, exists only on condition that there is Spirit to constitute it. In other words, if Nature is a fact, God is. God is Spirit because Nature exists."

That is to say, the only way by which Mr. D'Arcy is able to mark his sense of the transition from man to God is by the substitution of a large for a small letter!

The fact is, Mr. D'Arcy has been misled by his logic: his "subject self" is an impossible one. If you leave the knowing subject nothing to know, the phrase becomes meaningless. Yet this is precisely what Mr. D'Arcy does when he says that "the subject can abstract from the concrete and remain still the same self identical subject as before." He reduces the individual to a state of self-centred isolation, the logical result of which is not a confident appeal to religion but the despair of absolute scepticism. Whatever were Green's confusions, he was at all events true to facts. He saw that the whole history of language, institutions, in effect the existence of life at all, depended on the possibility of man knowing man and acting unselfishly towards him. And if he did not explain everything, if his eternal consciousness seems sometimes fantastic in its workings, still, as Mr. D'Arcy himself says, "we are not so committed to the Hegelian conception of the spiritual principle as to expect to understand all mysteries."

H. H. WILLIAMS.

#### CORRESPONDENCE.

##### THE SYRIAC GOSPELS ON MOUNT SINAI.

Cambridge: Feb. 1, 1896.

Mr. F. C. Conybeare will, I am sure, be pleased to learn that there is an incorrect statement in the last paragraph of his interesting article in the ACADEMY of February 1.

The text of Matt. xii. 29 and of Mark iii. 27 in the Syriac Gospels on Mount Sinai is not lost. The former, it is true, has not been deciphered, but it exists. The latter is included in the fresh transcription which is about to be published. It reads:

"No man can enter into the house of a strong man and spoil his goods, except he will first bind the strong man, and then . . . his goods."

AGNES S. LEWIS.

#### SCIENCE NOTES.

SIR WILLIAM FLOWER has been elected a foreign member of the Royal Swedish Academy, in the place of the late Prof. Huxley; Prof. J. J. Sylvester an associate of the Royal Academy of Belgium; and Prof. Ray Lankester a corresponding member of St. Petersburg Academy.

THE annual general meeting of the Physical Society will be held on Friday next, at 5 p.m., in the rooms of the Chemical Society at Burlington House.

At the meeting of the Royal Geographical Society to be held on Monday next, Prof. John Milne, of Tokijo, will read a paper on "Movements of the Earth's Crust," with experiments and illustrations.

UNDER the auspices of the Sunday Lecture Society, a lecture will be given to-morrow at St. George's Hall, Langham-place, by Dr. D. Morris, assistant-director of the Kew Gardens, on "Wonder-working Plants," with oxy-hydrogen lantern illustrations.

DR. W. R. GOWERS has been appointed Bradshaw Lecturer at the Royal College of Physicians for the current year.

INVESTIGATIONS have recently been undertaken by the Marine Biological Association into the contents of certain bays on the south coast of Devon. The bays selected for the investigations were Start and Teignmouth Bays, both of which are closed to trawlers in accordance with a by-law of the Devon Sea Fisheries Committee. The object in view of which the work was begun was to discover the characteristic features of the localities in question in respect of the food fish they contained. Mr. F. B. Stead, the naturalist in charge of these investigations, has conducted trawling experiments in these localities during the months of October to December, and the most important facts ascertained by him are as follows: Of the different species of fish captured in the bays, plaice and dabs are by far the most numerous; and as of these two species the plaice is, from the economic point of view, far the most important, the large number of competing dabs must probably be regarded as a positive hindrance to the well-being of the plaice, so that any controversy that may be raised as to the advisability of maintaining the by-law now in force should be solely occupied with the consideration of the question whether the closure of the bays to trawlers is necessary or desirable for the protection of the plaice. It has further been shown that the bays differ markedly from one another in respect of the sizes of the fish they contain. Thus, while half the plaice in Start Bay were found to be over 12½ in. in length in Teignmouth Bay half the plaice captured were under 10½ in. A similar difference held in the case of the dabs. A preliminary account of these investigations will appear in the ensuing number of the *Journal* of the association.

#### REPORTS OF SOCIETIES.

MANCHESTER GOWTHE SOCIETY.—(Owens College, Annual Meeting, Wednesday, January 22.)

THE Rev. F. F. CORNISH, president, in the chair.—The President read a paper on "The Dedication and Prologue in the Theatre in 'Faust.'" The lecturer, after reminding his audience that the Dedication, the Prelude on the Stage, and the Prologue in Heaven were added when the First Part of "Faust" in its present form was published in 1797, maintained that these were necessary to prepare the way for the strange world into which Faust's soliloquy plunged the spectator. This was accomplished—first, by the antique cast of the Prelude, with its rude stage and other equipments, and the implied extempore character of the proposed performance, something after the fashion of the Venetian stage; and, secondly, by the

bold stroke of the Prologue in Heaven, which carried us at once back through the medieval mystery play to the early Eastern dramatic form of the Book of Job. Paraphrasing the Dedication and the Prelude in the Theatre, the lecturer examined them critically with reference to their origin and subject-matter. As regards the origin of the Prelude in the Theatre, Schröder had drawn attention to the fact that in 1791 Goethe read J. G. Foster's translation of Kalidasa's "Sakuntala," and expressed the highest admiration for it. This play begins with a dialogue between the theatre director and an actress. Victor Hehn had rightly cautioned us against supposing that the poet is the defender of the true view of which the Lustige Person and the Stage Manager support only the perversions. When Goethe took up his fragment with a view to completing it in dramatic form, the whole relations between poetry and life, the theatre and the world, the actor and spectator, unfolded themselves to his view. The stage of which the Director, the Poet, and the Lustige Person are brought before us is an ideal stage. The implied extemporised character of the play points to the half extemporised pieces which distinguished the German stage of the last century, referred to in the thirteenth book of *Dichtung und Wahrheit*, and reminds us of Goethe's own account of a play which he witnessed at Venice. The poet is made to speak with the practical inexperience of youth, yet each one of the poet's aspirations is real, and founded in Goethe's own experience. The Director's picture of the crowds thronging to the theatre fills the poet with horror, just as in *Dichtung und Wahrheit* Goethe speaks of the popularity which followed the publication of "Götz," and how he was drawn forth from the quiet and obscurity which can alone favour pure creation. So, too, Wilhelm Meister says that the poet must live wholly in the objects which delight him. The Poet in the Prelude, rejecting with disgust the Director's recipe for the production of a popular piece, recalls Wilhelm Meister's exalted conception of the function of a poet. The Lustige Person urges that it is the young, whose minds are growing, who must be catered for. In *Dichtung und Wahrheit* Goethe says that it was the subject of "Götz," not the treatment of it, which gained the sympathy of young men for the play. Goethe once explained to Eckermann on similar grounds the preference which students showed for Schiller's "Robbers" or "Fiesco" rather than for Schiller's more matured creations. Passing from the Poet to the other interlocutors, the lecturer, after drawing attention to a passage in *Dichtung und Wahrheit* bearing on the introduction of the Lustige Person, said that in the Prelude the latter champions what Victor Hehn calls "poetical realism," urging that the poet should aim at pleasing the young by striking boldly into the stream of life as we all live it: to do this the poet need not be young, he has only to strike the familiar lyre with spirit and grace, to sweep along with sweet digression towards a self-appointed aim. In February, 1829, Goethe remarked to Eckermann that his "Iphigenia" and his "Tasso" succeeded, because he was young enough to be able to penetrate and enliven with his sensuousness the ideal matter of the plays. The whole passage illustrates Goethe's satire upon the view taken by the Lustige Person. The Director is the guardian of the fund out of which the expenses are to be paid. Goethe takes the opportunity here of giving many a shrewd hit at the German audience of his day. As it is put in *Wilhelm Meister*, the rude man is contented if he sees but something going on. The confused judgment which marked a German audience is commented on by Goethe in a conversation with Eckermann in 1824. The Manager's idea is to overwhelm the audience with quantity, to distract them, but his main aim is to make the thing pay. This material point of view is not without its higher side, as Goethe insisted one day to Eckermann. "The prohibition of 'Tartuffe,'" said Goethe, "was a thunderclap to Molière—but not so much for Molière the poet as for Molière the director." In art as in morals there are paradoxes. "Scott said he did not care a curse about what he wrote [writes Edward Fitzgerald to Fanny Kemble], and I don't believe it was far otherwise with Shakespeare."—An interesting discussion followed the paper.

FOLK-LORE SOCIETY.—(Annual Meeting, Wednesday, January 22.)

EDWARD CLODD, Esq., president, in the chair.—The report of the council referred to the progress of the collection of county folk-lore and of a bibliography of all the British literature on the subject; as also to the loss which the science has sustained by the deaths of Prof. George Stephens, Dr. Robert Brown, M.M. Ploix, Luzal, Dragomann, and Prof. Fleury.—In the address which followed, the president, after a brief survey of the work of the year, and reference to the less direct but potent influence of the society in the collection and study of folk-lore in manifold directions, as also in the issue of works of the high stamp of Miss Roalfe Cox's *Introduction to Folk-lore*, Mrs. Gomme's *Dictionary of British Games*, Mr. Nutt's *Voyage of Bran*, and Mr. Jacobs's *Barlaam and Josephat*, made allusion to the justification of his remarks on the methods of the psychical researchers, as opposed to those of the folk-lorists, in his former address. The detection of the woman Eusebia Paladino, for whom such remarkable claims had been made, and who had found a quasi-defender in Mr. Andrew Lang, had seriously weakened the force of Mr. Lang's reply to Mr. Clodd's strictures. Desiring that the main theme of the address should be supplemental to that of the former address, namely, the contention that folk-lore—which was then defined as the psychical side of anthropology—brings its support to the theory of man's evolution, Mr. Clodd applied this somewhat in detail. Criticising the hesitating attitude of most folk-lorists in face of the great significance of the materials in hand, he brought home his meaning by showing the real drift of such books as Mr. Fraser's *Golden Bough* and Mr. Hartland's *Legend of Perseus*. The central idea of Mr. Fraser's book is the "conception of the slain god." He becomes incarnate in man, animal, or plant, and is slain: both the incarnation and the death being for the benefit of mankind. Moreover, he is eaten, in the barbaric belief that his attributes and powers are thus absorbed; for "by eating the bread and drinking the wine the worshipper partakes of the real body and blood of his god." So the act becomes a solemn sacrament. Mr. Clodd then cited the Catholic doctrine of Transubstantiation, and the Protestant doctrine of the Eucharist, to show that these are the lineal descendants of the barbaric idea of eating the god, whereby the communicant becomes a "partaker of the Divine nature." The central idea of Mr. Hartland's book is complementary to that of the *Golden Bough* in its collection of barbaric legends of miraculous conceptions and virgin births; and Mr. Clodd sought to show that there is no discontinuity between these legends and the fundamental idea at the core of them, and those which took shape in the Christian doctrine of the Incarnation and other outcomes of the belief in superhuman personages born of virgin mothers. The persistence of barbaric ideas and their outward expression throughout the higher culture, the fact that all changes in popular belief have been superficial, was then illustrated by four examples drawn from current practices—namely, Exorcism, Baptism, Orientalism, and Divine Judgments. In the Services of Holy Week from the revised *Sarum Missal* the "priests" are directed to exorcise the devil from flowers. The utterance of the Bishop of Cashel, that "baptism conveys spiritual grace," was shown to be the lineal descendant of the barbaric animism which accredited everything with life, baptism itself being the old pagan lustration. The burial of the late Bishop of Winchester with his feet to the East was shown to be connected with the widespread barbaric rite of orientalism. And the circular of a reverend politician, in which the judgment of God was declared to have been manifest in the attack of influenza which Lord Rosebery suffered on the day before he introduced the Welsh Disestablishment Bill, was equated with the omens and portents which are the apparatus of the "medicine man." Mr. Clodd then cited passages from the works of Burton, Hobbes, and Conyers Middleton, in which the continuity between past and present was illustrated, and ended by summarising a large number of rites and customs traceable to pagan and barbaric sources. The conclusion deduced therefrom supports the theory of man's psychical unity, and the demand for the inclusion of all belief and ritual as within the special province of folk-lore for investigation.

CAMBRIDGE PHILOSOPHICAL SOCIETY.—(Monday, January 27.)

PROF. LIVING, vice-president, in the chair.—Prof. J. J. Thomson, president, read a paper on "Longitudinal Vibrations in connexion with Recent Photographic Discoveries." This paper discusses the theory of longitudinal waves from the point of view of the electro-magnetic theory of light, and shows that on that theory longitudinal waves can exist (1) in a medium containing moving charged ions, (2) in any medium, provided the wave length is so small as to be comparable with molecular dimensions, and the ether in the medium is in motion. It is shown that it follows from the equations of the electro-magnetic field, that the ether is set in motion in a varying electric field. These short waves would not be refracted; but in this respect they do not differ from transverse waves, which on the electro-magnetic theory would not be refracted, if the wave length were comparable with molecular distances. The properties of the longitudinal waves are developed in the paper. The author exhibited a number of photographs which had been taken at the Cavendish Laboratory by Prof. Röntgen's method, and experiments made on the Röntgen rays were described. In one of these experiments the photographic plate was placed inside the vacuum tube, so as to intercept the rays between the cathode and the walls of the tube; in this case the plate was not affected, showing that the fluorescence of the glass is necessary for the production of these rays. Other experiments were made to see if they could be excited by fluorescence without a cathode; the ring discharge was produced in bulbs and caused a vivid phosphorescence; a plate protected by cardboard when exposed to the bulb for an hour was not affected, nor was any greater effect produced when the bulb was filled with a gas such as oxygen which phosphoresces under the discharge. It thus appears that both a cathode and a phosphorescent substance are required for the production of these rays, and that one without the other is inoperative. A series of experiments were made by taking photographs through tourmaline plates, (1) with their axes parallel, (2) with their axes crossed: it was hoped by this method to get some evidence as to whether the rays were longitudinal or transverse. A considerable number of photographs were taken in this way, but no difference could be detected in the obstruction offered to the rays by the tourmaline plates in the two cases. Another method of investigating the same question was described, based on Elster and Geitel's discovery of the influence of the plane of polarisation of light on its power to discharge electricity from a metallic surface. The experiments, which were not concluded until the day after the meeting of the society, show that these rays exert the most powerful effect in discharging electricity, whether positive or negative, from an insulated electrified metal plate exposed to their influence. A bulb separated from the charged plate by a board  $\frac{1}{2}$  of an inch thick covered with several layers of tinfoil exerted a most powerful effect, and it was not until the thickness of the metal between the bulb and the electrified plate was nearly  $\frac{1}{2}$  of an inch that the effect ceased to be perceptible. The electrified plate is a much more delicate detector of these rays than the photographic one, and is more suitable when measurements are required. These results, though by no means conclusive, are in favour of the vibrations being longitudinal.

## FINE ART.

### OLD MASTERS AT THE ROYAL ACADEMY.

#### III.

WHEN Decamps was at the height of his reputation, he was, above all things, renowned as a painter of light. Now, looking at his splendid pages of Eastern life, as he saw it before the glamour and the strangeness had for ever been rubbed away; comparing them with the works of those who were more truly *luminaristes*, we seem to see rather the patterns and colours of light, than light itself. "L'Abreuvoir" is, nevertheless, a superb example of his power and of his convinced attitude as an orientalist,



Another painter of the same group, who, until his promising career came to an untimely end, in 1847, was by many looked upon as Decamps' rival, was Prosper Marilhat. His "Banks of the Nile" is neat and hard, what we should call "tea-boardy," yet not devoid of charm in its peculiar and now *démodé* style.

In the battle of the nations and styles at the Old Masters' this winter, it is certainly Meissonnier who comes off worst. Of the "Polichinelle" we prefer to say nothing; but the "Bravi" and the "Amateurs d'Estampes" are admirable examples of his middle period: marvels of patient study, of mingled breadth and finish—worthy, indeed, in these respects, to compare with the productions of any among the great Dutchmen who as a rule hang on these very walls. Technically Meissonnier's greatest faults are his lack of suppleness in design, and his hotness of colour, still further aggravated by the unpleasant tone of his shadows. And how little do his frigid conceptions go to the root of things; how entirely, even apart from mere subject, do they belong to the realms of drama and comedy! His exact position in art it is not easy to define. With all the wondrous accomplishment of its kind shown in the works of the class to which these panels belong—the works at which the larger public still gaze in open-mouthed astonishment—it is by no means clear that the world would be much the poorer were they to be altogether subtracted from the sum of the century's achievement in painting.

The best of Jean-François Millet's pictures at the Academy is the well-known "Wood-Sawyers." It is not a subject giving full scope for the expression of his large and noble conception of rustic life, yet it affords proof of his rare power to ennoble a simple motive, without false idealisation, by neglecting its merely accidental surroundings and selecting with an unerring instinct its essential elements of character and expression. No Greek group or frieze could well be finer in rhythmic movement than this simple design of coarse, massive French peasants at work sawing and chopping tree-trunks. And the main difference between Millet and our Frederick Walker is: that the latter *will* be a Greek at whatever cost, that he forces his labourers *quand même* to assume the god, while Millet, by the more natural method of generalisation and suppression of what is not absolutely vital from his point of view, shows the god even through the meanest rustic. To see the Barbizon masters in a large and representative series one must go to the Grafton Gallery, where the great collection of Mr. J. S. Forbes, less these examples contributed to the exhibition of the Royal Academy, is now to be found. Though the little canvas "Rome"—with its foreground of dark Pincian Hill and beyond it the dome of St. Peter's, opaline in the evening light—is an early example, still hard and angular, it is nevertheless full of the peculiar beauty inherent in so august a scene, yet so seldom worthily expressed. Still finer is the "Avignon," with the Rhone twisting through the canvas like a blue ribbon, and the great Castle of the Popes making, as it were, the backbone of the design. The later Corot—the one we know best—is shown in two examples, "Evening" and "Landscape—Ville d'Avray," both of good quality, yet neither of any great distinctiveness. The "Evening" strikes the beholder as echoing a little too closely other and more spontaneous idylls from the same brush.

Seldom has such an opportunity been given as the Academy now furnishes for comparing the Barbizon group of painters with the master whom France now formally recognises as their pioneer in landscape—we mean, of course, Constable. To him we shall refer presently in dealing

with the English pictures. His splendid painted prose, vibrating as it does with the life which is everywhere in nature, is in some important respects superior to the work of any of his French followers. Where they excel is in giving a more personal, a more moving interpretation of the everyday nature in which they, like their English predecessor, delight. Take, for instance, Théodore Rousseau's "The Arched Bridge" here. The sombre scene, with a sky the blue of which is almost veiled by threatening cloud, is only the valley of the Seine seen from the terrace of St. Cloud, and there has been no attempt to lend to it any other than its own character. Yet, with how rare an intuition Rousseau brings us into sympathy with this mood of nature, or rather excites in us the mood with which such a scene is most naturally in consonance. The beautiful sunset motive, "The Fisherman," by Diaz, would in itself prove his relationship to Rousseau, whom he sometimes equals or excels in pictorial charm of the more obvious order, though the inspiration does not come so fresh from the fountain-head. In those great pages of nature in which Troyon sums himself up—such as the "Boeufs se rendant au labour," of the Louvre, and the "Vallée de la Touque"—he is at least the equal of any of his great contemporaries. Elsewhere he sometimes falls below their highest level, less as a craftsman than as an artist. The picture strangely catalogued as "Le Troupeau ramenant" is for him unusually lyrical in mood: beautiful as it is, the little canvas is not one from which, by itself, one would learn much as to the artist. Daubigny's magnificent "Moonlight" was at the Royal Academy in 1866, and was then treated with scant courtesy. There is an indescribable, an almost tragic beauty in the simple scene—a poem of the sky, in which the earth plays an important, yet subsidiary, part. Only dimly lighted by a moon whose radiance the fleecy clouds everywhere clothing the sky seem to absorb, the fields, the humble cottage of the peasant folk who are seen hastening home, carrying the new-born lambs, gain a mysterious beauty, and lose nothing of simple truth. With the canvas of Bastien-Lepage, absurdly misnamed here "Marie Bashkirtseff," we come down as late as 1882—that is, within two years of the young master's death. The young Russian lady, whose personality has overmuch occupied the English public of late years, was, at the date of this picture, at least twenty years of age; and her half modish, half Bohemian, and wholly northern appearance had nothing in common with that of the simple child of eight or nine whose face here peeps forth from a dainty hood of grey and rose. Hardly anywhere has Bastien-Lepage handled the brush better than here: the atmospheric environment of the figure, presented as usual in an even grey daylight, is given in perfection, and the whole thing has a homogeneity, both of subject and technique, which the work of this lamented painter too often lacks.

The English masters of the eighteenth and nineteenth centuries hold their own bravely, and serve once more to show the singular independence from contemporary foreign influence of our school until quite recent times. It was the Netherlands, Dutch and Flemish, of the seventeenth century, and the Italians of the mature and declining Renaissance, whom we followed, or rather under whose guidance we freely developed ourselves. The influence of France in the eighteenth century, except in decoration and the smaller arts, amounted to little or nothing.

The "Portrait of the Painter, his Wife and Child," by William Dobson, is chiefly interesting as demonstrating what a thoroughly second-rate, clumsy painter Van Dyck's English follower

was. He here exaggerates his master's chief fault, the lack of the power to bind together in a moderately convincing fashion a number of figures comprised in the same portrait-group. As usual, Sir Joshua Reynolds is represented by a series of canvases—some superlatively good, some uninteresting and second-rate. Within the last category comes certainly the weak, faded "Portrait of a Lady" (Mr. Greville Douglas)—to our thinking by no means a convincing Reynolds, and certainly an indifferent picture. The "Portrait of Lady Sondes," though it may not captivate the lovers of Sir Joshua's suavity and mundane elegance, is in many respects one of his most magnificent pieces of execution. Not particularly well placed on the canvas, the youthful figure, crowned with a huge black, be-ribboned hat, has less of the usual self-conscious fascination than of that wonderful directness and vitality which one looks for rather in the works of a Velazquez, a Frans Hals, or a Gainsborough. Those two exquisite inventions, "Mercury as a Outpurse" and "Cupid as a Linkboy," can at this stage of their destinies be enjoyed only as designs. A too drastic restoration or renovation has rendered it difficult indeed to recognise, in the smooth, dull surfaces, the master's own handling. It is in such things as these that he is incomparable, and carries away the palm from his great rival Gainsborough. Reynolds is an inventor: whether in portrait or fanciful study, he puts his subject before the spectator in such a personal, novel fashion that it leaves its imprint for ever on the brain. Perhaps as a painter he was never quite so brilliant or so overflowing with vitality as Gainsborough is, for instance, in the "Blue Boy" here, or in other exceptional masterpieces that could be named. The majestic "Mrs. Siddons as the Tragic Muse," occupying a post of honour in the Great Gallery, exercises its wonted spell, and shows Sir Joshua for once wholly successful in that idealistic style in which he counts few completely satisfactory achievements. The "Blue Boy" invites discussion as little as does the last-mentioned great canvas—its neighbour here, as it is in the gallery of the Duke of Westminster. Van Dyck, who is avowedly the model, has perhaps attacked the special pictorial problem—that of treating large masses of shimmering blue in a full light—with more frankness and brilliancy, if with less cunning in evasion, than his English descendant; and he has certainly invested his portraits of aristocratic youths with a supreme distinction which Gainsborough, with all his fashionable aplomb, cannot match. To this his champions would, no doubt, reply that Master Buttall, though a handsome, bright-eyed young fellow, is not Lord Bernard Stuart or the young Duke of Buckingham. Where Gainsborough triumphs is in the supreme vigour and skill with which he places his young model on his legs in the foreground of the lurid landscape; in the life which, like a very Prometheus, he breathes into him. The "Portrait of Thomas Hibbert, Esq., of Chalfont," is one of not a few Gainsboroughs which go to prove that in treating the uncompromising scarlet of a cloth coat he was generally less than happy; the face, though its tones are forced to suit the hot scheme of colour, is capital and modelled with unusual care. An agreeable half-length of rather superficial and conventional character is the over-cleaned "Portrait of Lady le Despencer." More decorative, more personal, yet also a little superficial in the swiftness of its execution, is the brilliant "Portrait of Lady Margaret Fordyce."

Gainsborough's mood is as different in landscape, as far from being the buoyant one which is natural to him in giving his inter-



pretation of a human individuality, as his schemes of colour in this branch of his art are, in the majority of cases, different from those in which his greatest masterpieces of portraiture are conceived. In landscape we generally have the sunset radiance permeating half-transparent spaces of gloom, and with it the reflective mood, melancholy, yet not to the point of sadness. Of three canvases exhibited in the Great Gallery, No. III., the "Landscape with Cattle and Figures," is the finest. It is a decorative harmony on a motive taken from nature, rather than a true representation of nature as Constable would have understood it; yet it has a rare beauty and unity of its own. In "The Harvest Waggon" one is struck by the happy treatment, if not precisely by the accurate drawing, of the figures, the horses, and the waggon. Altogether inferior, and indeed a very puzzling piece, is "The Girl at the Stile."

Romney, among some things of important dimensions which are perfunctory and tiresome, has a charming, slight half-length, "Mrs. Glyn," done with just that vivacity and truth which the painter sometimes crushed out when he finished. A solid piece of portraiture, too, with a more self-assertive individuality than Romney generally allows to his beauties, is the "Lady Eliot, afterwards Countess of St. Germans." It is unfortunately marred by the excruciatingly unpleasant quality of the colour in the lady's draperies—a wan pink and an acid, yellowish green.

Turner is here in well-nigh all his styles, and will no doubt by his out-and-out admirers be equally accepted in all the canvases for which he is responsible, though their merit is very unequal. Stately and pathetic in its austerity, profoundly rooted in truth, is the "Conway Castle," which may be taken to represent the climax of the first manner, though there is to be noted in its design a certain want of unity, a certain superfluity of motive and fact incompletely harmonised. The much-injured "Rome from Mount Aventine," first exhibited in 1836, is an example of Turner at his worst, one of those landscapes in which he parts company with Nature, and gives us—as he does only when his flight droops and his inspiration is dried up at the source—something falsely romantic in its stead. Much better, and better preserved, is the companion piece, "Modern Rome, Campo Vaccino." The fair, twilight vision of the Eternal City is here, at any rate, founded on a study of nature poetised in a more legitimate fashion. True romance, akin in quality to that of a Spenser or a Keats, is the essence of the beautiful "Pluto and Proserpine," first seen in 1839. Here the painter so carries us with him that we do not stop to dissect his beautiful dream-world, where shadowy, rainbow-hued forms move, where rills flow from the heights, where the gold of sunset yellows the tree-tops, and makes fair the valleys of the mysterious land. Latest of all is the astonishing "Blue Lights to warn Steamboats off Shoal Water," exhibited in 1840. Notwithstanding the formal realism of the title, the picture is one of those dazzling fantasies in which none but a Turner would have dared to indulge; and, being in unusually good preservation, it may count as a typical example of its class. Dissect the work as mere representation, as mere reflection of the thing seen, and you leave little or nothing behind. Take it as the poignant expression of what the far-reaching vision of the painter and the poet divined in such a subject—as a suggestion of what it called up in his troubled soul—and it is incomparable. It is here that Turner differs absolutely from a brilliant Impressionist of to-day, such as Claude Monet, whose work is only valuable as reflecting with an impersonal truth of representation not

hitherto attained certain beautiful, ephemeral aspects of the outer world.

By Constable we have a "Landscape," with Dedham Church in the distance, calling up memories of the more famous "Dedham Vale," about which there have been lately so many heartburnings. Then the famous "Dedham Lock, or the Leaping Horse," an intensely vigorous work of the later time, with all the exaggerations of illumination and technique belonging to that period. Much more legitimate in style, and nearly resembling, in its relatively even method of execution, the famous "Hay Wain" which revolutionised the art-world of France in 1824, is "Stratford Mill, on the Stour, near Bergholt," painted in 1820. In many parts of this landscape there is an incomparable freshness and beauty. Who ever painted better, or indeed so well, the sheen of a pure, quiet pool or the glancing of the silver stream as it quietly winds through its low grassy banks? And yet the scene—of no very striking beauty in itself—is reproduced to perfection, rather than grasped as a whole, and then given forth, a new thing, with the impress of the painter's own individuality once for all stamped upon it.

Few pictures in the exhibition are more beautiful than John Sell Cotman's "A Calm," a simple study of the seashore, with three barges motionless on the calm, grey-green expanse. A transparent haze is between water and sky, making them seemingly one; the seagulls flying low, and marvellously well-placed in the foreground of the picture, constitute the only element of life in it. Not less beautiful is the "Seashore" of Bonington, with its rain-washed evening sky expanding dome-like and vast in its pure, pale radiance. He has noted with singular truth the effect, on figures and objects in the foreground, of the sun's last rays, alighting almost horizontally ere they altogether vanish.

CLAUDE PHILLIPS.

## CORRESPONDENCE.

THOUGHTS FOR ST. PAUL'S.

Nottingham: Feb. 1, 1896.

Lord Leighton will be fitly interred in St. Paul's, and doubtless some adequate memorial of him will be placed there. It is to be hoped that this will form a part of the general scheme of decoration, and that it may, if possible, incorporate his own noble design, "And the Sea gave up the Dead which were in it."

A greater designer than Leighton, though not a greater artist, William Blake, supreme in the supreme gift of imagination, lies buried in an unknown grave and without a public memorial. The two men offer in many respects a striking contrast, yet both must be reckoned among the disciples of Michelangelo, and the work of both at its best has something of that architectonic character so often lacking in modern art, so essential to the decoration of a great building. Dr. Garnett has lately suggested that there could be no better monument to Blake "than his own 'Death's Door' . . . treated as a bas-relief, with the necessary modifications." James Smetham (*Essay in Gilchrist's Life*, 2nd ed., ii. 350) dreamed of a building, which one might perhaps compare to the Arena Chapel at Padua, wholly consecrated to Blake's memory, and to his greatest work, the sublime *Job*. But in this connexion I prefer to recall the conversation of Samuel Palmer with Blake himself (*ibid.* i. 346):

"He loved to speak of the years spent by Michael Angelo, without earthly reward, and solely for the love of God, in the building of St. Peter's, and of the wondrous architects of our cathedrals. In Westminster Abbey were his earliest and most

sacred recollections. I asked him how he would like to paint on glass, for the great west window, his 'Sons of God Shouting for Joy,' from his designs in the *Job*. He said, after a pause, 'I could do it!' kindling at the thought."

Westminster, I fear, does not afford a field suited to the execution of such a project; and, though Blake truly owed much to the Gothic spirit, he owed no less to the painter of the Sistine, whose example he treasured. What is needed, in justice to the artist's memory, is that some of his best work should be reproduced in a permanent form in some not unworthy building, and on a scale appropriate to the grandeur of his colossal design. And it seems reasonable to suggest that for this purpose an opportunity might be found in connexion with the work of decoration now in progress at St. Paul's, a work which must some day proceed from the choir to the transept, and perhaps even to the dome.

When that day, which may be yet far distant, is reached, I hope the artist will avoid the error of breaking up the surface of the cupola by conventional architecture or geometrical lines. The proper effect of such a surface depends upon its unity, continuity, and infinite gradation; and, if I may use the expression, upon its universality of direction and extent, facing us along all radii, and turning every way, like the visible sky. And this effect must be in great measure lost or spoiled, if the surface is broken up into definite areas or panels. Rather, I think, at the first springing of the vault should appear Water, whether that of Death or of Life. Beyond and above this the Celestial Country, peopled by that great multitude which no man could number (Rev. vii. 9), wherein Humanity should be represented by her noblest names.

"Per sacra lilia, perque virentia germina florum,  
Expatlabitur, ac modulabitur ordo plorum."

Higher yet, as in mid-air,

"Angels ascending and descending, bands  
Of guardians bright."

While a radiance as of the Divine Glory should proceed from the central opening, and the vault of the lantern should bear, as at Ely, an image or symbol of the Divine Presence.

"All that is manifest  
Is but a token,"

but it is the function of Art to supply that token,

"And what in wavering apparition gleams  
Fix in its place with thoughts that stand for ever."

In conclusion, I trust it will be understood that these suggestions are put forward with entire deference to the judgment of Mr. Richmond.

GREY HUBERT SKIPWITH.

## THE BEWCASTLE COLUMN.

Marburg: Jan. 31, 1896.

As my monograph on the Northumbrian runic stones (Marburg: Elwert) may not reach all that are interested in the subject, I am anxious to repeat here a wish expressed in the concluding remarks (*op. cit.*, p. 46f.); namely, that the Bewcastle column (circa 670) should without delay be made accessible in plaster-casts (and photographs taken from them) in one or several of the science and art museums. This is almost more important than the preservation of the original, which, especially the principal inscription on the west side, is, however, in its present situation in Bewcastle churchyard, pitifully exposed to the ravages of time, and appears to have notably suffered even since the days of Maughan and Haigh.

WILHELM VICTOR.

## NOTES ON ART AND ARCHAEOLOGY.

THE next few days may be somewhat eventful ones in the history of the Royal Academy of Arts. The place of "Frederic, first Lord Leighton of Stretton," as its president, has to be filled—at all events temporarily; and at least two Associates—one of whom is practically bound to be an essentially English landscape painter, imbued with the great traditions—will be added to the lower grade of the Academic body. For the presidency—at all events for the time—Sir John Millais has, it is reported on quite the best authority, been all but secured; but were Sir John at the last moment to decline acceptance of the post, even for a season, the place would fall probably either to Mr. Val Prinsep or to Mr. W. Q. Orchardson, in one or other of whose hands it is likely to rest eventually. While these distinguished names by no means exhaust the list of possible presidents who would be received with cordiality on the part of the public, it is probable that we have mentioned all who might hope at present to secure anything like the practical unanimity of their brethren. The Academy is bound to have a considerable painter at its head, but it is not bound at all to have such a painter as is a man of genius; for as time goes on, not only the ceremonial functions, but the business organisation and the conduct of the affairs of the body in view of the world, tend to increase in importance, and it is essential that the Academy shall be represented in its counsels with keen and proved ability in affairs, and in society with splendour and presence. Nor will it be the slightest disadvantage if the precise aims in painting of its new chief should differ even widely from those of its late illustrious head; for it is undesirable that the Academy should give colourable excuse for the assertion that it lacks width of sympathy, and that in its view "High Art" is confined to a particular groove.

THE March number of the *Magazine of Art* will be enlarged, in order to include a record of the works of the late Lord Leighton. A number of representative pictures and drawings will be reproduced, in addition to several portraits, while a photograph of "Perseus and Andromeda" will form the frontispiece.

THE exhibitions to open next week include: water-colours by members of the Dudley Gallery Art Society, at the Egyptian Hall, Piccadilly; and a collection of pictures by the leading artists of Holland, at the Continental Gallery, New Bond-street.

AT the meeting of the Anthropological Institute on Tuesday next, Mr. B. M. B. Swan, Mr. Bent's companion on his archaeological expedition to South Africa, will read a paper on "Zimbabwe."

WE have received a reprint from the *American Journal of Archaeology* of one of the papers of the American School at Athens, describing the excavations of the theatre at Eretria in 1894, by Mr. Edward Capps. Apart from technical details, the chief interest lies in the explanation given of the large, carefully built tunnel or vaulted passage under the scena. Mr. Fossum, in the first report on these excavations, regarded this tunnel as the means of communication for the chorus between the upper and lower levels. In reply to objections from Mr. Ernest Gardner and others, Mr. Capps now suggests that it may have been used for the processions of priests, public officials, &c., who entered the theatre at festivals after the sacrifice at the altar. The ordinary entrance of the chorus, as of the actors, he thinks must have been through doors in the *parodoi*, some of which can still be traced. He further maintains that the existence of this tunnel—which is much better

preserved than the similar ones at Sicyon, Magnesia, and Tralles—supplies the strongest evidence in favour of Dr. Dörpfeld's theory of the Greek stage; for it shows that actors appeared in the orchestra at Eretria at a period possibly not far removed from the age of Vitruvius, at a time when a Vitruvian proscenium, whether of wood or of stone, was standing.

## THE STAGE.

## STAGE NOTES.

FEW things are more noticeable on our contemporary stage—especially in view of the extraordinarily perverted taste of the greater portion of the public in narrative fiction—than the continued and long success of anything so simple as "The Professor's Love Story." It is even now drawing good houses at the Garrick, and is played still with a freshness as well as a finish which is entirely remarkable. Criticism of the piece itself would doubtless be accounted belated at the present time; but it is impossible to resist the remark that the piece is healthy and charming and dexterous as a whole, albeit not altogether free from conventional stage devices, like the finding of the letter to Miss Goodwillie in the old letter-box twenty years after date—a dodge resorted to by the dramatist simply because it is necessary, at a certain point, to cause a sudden revulsion of feeling in the breast of the worthy lady, and this is the readiest, though also the cheapest, means to effect it. The piece, again, is beaten out remarkably thin—in the sense, we mean, that while there is very little incident there is likewise but little development or subtlety in the study of character. The actor does nearly everything; but the dramatist, to do him justice, has given the actor a good framework; and though several of the devices the popular Mr. Barrie employs are not such as would be considered for a moment as legitimate by any serious and penetrating artist in narrative fiction, they are sanctioned on the stage, where the popular playwright's art scarcely ever probes to the depths of things. The piece, in any case, is a wonderful relief after the tiresome presentation, right and left, of the woman not only with a past, but an infinite past. It is bright, optimistic, agreeable, and we welcome it. Though from end to end passion, in which Mr. Willard is so strong, is never even approached, so various and so rich are the resources of the actor in fanciful and sympathetic comedy, that the part of the professor so tardily and strangely suffering love remains one of his best. We shall not be sorry, however, when Mr. Willard again presents himself in a rôle which permits the exhibition of feeling profounder and more vehement. In "The Professor's Love Story" no other man's part is of any real importance. Miss Nanny Craddock is delicate and not ineffective as the young Dowager Lady Gilding; but greater individuality is displayed by Miss Annie Hughes, whose manner is at once simple and pleasantly acidulated, and whose art within its obvious limitations is so neat and so complete. Nor again can individuality be said to be lacking in the slightest degree to a young actress whom we see for the first time—Miss Keith Wakeman—who plays with admirable freedom and vigour. There are one or two scenes—that in the harvest field especially—which forced on us the question: Have we not here the actress who, more almost than anybody else, could look, and be, Tess of the D'Urbervilles? It is quite possible, of course, that she might somewhere fail, but we are certain that she would somewhere succeed.

At the London Institution, on Thursday next, Dr. H. Frank Heath, of University College, will give a lecture on "The Stage, from Shakspeare to Irving."

## MUSIC.

MR. MARK HAMBOURG gave a second piano-forte recital at St. James's Hall on Tuesday, when he more than confirmed the good impression made at the first. His performance of Schumann's "Fantasia" (Op. 17) was remarkable. As a mere technical display, it was extremely brilliant; the second movement, over the difficulties of which so many pianists have stumbled, was rendered with energy, and with only one or two unimportant slips. We name the technical side first, though it is not the most important. With well-disposed fingers and hard practice, mastery of the keyboard can be acquired; of this the number of skilful pianists now before the public gives proof. Mr. Hambourg has, in addition, a true artistic nature. In his playing of the Schumann piece he brought his audience directly in communication with the composer; from the notes he evolved the living spirit of the music. In other pieces the same was felt, though not perhaps to the same extent. It is this feature of Mr. Hambourg's playing that specially commends itself to us, and if, as seems likely, he aims at interesting, not merely astonishing, his audience, his quickly acquired fame will increase and endure. He commenced his first concert with an arrangement of one of Bach's organ Fugues. We were glad, therefore, to find the master properly represented this time by a genuine clavier piece, and one of his greatest—the Chromatic Fantasia and Fugue. Of late, transcriptions of Bach and other masters have been far too much in vogue. Mr. Hambourg, it should be stated, is still several years under twenty, and only this week he was naturalised as an Englishman.

A JUBILEE performance of Mendelssohn's "Elijah" is to be given in the summer at the Crystal Palace. This oratorio, during its long career, has met with no dangerous rival, and its hold, therefore, on the public is still as great as ever. "Elijah" may not be an ideal oratorio, but it is certainly the greatest work of its kind since Handel. Therefore the fiftieth anniversary of its production at Birmingham deserves special commemoration.

MR. DAVID BISPHAM's third concert of modern music of various schools will be given on Tuesday afternoon at St. James's Hall, under the patronage of Princess Christian. The programme includes solos by Miss Fanny Davies at the piano, and by Signor Piatti on the violoncello; and also two recitations by Mr. Hermann Vezin.

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## LITERATURE.

"HANDBOOKS OF ENGLISH LITERATURE." Edited by Prof. Hales. *The Age of Dryden.* By R. Garnett, C.B., LL.D. (Bell.)

It was undoubtedly a happy inspiration that led Prof. Hales to seek the good offices of Dr. Richard Garnett, of the British Museum, for the important bit of work so successfully achieved in these pages. True, it is rather as a typical man of letters on the grand scale, than as the minutely exact student of any one literary phase or period, that Dr. Garnett is widely and worthily known. To his contemporaries he is, before all else, a striking representative of that small but distinguished company of scholars who seem deliberately to take—not one, or half-a-dozen, or half-a-score, of the literatures of the world, much less one or other of the well-defined sections into which, for the most part, individual literatures naturally fall, but rather—universal literature, the whole vast field of human letters, for their special province and proper concern. And yet it is, perhaps, after all to this very circumstance—to the catholicity of his literary aims and studies—that Dr. Garnett may be said, in some measure, to owe his remarkable aptitude for such specially restricted tasks as that which he has here ably, and, indeed, brilliantly, discharged. For it is clear that, in order to construct a faithful survey of a given literary period, the critic must first possess the faculty of fixing the appropriate scale and magnitude of the whole work, as well as that of determining the relative prominence to be given to the various groups and individual figures composing it. In a word, the question of proportion is one which demands to be dealt with at the very outset of such an undertaking; and no matter how wide or how close his acquaintance with the writers to be surveyed, the critic, should he chance to fail here, must needs fail altogether. But, then, is it not precisely by means of studies similar to those for which, as we have seen, Dr. Garnett is chiefly celebrated—is it not by means of studies generously planned and fervidly prosecuted, ranging at large over many and diverse regions of literature—that there comes in the end to the critic this same indispensable faculty, the power of seeing authors and literary epochs in their true relative proportions?

Although, however, in the little book before us the fruits of this catholicity of view appear chiefly in the well-adjusted scale and accurate perspective of the composition, other more direct traces of its

influence are by no means wanting. There is hardly a page upon which some apt allusion, some brilliant illustration, some pregnant contrast or comparison is not to be found, having casually escaped, so to speak, from the vast reminiscential treasures upgathered by Dr. Garnett in the course of his multifarious literary excursions. We say casually; for it is abundantly clear that these wayside gifts to the reader are a purely spontaneous product of an active brain, and flow as inevitably from Dr. Garnett's busy pen as the pearls and diamonds dropt from the magical comb of the fair Irish Princess. In spite of all this natural adornment, indeed, there is nothing more remarkable about Dr. Garnett's style than its perfect simplicity and directness. The prose of this little book is of the best; the sentences brief, terse, and perspicuous; the vocabulary—as one might expect to find it—of amplest range, yet always chosen with a view rather to force, precision, and clarity, than to the merely decorative qualities of picturesqueness or sonority. Occasionally Dr. Garnett's brevity becomes epigrammatic, as where he says of Etheredge's plays that "they all suffer from a deficiency of plot, a deficiency of wit, and a superfluity of naughtiness"; or where he tells us that under the Commonwealth Sir William Dugdale "made his living by the deaths of people of quality, whose funerals he conducted *secundum artem*"; or where, in the course of a grave discussion upon the moral character of Shadwell, he writes: "His friend, Dr. Nicholas Brady, vouches for the openness and friendliness of his temper; and further describes him as 'a complete gentleman.' But this was in a funeral sermon." Now and then—doubtless out of regard for the needs of us ordinary folk, who may say, each of his own memory, in the words of old Beattie of Meikledale, that "it only retains what hits our fancy"—Dr. Garnett adopts a humorous style of narrative, as in the following sentence (p. 118):

"The violent death of Archbishop Abbot's gamekeeper would have passed unnoticed if the poor man had been shot by anybody but the archbishop himself; and Elkanah Settle would have slipped away in the crowd of poetasters if Rochester had not taken it into his head to pit him against Dryden."

Similar plums are scattered with a wise parsimony throughout the volume, and will no doubt serve to tickle the coy appetites of the undergraduate and the army candidate. Thus, when commenting upon the curiously scanty production of the novel in the Restoration age, Dr. Garnett observes (p. 245):

"It seems difficult to offer any explanation, except that it had as yet occurred to none to depart from French models, and that the French exemplars of the day, like Samuel Weller, disclaimed all under the degree of 'a female markis.' Hence the healthy realism without which the English novel cannot prosper was impossible, and it was left to the Fieldings and Smolletts of the next age to effect a momentous revolution in art by the simple discovery that for the novelist's purpose, 'Jack was as good as his master.'"

Again, it is not likely that anyone, having once

read it, should forget the following graphic account of Thomas Rymer the critic:

"He is a votary of decorum and dignity, and would no more than Voltaire have let a mouse into a tragedy. He discusses with imperturbable gravity, 'Who and who may kill one another with decency?' and decides, 'In poetry no woman is to kill a man, except her quality gives her the advantage above him. Poetical decency will not suffer death to be dealt to each other by such persons, whom the laws of duel allow not to enter the lists together.' And Rymer would have been content to have dwelt in such decencies for ever."

It is amusing, by the way, to note what an inexhaustible subject for solicitude "the decencies" afforded to the writers of this most indecent age. In a certain passage, not quoted by Dr. Garnett, of the *History of his Own Times*, for example, Bishop Burnet happens to mention the celebrated Nell Gwyn, who (he says), though she was a favourite, was never treated by Charles with the decencies of a mistress. "Quære," writes Dean Swift on the margin of his copy of the history: "What sort of decencies are these?"—a knotty point of manners which, since Thomas Rymer is no longer here to deal with it, may very well be suffered to remain unsolved.

Perhaps the best things in this book are the comparisons—an important element of Dr. Garnett's critical method. The device of bringing together two writers, widely separated perhaps by differences of age and country, for the purpose of comparing certain aspects of their moral or literary character, is obviously one which can be resorted to only by those who have read copiously in many literatures, and are moreover endowed with a tenacious and accurate memory. Here again, therefore, we find Dr. Garnett's encyclopaedic studies standing him in good stead. An instance or two of his skill in this direction may be given. On p. 39 he writes of Dryden:

"The resemblances and contrasts between him and Pope have been frequently discussed; there is another poet with whom comparison is less hackneyed and not unprofitable. In fecundity, in versatility, in energy, in the frequent application of his poetry to public affairs, in his influence on contemporary literature, position as head of a school and incontestable superiority to all the poets around him, no less, unfortunately, in bombast and incomprehensible breaches of good taste, he strongly reminds us of Victor Hugo. Hugo, undoubtedly, was a much greater lyrical poet than Dryden, and was enkindled by spontaneous inspirations which never visited Dryden; yet the two are essentially of the same genus; the differences between them are rather characteristic of their eras than of themselves; and while Hugo's imagination would have pined in the seventeenth century, Dryden's intellect and Dryden's modesty would have been highly serviceable to Hugo in the nineteenth."

A comparison between Dryden and the Latin poet Claudian here follows, which we omit, to make room for a somewhat lengthy passage from the critique on Bunyan:

"The mind of Bunyan," says Macaulay, 'was so imaginative that personifications, when he dealt with them, became men. A dialogue between two qualities, in his dream, has more dramatic effect than a dialogue between two human beings in most plays.' Macaulay pro-

ceeds to compare Bunyan in this particular with Shelley, and the comparison is just; but it is surprising that neither he nor Mr. Froude should have dwelt on Bunyan's deeper affinity to a great predecessor of whom he assuredly never read a line—Dante. Dante's personifications, indeed, are feeble compared to Bunyan's; it is doubtful whether some of them are even intended as such. The might of his imagination, however, like Bunyan's, is shown in his power of reconciling us to its wildest flights by the intensity of his realism; and the chief distinction is that while Bunyan's materials are necessarily drawn from the only worlds he knew, the narrow and prosaic world of Bedford and the sublime world of the Bible, Dante disposed of all his age could give in philosophy, political life, human learning, the influence of art and the scrutiny of nature. Bunyan is hence a very contracted and terrestrial Dante, but so far as he goes he is a true Dante; he cannot soar with his great predecessor, but if Dante had succeeded him he would not have disdained to have built upon his massive groundwork. Both suffer from the inevitable progress of mankind beyond the conceptions which in their day were accepted as matters of course. Dante's *Inferno* now seems rather grotesque than terrible. Christian's forsaking his kindred in the City of Destruction, which to Bunyan appeared a duty, now seems selfishness. That the fame of both should have survived such profound modifications of belief is one of the most striking evidences of their greatness."

Instances of the comparison of books will be found on p. 132, where Dr. Garnett writes of Wycherly, Vanbrugh, Congreve, and Farquhar:

"Their works may be compared to the works of Mr. George Meredith, who would have been a great comic writer if he had lived in the days of Congreve. No one would call Mr. Meredith's novels unnatural; yet his works will convey but little notion of the English society of the nineteenth century to posterity"—

and on p. 178, where Clarendon's and Burnet's Histories are characterised respectively as

"the *Iliad* and *Odyssey* of the period, the former a high epical treatment of a single tragic theme, decreed by the Fates and directed by the Gods; the second a bustling, tragic-comedy, true to human nature and crowded with domestic incident."

And, lastly, we may quote a passage in which Dr. Garnett lays a sister art under contribution for the purpose of illustrating the laboured and formal magnificence of Dryden's and Oldham's lyrical compositions:

"A secret and unconscious harmony pervades all branches of the contemporary art of every epoch; and in the stately and somewhat stilted lyrics of Oldham and his compeers we discern the counterpart of the elaborate frontispieces with temples and triumphal arches, chariots and cornucopias, tritons and nereids, which the engravers of the age prefixed to its literature. The engraving is hardly art, and the verse is hardly poetry; we are, nevertheless, conscious of a vigour and a substance which command respect. The work is compact and solid at any rate, and displays much of the force of the Giants, if little of the inspiration of the Gods."

It would be too much to expect that Dr. Garnett, following in the wake of so many distinguished critics, from Dr. Johnson and Sir Walter Scott to Mr. Churton Collins and Prof. Saintsbury, should have found much

that was at once new and true to say about Dryden; but he may at least claim the credit of having given us the independent results of his own painstaking study of that writer, and of having made, at all events in one direction, an important contribution to our previous knowledge of his art. It is but bare justice to say that, in his chapter on the Restoration Drama, Dr. Garnett has succeeded in imparting a fresh interest to, and shedding a clearer light upon, a subject hitherto comparatively obscure and uninviting. Our space for quotation is almost exhausted, so that a mere reference must suffice to the paragraph (p. 79) in which Dr. Garnett ingeniously accounts for a phenomenon, frequent in that drama, which has doubtless often puzzled other students besides the present writer: namely, the co-existence, within the compass, it may be, of half a dozen lines, of the wildest and most bombastic transports on the one hand, and of "manly, nervous sense and almost forensic reasoning" on the other. In this connexion, too, we must not omit to mention the remarkable comparison which Dr. Garnett draws (p. 100) between Dryden and Byron as dramatic poets. Of the numerous other writers surveyed by him, Otway, Butler, and Congreve among the poets, John Locke in philosophy, John Bunyan in fiction, and Burnet and Pepys in history and autobiography, have, we think, come off best, although it should be added that to none has anything short of justice been meted out. We append an extract from the delightful account of Pepys, with which we reluctantly take our leave of this most able and entertaining book:

"It is characteristic of Pepys to be at once a very extraordinary and a very ordinary person. In one point of view he is the most perfect representative imaginable of the bourgeois type of humanity—worthy, sensible, indispensable, and at the same time dull, prosaic, and narrow-minded. Yet this solid citizen has a dash of the *Gil Blas* in him too; and his little rogueries and servilities appear the more amusing by contrast with the really estimable and respectable background of his character. These qualities combined make a perfect hero of autobiography; his ordinary qualities awaken a fellow-feeling for so characteristic a specimen of average humanity, and his deviations from the straight path communicate the piquancy of comedy, sometimes the exuberance of farce. . . . His *Diary* is by far the most valuable document extant for the understanding of the times; better than all the histories and all the comedies. . . . In it he displays himself to us in almost every possible attitude, attending to accounts, measuring the timber in the dock-yards, giving and taking bribes, alternately a Mercury and a Mentor to his patron, dissipating at the theatre, flirting and something more with actresses and pretty servants, practising music, buying and binding books, a perfect Proteus, yet always the same Pepys, a true type of his age in its peculiar idiosyncrasies, and of human nature in its essential sameness, heroic in no respect, yet admirable in many, and, with many meannesses, by no means despicable, as good an example as can be found of the truth of Goethe's dictum:

"Ein guter Mensch in seinem dunkeln Drange  
Ist sich des rechten Weges wohl bewusst."

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THE idea of this book is fascinating, and the title admirably suggestive; for, in truth, from the architects of the Tarquins down to Bernini, the makers of Rome form a great succession. For twenty-five centuries the work has been carried on, and by men of more than one race, and under the most diverse forms of government. Diverse in character the work is, and much of it, indeed the most of it, is now marred and wasted, dwindled and decayed; yet each piece of it, almost without exception, bears the sign-manual of the builder. Moreover, Rome, so often unfortunate, has been lucky in this: that in spite—indeed, partly in consequence—of sieges, captures, floods, and conflagrations, the successive layers of her civilisation now lie apparent, so that the wanderer may read her annals as he walks her streets. Thus the mortarless tufa-blocks on the hill over the Vestals' palace tell of her Etruscan founders, as does the great Cloaca, the earliest round arch of the West. Such relics as the tomb of the Scipios and the Mamertine prison recall the virtues and the savagery of the Republic, while its fall is marked by memorials like the dome of Agrippa and the porticoes of Augustus. To-day Rome is dominated by the structures of the Flavian Caesars as it was when the rank and fashion of the city circled round the Meta sudans, and high rouged dames saluted the bald Nero of the satirist. To-day, too, religious service is held in the temple sacred to the wanton wife of Antoninus, though the only sacrifice it sees now is that of the Christian mass. Colossal works, like the Baths of Caracalla, attest the architectural zeal of the late pagan Caesars, and the great basilicas, both in and without the city, sample the vigour of the dying Christian empire. Nor does the succession stop here. There are structures dating from the time when the sceptre had literally passed from the Tiber to the Bosphorus, and from the long dark centuries that stretch from Theodoric to the Ottos. More plentiful is the work of the spiritual Caesars, the architects of the Papal dominion, and chief among these the Italians who brought back the throne of the Apostle from its ignoble captivity by the waters of the Rhone. These are the great builders of the time of the Renaissance and the Reformation, served by such giants as Michael Angelo; but we must also count in the pontiffs who, when Renaissance and Reformation had spent themselves, were served by such minor talent as Bernini's.

We have given in the baldest and most meagre outline the thoughts that we conceive would occur to everyone who repeats Mrs. Oliphant's title, "*The Makers of Modern Rome.*" Oddly enough, nothing of the kind seems to have presented itself to her mind. She has given us instead four books or chapters, by no means uninteresting, but having, with one exception, only the slenderest connexion with her subject. The exception is the last of the four in which she treats of "The Popes who made the city," or rather of some of them. The



rest of the book is devoted to "Honourable Women not a few"; to the "Popes who made the Papacy"; to "Lo Popolo and the Tribune of the People." The honourable women in question are the wealthy ladies of noble Roman houses who, towards the close of the fourth century, found a new and pleasurable excitement in playing at sanctity. They were all extremely wealthy, and the practice of self-imposed abstinence and the casting off of luxury seem to have tickled their jaded palates. A fanatical worship of virginity, as something far above the work-a-day virtues, was one of the distinguishing marks of a community which consisted, so far as we know, chiefly of matrons and widows. Nor could it well have been otherwise, as the movement was largely engineered by St. Jerome, a saint who declared that all the horrors of the Gothic sack of Rome—massacre, rape, pillage, and conflagration—were amply compensated by the open profession of chastity by a single damsel. Mrs. Oliphant finds these Christian *précieuses*, these Melanias and Marcellas, these Paulas and Asellas and Eustochiums, sympathetic figures. Whether she describes the voluntary nuns in "plain brown dresses" in the luxurious palace on the Aventine, or as hermits in the comfortable seclusion of Egypt or Syria, it is always in a kindly spirit. Perhaps she is a little too benevolent, though in rejecting the scandals that grew out of their easy relations with saints of the opposite sex she is doubtless right. Jerome himself was not universally regarded as a saint: "*sceleratus*" and "*versipellis*" are among the epithets flung at him, and he was the furious partisan and servant of that Damasus who won the tiara in a bloody church fight, the singular Pope "*quem in tantum matronarum diligebant ut matronarum auriscalpius diceretur*." She is right, too, in thinking that, after all, there was little genuine asceticism among these ladies whether at Rome or in the East. Most of them died peacefully, but Marcella was unfortunate enough to be at Rome when it was sacked by Alaric and his Goths; was maltreated and died at S. Paolo fuori le Mura, where, of course, she was in safety. For the Goths, unlike the subsequent captors of Rome, respected the churches, and even helped many women to sanctuary. Still, the house on the Aventine was swept out of existence, and it is as impossible to find Marcella's oratory as to show the habitation of Paula among the rocks of Bethlehem. Nor did this transitory and premature phase of the religious life contribute anything of permanence either to the material aspect or the spiritual development of Rome.

In "The Popes who made the Papacy" Mrs. Oliphant gives a slight sketch of the first and of the seventh Gregory and of the third Innocent. For some inscrutable reason Innocent the Great and Leo the Great are not on her list. The former is just mentioned as having procured from Alaric the immunity of the churches: an obvious fable, for Innocent was absent during both siege and sack, having accompanied a deputation to Ravenna to demand protection from the eunuch-hearted emperor. Probably the tenderness shown by Alaric—

so far it was not the outcome of his own Christianity—was due to the remonstrances or appeals of Proba, the widow of Sextus Anicius Probus, the greatest Roman noble of the day. Innocent returned to find Paganism dead, and the Church, with its treasures and buildings unscathed, regarded on all sides as the supreme sanctuary for Rome. Rich when all others were poor, and powerful when all power seemed gone, Innocent wielded in Rome the sceptre of an autocrat. The Christian world, in the person of Augustine, gladly appealed to him as its greatest, and he answers as one having authority over all. What else is the meaning of his lofty commendation to the Bishops:

"qui ad nostrum referendum approbastis esse iudicium, scientes quod Apostolicæ sedi debeatur a quo ipse episcopatus et tota auctoritas nominis hujus emerit."

We mention this because Mrs. Oliphant seems to suggest that the Roman supremacy is a thing of much later date. This is barely true of the claim to the supreme title; it is quite untrue of the claim to supremacy. The exclusion of Leo is even more remarkable than that of Innocent. He stands, if ever Pope did, for Rome's ambition, for her inflexible persistence, for her haughtiness of speech, for her belief in her indefeasible title to obedience. It was Leo who turned back the Scourge of God from the helpless city. It was Leo who, in proud assumption of the admitted primacy of Rome, declared Antioch and Alexandria insulted by the pretensions of Constantinople to deprive them of the second and third rank. It was Leo who stood on the rock of Peter in a world swarming with heresy, and yielded neither to Council nor Emperor in assertion of orthodoxy. Yet he is not counted as one of the Popes who made the Papacy.

Of the three Popes that Mrs. Oliphant thus honours, the most important figure is that of Gregory I. Much legend has clung round his name, but there are few medieval personages who stand out so clearly through the mists of time. Though neither a great scholar nor a great theologian, nor a great Churchman in the sense in which we apply that term to Hildebrand and Innocent, "the third founder of the Papacy" was at least the author of the popular Catholic religion, the establisher of Roman authority "over the hearts of men." More than this, as "Consul of God," he brought the new Christianity of the barbarian world to redress the balance of the old. Rich and noble, one of the Anicii, a Prefect of the city, he brought to his great office incomparable administrative gifts, and a passion for humanity that makes him the most lovable of saints, Francis of Assisi alone excepted. Never had Rome been brought so low as in his time. Wars, famines, pestilences, had thinned her population. The Lombard had cut her off from all connexion with Ravenna and the East, when Gregory single-handed extorted peace from the stubborn Agilulf. To him the victorious barbarian sent embassies, and asked for his signature to the treaty. But he refused this royal function, though he had been ready enough to do the work of a king. So, too, he alone of the great

Roman Bishops disclaimed the name of Pope, satisfied, apparently, with the reality of his supremacy.

The familiar story of Hildebrand is one of the most picturesque in history; it is excellently told by Mrs. Oliphant, who, in respect of the famous penance at Canossa, justly insists that, after all, nothing came of it. Great as was the daring displayed by the Pope in his long struggle with Henry, it must not be forgotten that the third of the Franconian emperors was only a poor creature, and the result might have been different had Gregory been confronted with Barbarossa. The House of Hohenstaufen itself went down, it is true, before the persistent enmity of Rome; but this was not so much due to the increased strength of the Papacy as to the growing weakness of the Empire. North of the Alps the imperial weakness was a legacy from the Henrician anarchy; south, it was due to the rise of a new enemy, the Italian commune. As Hildebrand marks the beginning of the flood, so Innocent III. marks the high tide of Papal power and pretension. And here Mrs. Oliphant exploits with great skill another familiar story. Hildebrand is the low-born priest to whom the Church is all; Innocent is a noble, with the feelings and some of the chivalry of his class; and the two characters are nicely discriminated. When the young Raymond of Toulouse, dispossessed from his heretical lordship, asks to be allowed to win back his own from the Pope's champion, Montfort, Innocent replies, "May God give thee grace to begin it well and finish it better." It is non-committal, perhaps, but how differently would Hildebrand have spoken to the son of an excommunicated foe.

After the exclusion of Innocent the Great and Leo, the admission of Cola di Rienzi among the Makers of Rome is not surprising. Mrs. Oliphant tells her somewhat trite story in a lively fashion; but on the chief point of interest in his history—how he came to impose on his contemporaries—she throws no light. For it was not only the mob that took this frothy tapageur seriously; and, after even the mob had found him out, Petrarch wrote: "I had placed my last hope of Italian liberty on him."

It is not till she reaches the last division of her book that Mrs. Oliphant really gets to her subject—the great Popes of the fifteenth and sixteenth centuries who loved "*guerrare e murare*." Martin V. was elected in 1417, and came back to Rome a few years later. With him begins the list of the builders of the city of the Renaissance—the makers of the Papal kingdom in Italy. They were all sorts and conditions of men: scions of great houses, like Martin the Colonna and Pius the Piccolomini; low-born men like Thomas of Sarzana. Some were chiefly scholars and collectors; some were great fighters and intriguers, like Alexander Borgia and Julius II. Some combined all these characters, like Sixtus IV. But all, with a few exceptions, sought to beautify the city: to build, to pull down, to restore. Mrs. Oliphant's excellent sketch stops prematurely with Leo X. He died in 1521-2, but the remodelling of the city went on for



a century and a half longer. St. Peter's was not consecrated till 1626, and Bernini's colonnades, which give the special character to the approach, were still later work. Three-fourths of the great palaces were built in the sixteenth and seventeenth centuries by Popes or their *descendants*, and the Farnese, Oenci, Massimi, Orsini, Borghese, and Rospigliosi (among others) are all later than the pontificate of Leo. However, so far as the authoress takes us, she is an agreeable companion, and her silhouettes of the Popes from Martin onwards are skilfully cut. Leo she calls "the urbane and skilful Medici, great to take advantage of the divine slaves that were ready for his service." This is certainly happy, and, indeed, the book contains many vivid passages; while Mrs. Oliphant's unwearying search after the good, even in men she is bound to condemn, is useful in reminding us that there must have been a cheerful side to many dark characters.

REGINALD HUGHES.

*Letters and Verses of Arthur Penrhyn Stanley.* Edited by Rowland E. Prothero. (John Murray.)

THIS volume is a basket of fragments from more than one feast. Mr. Prothero has already used up what was most interesting in Stanley's correspondence for his charming biography of the Dean; and much of the remainder had long before been used up by the writer himself in his various works, especially *Sinai and Palestine*. What now appears for the first time is not very characteristic: it lacks the personal note. Of Stanley the soldier in the war for the liberation of humanity we see almost nothing; nothing of the lovable, helpless child of light; little of the Oxford professor; perhaps too much of the courtier; far too much of the itinerant scene-painter. I never read *Dr. Syntax*, but the hero of that burlesque, however much he differed from the Dean, could not have been more ardent or unwearied in his search for the picturesque. From the Alhambra to the Kremlin, from Karnak to Niagara, he pounds away steadily with results which will, no doubt, be most useful to Mr. Augustus Hare some day, but which are a little cloying when taken after the manner of Shalott. Stanley seldom strikes out an impressive phrase that sticks in the memory. I have only remarked one such in the present volume. It is where, in describing the view from Monte Generoso, he calls it "a vision as of another world, ethereal as air, yet solid with the solidity of eternity" (p. 378). Even here one notices a want of ear, which, together with other deficiencies, accounts for the very poor quality of the numerous verses here inflicted on us. Fun of any sort is also rare. Here is one of the few instances. In exploring the Roman fortress of Borcovicus, Stanley and his friends came across a certain trough.

"Antony Place, an old labourer of eighty-one, who has long lived on the spot, on being asked his opinion of the use of the trough, expressed his belief that it was where 'the Romans washed their Scottish prisoners'" (p. 355).

Putting aside possibilities of picturesque description with or without a slight religious tinge, this correspondence shows little interest in contemporary persons or events. On hearing that the Comte de Chambord was likely to be proclaimed King of France, Stanley rushed from Rome to Paris in order to witness the expected ceremony; but, apart from the chance of another pageant to add to his already large collection, it seems to have been a matter of total indifference to him whether the monarchical or the republican cause prevailed among our neighbours.

A slight preference for continental to English society may be observed in Stanley's letters. Villemain, De Saulsy, and De Tocqueville are "all more agreeable than their English parallels" (p. 249). He is delighted with Neander, and longs to transplant him into England (p. 91). It seems to him a pleasing trait in Ranke—"at least one would be surprised to hear the same of Hallam or Macaulay"—that he has taken up Hebrew again, and reads the Psalms in Hebrew with his wife in the evenings (p. 90). Schelling receives him "with great kindness; not like Schlegel, with the air of a man who likes to be visited as a distinguished man, but with *real, simple, German friendliness*" (p. 88). The old philosopher (this was in 1845)

"spoke with a very kindly feeling of Coleridge . . . had defended him in his lectures against the charge in *Blackwood* of plagiarism from himself; and expressed his gratitude to him for 'having in one striking expression on my theology (that it was tautological and not allegorical) collected all that I have thought out in many hours'" (p. 89).

A. W. Schlegel, whom Stanley contrasts with Schelling, is described as "a very little man with a neat brown curly wig, a coat between a frock-coat and a great-coat, no neckcloth, and a reddish face with a long nose" (p. 50). He was much amused to hear about the "tea-total" (*sic*) movement in England, and declaimed against tea-drinking at great length in voluble English.

"Why, there is a sort of superstition about it. Beer is, like it, a decoction of an herb, and beer can do no harm, for Tacitus speaks of it as being used in the heroic times of Germany. We have a specimen of what a nation becomes by drinking tea; there are the Chinese, who have drunk it for 1600 years, and now they are so effeminate that they never go out for fear of catching cold, and all their soldiers are packed in cotton wool. That is what you will become by drinking tea. . . . And then China is the only country where tea is grown. The Emperor of China might, by shutting up his harbours, make you the most unhappy people in the world" (p. 52).

This delightful type of omniscient, good-humoured, scolding German professor long survived Schlegel, but is, I fear, becoming extinct.

The penalties of omniscience are vividly brought before us by an incident in a happy day spent with Sir John Herschel and Whewell, on which the latter came out strong as an archaeologist. Unfortunately a certain doctor

"caught Whewell at the end of the evening, and very abruptly asked him, 'What is your opinion as to the best slope of the sails of wind-

mills?' Surprised to find that Whewell had not made up his mind—'Oh! I thought you had written a book upon it. I thought you had written a book upon everything.' I believe it was mere simplicity; but the bystanders tell me that it had the most ludicrous effect" (p. 292).

On the same occasion Herschel declared that philology and not astronomy was his proper vocation.

Far the strongest impression of personal charm in this volume is conveyed by a few appearances of Jowett. On one of his visits to Paris (March, 1856), Stanley saw at St. Germain the parents of Melchizedek (as he called his kinless friend)—

"a truly antique and venerable pair, each bearing a slight resemblance to the son, each with some of the qualities in him concentrated; very kind and rapt in interest concerning him, relating singular stories of his childhood—how deeply historical he then was, studying Rollin's *Ancient History*, well versed in Assyrian dynasties, standing long in silent contemplation of a 'Stream of Time' suspended in his little bedroom. This historical phase passed away into the philosophical on his going to school, and has never returned. Deeply musical also, he listens with pleasure to Beethoven played by his sister, and even proposes corrections" (pp. 248, 249).

Jowett's letters chiefly relate to the death of friends, and are very touching. One is about George Eliot:

"I do feel greatly the death of Mrs. Cross, who is a friend never to be replaced. She was one of the few persons eminent in literature whose conversation was equal or even superior to her writings. She made one great, though excusable mistake, in her own life. But, with this exception, she was a remarkably good woman, especially in all womanly qualities, absolutely free from vanity, jealousy, and every form of egoism, and her influence over young men was entirely good and pure. I always sympathised with her marriage with Mr. Cross (who was her devoted admirer and quite worthy of her for his moral qualities), for it gave her six months of unalloyed happiness. . . . Dear Mrs. Cross was buried to-day in the Highgate cemetery. About this time last week she was first discovered to be dangerously ill. Dr. Andrew Clark came to see her, looked at her, and said to the general practitioner, 'Morituro'" (p. 445).

Stanley at thirty-four believed himself to have learned more from Jowett than from anyone else since Arnold's removal. But their paths soon diverged, and the intellectual separation continued to widen through life. The one took for his portion the surface and flower of things, the other their depth and root. Long afterwards, when Stanley had only a year to live, the Master expressed in the kindest, gentlest manner imaginable his dissatisfaction with his friend's career. "Forty years ago we all expected you to be the most distinguished man among us, and you must not disappoint us." Stanley is the most distinguished clergyman in the Church of England, and can do more than anyone towards the great work of placing religion on a rational basis. For that purpose he must devote the rest of his life to the preparation of a great work on theology, a labour which will require him "to withdraw a good deal from society" (pp. 443, 444). We do not hear how the Dean

responded to this somewhat naïve demand; but his answer had been virtually given a few years before. Referring to Lady Augusta's dying injunctions, to work on and go to the very bottom of things, to make his forthcoming volume *perfect*, the sorrowing survivor reads in them a rebuke to his own superficiality, but feels that "in making these requirements she was aiming too high and asking for impossibilities" (pp. 408, 409).

But there were compensations. Dean Stanley's Life is dedicated by permission to the Queen; five of his letters, printed in this volume, are addressed to the same august personage; and another letter of his about Prince Albert has been honoured with a marginal note of approval from the hand of Her Majesty.

ALFRED W. BENN.

*Strangers at Lisconnel.* By Jane Barlow. (Hodder & Stoughton.)

AN authority on idylls says, rather testily: "After the use made of the word by Tennyson in his *Idylls of the King*, which are epic in their style and treatment, and romantic and tragic in their incidents, it becomes very difficult to say what may not be called an idyll."

This is cowardly, to put the mildest censure on it. Surely a man and a scholar, after reading poems epic in their style and treatment, and romantic and tragic in their incidents, should find it very easy to say: "There are compositions which may not be called idylls; of such are these poems of the *King*." I will not believe that even the shade of Tennyson could be set a-quiver by a quiet, polite comment to that effect.

Meanwhile, it is here not so important to decide what is not an idyll, as it is to decide what an idyll is. The word "idyll," looked into, is seen to mean "a little picture"; and all the best idyll-makers, from Theocritus to Jane Barlow, have given us little pictures. For a little picture it might naturally be supposed that one would choose a little subject, a cottage rather than a castle, Little Claus rather than Big Claus. This, again, is what the best idyll-makers have always done, even when the doing of it must have gone somewhat against the grain. The great pastoral poet of Greece makes an infamous act the theme of his eulogy because the doer of it was Ptolemy; the great pastoral poet of Greece was partial to royalty, but he did not make royalty dominate in his idylls: Lycidas was a goat-herd. Goat-herds, harvestmen, fishermen—these we meet in the famed idylls of Greece. Very different they are from their brother-craftsmen whom we have known in the flesh. If Theocritus has drawn them truthfully, the explanation of this fact is to be found in the time and the clime in which they lived. Their world was younger than ours by two thousand years, the sky above them was a Sicilian one. Well might they, in the world's youth and world's garden, live a life so free from care that they had to "make up" their sorrows! It is profitless, perhaps, but it is rather tempting, to conjecture what would have happened to them if they had been sent "jumping o'er times"

(the bold phrase is Shakspeare's) to our time, and if they had been brought to a standstill at Lisconnel, among goat-herds, harvestmen, and fishermen, in a world older by two thousand years, with an Irish sky over this bit of it, among folk whose life is so laden with care that they have to "make up" their joys. My feeling is that even Lycidas, who, goat-herd as he was, could recite poems of his own composition upon occasion, would have succumbed to what to any but a grey eye or so—an Irish eye—would seem lamentably lacking in matter for poetry.

It is impossible to praise in excess the consummate skill with which Miss Barlow has made anew "little pictures" of the loveliest, with this drear Lisconnel for background, and in the foreground nothing brighter than the blue of Mrs. Kilfoyle's cloak for what painters call "a point of colour." They who echo the famous German who said *Ich habe alle Zwoitenmale* may put down *Strangers at Lisconnel* at once; for it is nothing but what it calls itself, "A Second Series of Irish Idylls," no better than the first, because better could not be, but as good—a fact which should be emphasised, because there are people who think that as good could not be. "Jerry Dunne's Basket" is as witty as any story in the first series, and is notable on another account. Till it appeared Daudet's little tale called "La Mule du Pape" was probably the best story of this kind yet told: it is now the second best, Miss Barlow's being by just as much better than it as an Irish toss of the head is better—more sweet and commendable—than a French kick. "Jerry Dunne's Basket" tells of an Irish toss of the head, and "La Mule du Pape" tells of a French kick.

Of the pathetic stories, more especially among them "Mrs. Kilfoyle's Cloak," "A Good Turn," "Boys' Wages," "Con the Quare One," I should like to write at great length, but space forbids. It is here possible only to give a few of the many passages in these tales and others which one marks as showing "the quality" of them. We are taken out of the bogland for a look abroad:

"The road climbs to the top of a hill, and stops there abruptly, as if it had been travelling all the while merely to look at the view."

There is only one writer living who could have written that, and only one writer living who could have written this:

"The shower was a vicious one, with the sting of sleet and hail in its drops, pelted about by gusts that ruffled up the puddles into ripples, all set on end, like the feathers of a frightened hen."

As a sample of Miss Barlow's own satire, which is real Irish point, take this:

"Ody was leaning against the wall, critically examining Brian Kilfoyle's blackthorn, and forming a poor opinion of it with considerable satisfaction. Not that he bore Brian any ill-will, but because this was his method of attaining to contentment with his own possessions."

Sometimes there is a sounding of the profundities: "'What was there in it,' asks Thady, 'before the beginnin' of everythin'?"

"Thady was a small, anxious-looking child,

whose pale and peaky face his mother often likened regretfully to a ha'porth of soap after a week's washing. He had spent a surprisingly considerable part of his six years in metaphysical speculations, and was always disposed to make a personal grievance of the difficulties in which they constantly landed him. His tone was now rather peremptory as he repeated, 'What was there in it before the beginnin' of everythin'?"

"'Sure, nothin' at all,' said his elder brother, Peter, to whom the answer seemed quite simple and satisfactory. But Joanna looked as if she had caught sight of some distant object, which provoked hard staring.

"'Then, what was there before the beginnin' of nothin'?' pursued Thady.

"'Dunno,' said Peter indifferently; 'unless it was more nothin'.'

"'Sure, not at all; that wouldn't be the way of it,' Joanna said dreamily, yet with decision. 'If there was nothin' but nothin' in it, there'd ha' been apt to not be e'er an anythin' ever. Where'd it ha' come from? Don't be tellin' the child lies, Peter. Why, for one thing,' she said, her tone sharpening polemically and taking a touch of triumph, 'there was always God Almighty in it, and the Divil. Maybe that's what you call nothin'.'

"Peter evaded this point, saying —"

What Peter said will be found in the tale called "Con the Quare One." I do not give it, for two reasons. I want the reader to go to the book, and I want to give another passage. You are to know that a theft has been perpetrated in Lisconnel. A thief has appeared there; his appearance is followed by that of policemen.

"It might seem on the face of things that the arrival of two active and stalwart civil servants would have been welcomed as happening just in the nick of time; yet it argues an alien ignorance to suppose such a view of the matter by any means possible. The men in invisible green tunics belonged completely to the category of pitaty-blights, rint-warnin's, fevers, and the like devastators of life, that dog a man more or less all through it, but close in on him, a pitiful quarry, when the bad seasons come, and the childer and the old crathurs are starvin' wid the hunger, and his own heart is broke; therefore to accept assistance from them in their official capacity would have been a proceeding most reprehensibly unnatural. To put a private quarrel or injury into the hands of the peelers were a disloyal making of terms with the public foe; a condoning of great permanent wrongs for the sake of a trivial temporary convenience. Lisconnel has never been skilled in the profitable and useful art of utilising its enemies. Not that anybody was more than vaguely conscious of these sentiments, much less attempted to express them in set terms. When a policeman appeared there was an inquiring mood; what people said among themselves was: 'Musha, ook him up. I hope he'll get his health till I would be tellin' him,' or words to that effect; while in reply to his questions they made statements superficially so clear and simple, and essentially so bewilderingly involved, that the longest experience could do little more for a constable than teach him the futility of wasting his time in attempts to disentangle them."

There is a very general idea in England that Ireland's history has been written by Moore, Lecky, Froude, Keating, and some others; and there has grown up a practice of late years of rather industriously studying these writers, who are some of them interesting, but are none of them quite

reliable. It is a curious fact that the writer who is the best historian that Ireland has yet had, Miss Jane Barlow, is not only more reliable than any of the historians named above, but is also immeasurably more interesting than any of them. Froude is considered by those who do not trust him wholly to have had a pretty wit. It becomes very ugly when compared with wit like the above. Perhaps it is, after all, not for nothing that Irish wit is accounted the prettiest in the world.

ELSA D'ESTERRE-KEELING.

#### NEW NOVELS.

*Jude the Obscure.* By Thomas Hardy. (Osgood, McIlvaine & Co.)

*Friend or Rival.* By E. Neal. In 2 vols. (Hurst & Blackett.)

*Zalma.* By T. Mullett Ellis. (Tower Publishing Co.)

*A Dangerous Brute.* By Mrs. Robert Jocelyn. (Hutchinson.)

*Galloping Dick.* By H. B. Marriott Watson. (John Lane.)

*Tommy Atkins.* By Robert Blatchford. (Edward Arnold.)

*Lakewood.* By Mary H. Norris. (F. A. Stokes.)

*The Red Badge of Courage.* By Stephen Crane. (Heinemann.)

THERE are certain novelists of established reputation who no longer need commonplace criticism. According to the phrase of the Salon, they may claim to be treated as *hors concours*. It would be utterly superfluous to say of any new book from the pen of Mr. Thomas Hardy that it was powerful, or dramatic, or artistic, or to use any other of those eulogistic epithets which a reviewer is sometimes compelled by stress of circumstances to adopt. Above all, it should be unnecessary to state that the author is throughout true to nature. Yet it is precisely on this last point that a reader of *Jude the Obscure* might be inclined to raise the question, whether some limits ought not to be placed upon the measure of realism that may be imported into fiction. Mere imitation of nature is confessedly not synonymous with art. No painter or sculptor, whether working from the nude or not, would reproduce in every particular exactly what is shown by a photograph. Nor does there seem to be any reason why the novelist—who is not compelled, as is the artist or sculptor, to represent every detail—should hold himself bound to introduce, by way of giving additional veracity to his narrative, subjects which by common consent are avoided in our ordinary conversation. This view of the matter will be appreciated by anyone who reads, for instance, pp. 41-47 of the book under notice. For the rest, Mr. Hardy's book is fully up to the mark of his previous performances, and, as we have already said, may to that extent be allowed the compliment of exemption from criticism.

Considerable advantage is often gained for a work of fiction by the narrative being placed in the mouth of one of the less

important characters, who, being for the most part a spectator, may be presumed to see all the more of the game. Mrs. Neal's *Friend or Rival* is a story purporting to be told by Miss Ruth Wilmot, of Monkswell Park, concerning Miss Vera Aveling, the daughter by a former marriage of her father's second wife. The loves of Vera Aveling and Percival Leicester, the rector's son, would probably have run smoothly, had not the former, while on a visit to Oxford during the boating week, made the acquaintance of Sergius Orme, of New College, one of the most brilliant young scholars of the day, who at once bestows his affections upon her, and apparently receives a good deal of encouragement. This Sergius Orme is one of Percival's dearest friends, in spite of the fact that he has beaten the latter as a boy in the struggle to win what Mrs. Neal calls "the" Winchester scholarship—unaware, apparently, that some ten or a dozen of these prizes are offered every year for competition—and again, when leaving Winchester, in the examination for a New College scholarship. He is English on his father's side; but his mother, a Russian princess, was banished to Siberia soon after his birth, and the fixed purpose of his life is to rescue or avenge her. However, his determination to win Vera Aveling takes precedence of this purpose; and the main crisis of the tale is reached when, by a false declaration of his engagement to her, he induces her equally ardent lover, Percival, to undertake the journey to Siberia in his place. This furnishes a strong situation, and the subsequent scenes are deftly handled. The author writes in pleasant and effective style, and some of her descriptions of college life at Oxford are exceedingly well done.

A beautiful fiend is always a creature who captivates the imagination. In *Zalma* Mr. Ellis presents us with a powerfully drawn and highly coloured portrait of a woman fitted to hold her own among the female demons of the world's history. *Zalma Pahlen*, beautiful as Venus and wicked as Messalina, or Theodora, or Catharine de Medici; her wrongs and her revenges; her polygamistic alliances and illicit amours; her extraordinary intellectual ability and grasp of scientific theories—these form a theme for a stirring and absorbing narrative, to which Mr. Ellis does full justice. He possesses a rare faculty for laying politics, science, ethics, and many other departments of knowledge under contribution in constructing his narrative; and in this respect we are reminded more of Disraeli and Lytton in reading his book than of the style prevailing nowadays in fiction. It should be mentioned that this diabolical heroine, *Zalma*, is the daughter of a man who may be described as the head-centre of the Anarchist organisation, and after his death finishes her career by an attempt to "scatter micro-organisms, the germs of the disease Anthrax, over the metropolitan and great provincial centres of Europe and America by means of balloons," with a view to causing wholesale destruction of human life by some process less cumbrous and less limited in its effects than dynamite. After

this the reader may be prepared for anything in the way of sensation.

There seems to be as much room for class fiction in the novel-reading world as there is for class journals in the world of trade. Mrs. Robert Jocelyn shares with Mrs. Edward Kennard the position once occupied by Captain Hawley Smart, of special contributor to the amusement of that portion of the public whose chief delight is hunting. *A Dangerous Brute* suggests its subject-matter by its title. It is a record of the career of a hunter, sound in wind and limb, a flyer across country, and possessing phenomenal abilities as a jumper, but endowed with a temper so incorrigibly vicious that the most daring of cross-country riders seldom care to have more than one experience upon his back. He passes from hand to hand, and, after breaking several arms and legs, and at least one neck, has at last to be shot as a brute too dangerous to be let live. It is scarcely likely that the vast multitude of people who never bestride a horse in the course of their lives will take much pleasure in perusing these pages, but the book will be duly appreciated by the class of persons for whom it is intended. It is written in easy and not too horsey style; but the employment throughout of names suggestive of personal qualities—such as Mr. Green, Mr. Sharp, Mr. Timid, Mr. Gohard, Mr. Boaster, &c.—reminds one of the *Pilgrim's Progress* and other pious allegories of our youth, and is scarcely appropriate, one would think, to the dignity of a sporting novel.

*Galloping Dick* is a collection of six autobiographical stories of adventure on the road, narrated by Dick Ryder, highwayman of the seventeenth century. As each of the six has already appeared in the pages of a magazine, they are familiar to a considerable number of people, and require only a brief notice. As is usual with this class of fiction, the leading character, although a professional thief and cut-throat, is represented as a gentleman of unusually good education and highly cultivated manners, and able to hold his own in polite repartee with the most high-born of his victims. The incidents are in nearly every case of an amusing character, and are related in the quaint language of the period, which the author has reproduced with much skill; but one feels doubtful as to his accuracy in many points of detail. It would, for instance, be interesting to know whether the expression "a triangular duel," familiar enough to us ever since the publication of *Mr. Midshipman Easy*, was really in vogue in the days of Charles the Second. And Mr. Ryder can hardly be correct when he says that

"at eight of the clock on that fifth of June I set out from Sutton Valence [Sutton Veney], astride upon Calypso, and by midday drew up at a little village a league or so to the side of Bath."

The object which Mr. Blatchford appears to have had in writing *Tommy Atkins* is to present a picture of the ordinary garrison life of privates and non-commissioned officers at the present day. There certainly

is room in our literature for some record of the kind. The British private soldier does not often engage the attention of novelists, and we know singularly little of his ways and habits inside the barrack walls. The author of the book under notice does not exhibit any remarkable aptitude for a task of this kind, in the sense of being able to entertain us with humorous scenes or thrilling situations, but he seems to have been at great pains to study the idioms of language peculiar to the class he is describing and the details of regimental drill and routine. Judging from his account, we gather that military regulations encourage the growth and existence of much petty tyranny, and that the private soldier is little contented with his lot, and divides the spare time at his disposal between the amusements of drinking, fighting, and love-making.

Readers having a partiality for gossip pure and simple are recommended to try *Lakewood*, a charmingly written story of the kind. *Lakewood* is a fashionable winter resort within easy distance of New York; and here, at the date of the present story, are congregated innumerable families of wealth and position, some residing in private houses hired for the season, but the larger portion occupying rooms at the two principal hotels, which, after the manner of such American establishments, seem to have no limit to their accommodation. It would be impossible to describe in any detail a book which deals with at least a score of families, and has three or four separate plots, all having for their object the arrangement of a marriage between some loving couple. Wealth and luxury make all things comfortable, and no unhappy incident occurs to mar a generally blissful termination.

Another American book is *The Red Badge of Courage*, being an episode of the Civil War. The author, in quaint, bantering style, describes some military operations, and presents us with a running analysis of a young soldier's varying emotions during the course of the campaign. It must be confessed that the narrative soon becomes tiresome. A serio-comic effect seems to be intended throughout, and Mr. Crane is no doubt highly gifted with that grotesqueness of fancy which is peculiarly a Transatlantic production; but the humour is scarcely of a sort to be appreciated by readers on this side, and not a few of them will lay the book down before getting half way through.

JOHN BARROW ALLEN.

#### DALMON'S SONG FAVOURS.

*Song Favourites.* By C. W. Dalmon. (John Lane.)

MR. DALMON'S songs taste decidedly of "Flora and the country green," and their savour is uncommonly pleasant in not a few examples. If Mr. Dalmon does not expressly present himself as crowned with flowers, presiding over some May-day revels under the elm-tree shade, there is much in his pretty volume that suggests the picture. Like Herrick, he sings of pastoral and Arcadian joys, of birds and bees and flowers, of sylvan delights, and rural loves and pastimes. Like

Herrick, again, he has his Anacreontics, though they are of a milder description than those of the vicar of Dean Prior. Yet, if he does not

"Sing thy praise, Iacchus,  
Who with thy thyrses doth thwack us,"

there is a jocund spirit in his songs in praise of beer and cider and other non-vinous potations. Even "rum and milk," a beverage that is somewhat cloying, like mead, and a trifle heady, has moved Mr. Dalmon to a fine outpouring of lyric rapture:

"Now some may drink to ladies fine,  
With painted cheek and gowns of silk;  
But we will drink to dairymaids  
In pocket mugs of rum and milk!  
O, 'tis up in the morning early,  
When the dew is on the grass,  
And St. John's bell rings for matins,  
And St. Mary's rings for mass!"

"The merry skylarks soar and sing,  
And seem to Heaven very near—  
Who knows what blessed inns they see,  
What holy drinking songs they hear?  
O, 'tis up in the morning early, &c.

"The mushrooms may be priceless pearls  
A queen has lost beside the stream,  
But rum is melted rubies when  
It turns the milk to golden cream!  
O, 'tis up in the morning early, &c."

Pleasant it is to note the poet's adoption of the old poetic meaning of "inn" in the second stanza of this delightful song. A graver note is sounded in the striking stanzas "An Autumn Elegy," with their august images and deep-toned harmonies. This is a poem that might alone suffice to prove that Mr. Dalmon has not merely drank of the well-springs of Jacobean singers, but is by election of that brotherhood, and a poet of individual inspiration. Here, and in one or two other poems, it must be noted that Mr. Dalmon has not altogether avoided reminiscent touches; not always, be it observed, with regard to seventeenth century poetry. Longfellow, for example, makes the dying Year tell his beads "in drops of rain." But Mr. Dalmon is never a bald imitator and a mere conveyor of the literal echo. In the "Autumn Elegy" the figure of the Old Year moving towards his cloistered retirement leads by a natural development of poetic reflection to a noble sequence of imaginative imagery:

"Now 'tis fitting, and becomes us all,  
To think how fast our time of being fades;  
The Year puts down his mead-cup with a sigh,  
And kneels, deep in the red and yellow glades,  
And tells his beads like one about to die;

"For when the last leaves fall  
He must away unto a bare, cold cell,  
In White St. Winter's monastery; there  
To do hard penance for the joys that were,  
Until the New Year tolls his passing bell."

The rest of the poem falls not away from this imposing opening. Several of the lighter songs, such as "Rainbow Gold," "Night Shades," "An Autumn Allegory," possess a truly witching grace. In others the "wood-notes wild" charm by their purity and freshness and happy inevitableness. Especially am I interested in Mr. Dalmon's poetic regard for old customs and faiths. In conclusion, therefore, I give myself the pleasure of quoting one more example, since it records with becoming grace an ancient superstition that yet lingers in certain rural districts of England:

"Lilies very white and sweet  
Cover her from head to feet,  
Underneath the linen sheet.

"And such beauty fills the place  
When I lift the square of lace  
From her little marble face!

"For a baby's soul, they say,  
Very seldom flies away  
From its empty shell of clay

"Till the service of the dead  
In the graveyard has been said,  
And the corse is buried.

"Then it is that I shall weep,  
When I can no longer peep  
At my darling fast asleep!"

J. ARTHUR BLAIRKIE.

#### NOTES AND NEWS.

MR. HEINEMANN announces for publication in the spring *The Paget Papers*, in two volumes, being the memoirs and despatches of Sir Arthur Paget, brother of the first Marquis of Anglesey, who was British envoy at various continental courts during the Napoleonic period. The policy of Prussia between Holland and Poland, the attitude of Bavaria, the temper of the Neapolitan kingdom, were all brought under his notice from 1792 to 1800. After the Peace of Amiens, he watched from the court of Vienna the building up of the Third Coalition, and was with the Emperor during the campaign of Austerlitz; while his final mission carried him to the Dardanelles, where the same political play was then being gone through as has been witnessed quite recently. The volumes will be edited by Sir Arthur's son, Sir Augustus Paget, late ambassador at Vienna, and will be illustrated with numerous portraits of the chief contemporary figures.

THE first volume of the series of "Royal Naval Handbooks," of which Commander Robinson is the editor-in-chief, will be published by Messrs. Bell about the end of this month. In this handbook Admiral Sir Vesey Hamilton, late First Sea Lord of the Admiralty, deals with the subject of *Naval Administration*: the general working and various functions of the Admiralty. It has been his aim to make his work useful to the statesman and student, as well as interesting to the general reader. It will be followed shortly by volumes on *The Machinery of a Man-of-War*, by Fleet-Engineer Oldknow; and on *Torpedoes and Torpedo Vessels*, by Lieutenant George Armstrong. The latter will include a chapter contributed by an officer who was present both at the battle of the Yalu and at Wei-hai-wei, giving details of the effects of torpedo warfare from personal experience. All the volumes of the series will be illustrated.

WE understand that a *Life of Sergius Stepniak* is in preparation, by his widow. Prince Krapotkin will edit the Russian section of the book, and several English writers will contribute chapters on Stepniak's work in art and literature. Mme. Stepniak desires that all who have letters or reminiscences of interest regarding her husband's life will communicate with her at 22, Ormiston-road, Uxbridge-road, London.

AMONG the many editions of Burns which are to be published this season is one which will appear in Messrs. Bliss, Sands & Foster's series of "Cheapest Books in the World," uniform with the *Arabian Nights* and *Robinson Crusoe*. It is intended to be one of the most complete yet issued, with a portrait. The poems and songs will be in single columns, in large type, forming 578 demy octavo pages. Later there will follow, in the same series, a careful reprint of the first English edition of *Uncle Tom's Cabin*, with a frontispiece by Cruikshank.

THE new volume of the "Gentleman's Magazine Library" will be the seventh of the topographical series, containing contributions concerning the counties of Lincoln, Leicester, Middlesex, and Monmouth, to the old *Gentleman's Magazine*. The usual introduction and index will accompany the volume.



MESSRS. HUTCHINSON & Co. will shortly publish a new novel, by Mr. Edmund Mitchell, entitled *Towards the Eternal Snows*. As in the case of the author's first book, "The Temple of Death," the scene is laid in India, where he has spent much of his time in making himself acquainted with districts that are little known.

MR. T. FISHER UNWIN announces a story by Mr. E. Phillips Oppenheim, to be entitled *A Modern Prometheus*.

A NOVEL by Mr. Harry Lander, entitled *Stages in the Journey*, will be published immediately by Messrs. A. D. Innes & Co. The characters live in the Bohemia of art, the stage, and journalism.

MESSRS. SIMPKIN, MARSHALL & Co. will publish shortly *By your Leaves, Gentle Men!* a poem in reply to Mr. W. Watson's "Apologia," together with some other poems and fragments, by Bertram.

A CHEAP edition of the second series of Mr. Augustine Birrell's *Obiter Dicta* will be issued by Mr. Elliot Stock very shortly.

MR. KARL BLIND will have an article, in the forthcoming number of the *Pall Mall Magazine*, on "Barthélemy St. Hilaire and the Rhine Frontier," containing curious revelations from a correspondence between the two.

BARON FERDINAND ROTHSCHILD has been elected a trustee of the British Museum.

THE publishing firm of Macmillan & Co. has been converted into a limited liability company. This change, which has been made for family reasons, will not in any way affect the conduct of the business; as the directors, Mr. George Lillie Craik and Messrs. Frederick, George, and Maurice Macmillan, were all partners in the late firm, and the whole of the shares are held by them and by the trustees of the late Alexander Macmillan.

THE annual general meeting of the Incorporated Society of Authors will be held on Monday next, at 4.30 p.m., at 20, Hanover-square, when the following motions will be brought forward: (1) Proposed by Sir W. Martin Conway, and seconded by Mr. Anthony Hope Hawkins:

"That a committee of the members of the society be appointed by the members to confer with a sub-committee of the committee of management as to changes to be made in the constitution of the society, with the object of making the managing body more representative of the members."

(2) Proposed by Mr. W. H. Wilkins:

"That this meeting repudiates the address headed 'The Authors of England to the Authors of America,' and regrets that the society was in any way connected with it."

THE Goldsmiths' Institute Literary Society will hold a special meeting on Tuesday next, at 8 p.m., at their hall, New Cross, to commemorate the anniversary of Charles Lamb's birth.

ON Friday of this week, Messrs. Sotheby were to begin the sale of the valuable collection of books and MSS., which has long been in the possession of the Frere family, of Boydon Hall, Norfolk. Among the MSS. are a number of the original Paston Letters, the famous Tylney Book of Hours of the fourteenth century, and numerous historical documents. The books include the first edition of *Pericles*, many other Elizabethan quartos, three early Latin tracts from the press of Wynkyn de Worde, Sir John Fenton's copy of Ames's *Typographical Antiquities* (barbarously illustrated with six original leaves of Caxton's printing), and a series of presentation copies of Coleridge. This will be followed next week by the sale of books and MSS., scarcely less interesting, from different collections. Here the chief attractions are a signature of Adrian IV. (Nicholas Break-

spear), the only English Pope; and a copy of Forster's *Life of Dickens*, extended with portraits, autograph letters, &c., to make thirteen folio volumes.

#### UNIVERSITY JOTTINGS.

ARCHDEACON CHEETHAM, of Rochester, has been appointed Hulsean Lecturer at Cambridge for the year 1896-7.

BISHOP CREIGHTON has chosen "English National Character" as the subject of his Romanes Lecture, to be delivered in the Sheldonian Theatre at Oxford on May 27.

WE understand that Sir James H. Ramsay, author of *Lancaster and York*, is disposed to offer himself as a candidate for the Ford Lectureship in English history, which has just been founded at Oxford.

IN Convocation at Oxford next Tuesday, it will be proposed to confer the degree of M.A., by decree of the house, on Mr. W. H. Stevenson, the newly elected research fellow of Exeter.

THE general board of studies at Cambridge has approved Mr. J. N. Langley for the degree of Doctor in Science.

THE University of Dublin will confer, next Tuesday, the honorary degree of LL.D. upon Sir George Maurice O'Rorke, Speaker of the House of Representatives, New Zealand.

MR. W. R. MORFILL, who has just been re-appointed reader in the Russian and other Slavonic languages at Oxford for a further term of three years, will deliver a public lecture on Thursday next, upon "Ivan the Terrible in Russian Literature."

DR. VERRALL has been elected president of the Cambridge Philological Society, in succession to Prof. Postgate. At the meeting held on Thursday of this week, Dr. Fennell was to read a paper on "The Range and Cause of Changes of Indo-Germanic *i*-sounds in early Sanskrit, with reference to the paper on 'The Sanskrit Liquids' in Darbishire's *Reliquiae Philologicae*."

PROF. H. A. MIERES, who was recently elected to the reconstituted Waynflete chair of mineralogy at Oxford, proposes to deliver a course of lectures on "Elementary Crystallography."

AT Girton College, Cambridge, the Gamble prize has been adjudged to Miss Wilmer Cave France, Ph.D., for her essay on "The Relation of the Emperor Julian to the New Sophistic and to Neoplatonism, with a Study of his Sources and Style"; and the Gibson prize, offered for an essay on the following subject: "What Indications are found in the New Testament that the Early Christians were realising a New Ideal of Social Life?" has been adjudged to Miss Mary Hay Wood.

DR. MAX KOCH, who has hitherto held only an extraordinary chair of German Literature at Breslau, has recently been appointed Professor Ordinarius in that subject.

#### ORIGINAL VERSE.

##### BEREFT.

SLEEP, sweet Spring, in the storms and glooms  
Of wintry skies,  
Wake not to scatter thy lap of blooms.  
Dark be thine eyes!

Sleep entombed in the drifted lea,  
On frozen earth,  
Nor stir with the old sweet mystery  
Of life at birth.

Sleep in the seeds and scaly hoods  
Of buds fast sealed,  
Sleep for aye in the naked woods,  
Die unrevealed.

Die in the firstlings of the flock  
And shivering herds;  
Blight, upon tree and moor and rock,  
The loves of birds.

Sleep with the spawning frog and fish,  
In crystal cave;  
Loose not, at Nature's ardent wish,  
The fettered wave.

Sleep in the unborn Pascal moon  
And veil her horn;  
Freeze in the bells their holy tune  
For Easter morn.

Shroud the sun as he rises fast  
To zenith blind,  
Darken his day with garment vast  
Of cloud and wind.

Sleep, sweet Spring, in the purple gloom  
Of the dawning year,  
Nor hither come with thy balm and bloom,  
Thy smile and tear.

Sleep! she sleeps who with burning brow  
Longed sore for thee.  
Possess thy soul in her patience now,  
And, where she sleeps in the grave, sleep thou,  
Eternally.

L. DOUGALL.

#### OBITUARY.

THE REV. JOHN OWEN.

IT is with much regret that we record the death of an old and valued contributor to the ACADEMY, the Rev. John Owen, rector of East Anstey, near Dulverton. For some years he had been suffering from a painful illness, which latterly incapacitated him from literary work. At the last, the end came rather suddenly, before his brother, his only surviving relation, could arrive from London. But there were present at his bedside his faithful medical attendant from Barnstaple, and the vicar of the neighbouring parish of West Anstey. After much suffering, he passed away in the evening of Thursday, February 6.

John Owen was born (we have reason to believe) in 1833, at Pembroke, where his father and mother both continued to live to an advanced age. The story of his life is very simple. He was educated at St. David's College, Lampeter, during the time when the Rev. Dr. Rowland Williams was vice-principal there; and he naturally fell under the influence of that strong mind. As soon as he had completed his course, he was appointed by Rowland Williams to lecture on Hebrew as his deputy; and when Rowland Williams accepted the living of Bowerchalke, in Wiltshire, he followed him there, to be his curate for ten years. He contributed a most interesting chapter on the character and teaching of his master to the memorial volume that was published by the widow; and it was a connexion by marriage of the widow—no other, we have heard, than Canon Jessopp—who presented him, in 1870, to the rectory of East Anstey, where the remainder of his life was destined to be spent.

East Anstey is a tiny village, with little more than 200 souls, nestling under the southernmost ridge of Exmoor. Though now easily accessible by railway, it preserves the characteristics of North Devon life in the early years of the century. Here was the home of the prototype of R. D. Blackmore's "Passon Chowne," of whom many traditions still linger. In the churchyard lies Jack Babbage, a name well-known to the followers of the stag-hounds. Witchcraft, both black and white, has hardly yet died out. Secluded amid these rude surroundings, Owen passed twenty-five years of his life, very rarely leaving his comfortable parsonage, and falling back more and more upon the companionship of his books in the absence of congenial society.



No doubt, he first gained his love of books from Rowland Williams; but, as a collector, he far surpassed his master. Every room in the house was crammed with them; and we venture to think that his was the largest collection, of recent years, in the West of England. Nothing in the shape of book, pamphlet, or periodical came amiss to him: he never grudged shelf-room to the least worthy. As might be expected, his library of philosophy and theology was practically complete—in all ages, languages, and departments. He specially prided himself on his noble folios of the Schoolmen, and on his series of the modern Germans. But his interests extended to costly scientific monographs, illustrated quartos of travel, prints by Turner, and even collections of the *primitiae* of poets and essayists. Mere bibliographical rarities he did not greatly affect; neither did he care much for the most recent verse or fiction. In the main, books were his tools; but, in fine editions, they were also the source to him of cultivated pleasure.

Of all the men we have known, Owen was the most confirmed philosopher. The circumstances of his early education, and of his subsequent life, deprived him of that association with his equals which would probably have made him more a man of the world. Isolation among his loved books drove him into habits of self-communion, and kept him out of touch even with the reading public. Full as his mind was of all kinds of learning, he was little able to impart it to others. Nearly all of his published work was devoted to enforcing the duty of suspense of judgment, as opposed to dogmatism, in theology and philosophy alike—Skepticism, as he liked to spell it; and yet we have read, in an obituary notice, that he "was author of several books written to combat various aspects of unbelief." His comparative failure to reach the public was, undoubtedly, a disappointment to himself; but he bore it with philosophic calm. It gave him pleasure when Archdeacon Farrar invited him to preach at Westminster, and again when the authorities of Manchester College asked him, though an Anglican clergyman, to open their second session at Oxford. But it will always remain a cause of regret to his friends that none of the Scottish universities were discerning enough to appoint him a lecturer on the Gifford foundation. Dealing on a large scale with the subject of Natural Religion, he would have found full scope for his powers, and left behind him a worthy memorial.

Apart from his contribution to the *Life of Rowland Williams*, his earliest book, and his best, was *Evenings with the Skeptics* (2 vols., 1881). Here, in the literary form of dialogue, he expressed not only his own views on "free thought," as exemplified in the Greek and early Christian period, but also the different appeal which it makes to different minds. It was not till more than ten years later that he found encouragement to continue this work with *The Skeptics of the Italian Renaissance* (1892)—which is notable for its sympathetic estimate of Giordano Bruno—and *The Skeptics of the French Renaissance* (1893). Both of these books, it should be added, are enriched with an elaborate index, due to the personal enthusiasm of his publisher. Previously, in 1885, he had edited—with much enjoyment in the task—Glanvill's *Sceptics Scientifica* for the "Parchment Library"; and a little volume of *Verse Musings*—philosophic rather than poetical—passed into a second edition. He also published a paper on "The Religious Aspects of Skepticism"—originally delivered as a lecture at South-place Chapel—in the second edition of a volume entitled *Religious Systems of the World* (1893); and we believe that the very last work that he was able to undertake was to fill Pater's place in lecturing upon Pascal at the Oxford Summer Meeting in 1894.

So long as his health permitted, he wrote frequently in the ACADEMY. He was also a regular contributor for many years to the *Edinburgh Review*, often on subjects that showed his great versatility. We happen to know that his work was highly valued by the late Dr. Reeve, with whose general views he was much in sympathy. Some of these *Edinburgh* articles might possibly be worth republication. Doubtless, also, he left much behind him in MS.: indeed, we have heard him talk of a collection of Exmoor legends.

J. S. C.

THE death is also announced of Dr. Peter Bayne, a hard-working author and journalist, whose life-long industry scarcely met with the reward that it deserved. His best-known books are his *Life of Hugh Miller* (whom he succeeded as editor of the *Witness*) and his *History of the Free Kirk*. He was found dead in his bed, from failure of the heart's action, on the morning of February 11. He is to be buried on Saturday, in the churchyard of Harlington, where his first and second wives both lie. One of his sons is the present vicar of St. Jude's, Whitechapel.

## MAGAZINES AND REVIEWS.

MR. H. S. COWPER'S paper in the *Antiquary* on the Megalithic Temples of Tripoli, though only a sketch, is a very useful contribution to our knowledge of an obscure subject. Fergusson's "Rude Stone Monuments," a work published nearly a quarter of a century ago, caused a revolution in popular opinion, whatever may have been the case among experts. We trust the researches of Mr. Cowper and others such as he may lead to a definitive settlement of various questions connected with these ancient structures. Mr. Hailstone's paper on the Hundreds of Cambridgeshire is a careful study. We hope it may lead others to endeavour to work out this interesting subject. So far as we are aware, no list of Hundreds, Wapentakes and Shires has yet been given to the world in alphabetical sequence. In some counties—Lincolnshire for example—the Domesday Wapentakes are far more numerous than those now recognised. Dr. Fowler's "Account Book of William Wray," a Ripon shopkeeper of the days of Elizabeth, promises to be of much interest; at present we have only a small portion of it before us. The identification of the persons mentioned shows a knowledge of the family history of the neighbourhood which many of his readers will envy. Nicknames have always been common, but we should not have expected to find them in the staid pages of an account-book. So it is, however. "Long Tom" seems to have been a commercial traveller from whom Mr. Wray purchased durraunce and other articles. Can he be identified, we wonder? He may have been a Leeds man.

## THE "TALE OF WADE."

WE have to congratulate Dr. James of King's College, Cambridge, and Mr. Gollancz of Christ's, on their discovery of a fragment of the long lost Early-English "Tale of Wade," which Chaucer makes Pandarus tell Oriseyde after their supper together at his house, before he brings Troilus to her. Spaght no doubt saw the MS. about 1600, for he says the story was long and fabulous; but since then nothing has been heard of the original. Dr. James, however, while making a catalogue of the MSS. at Peterhouse, came across a short English quotation in an early thirteenth century Latin homily on Humility, and asked Mr. Gollancz to interpret it to him. Mr. Gollancz, to his great joy, found that it was six lines of the lost "Tale of Wade," and mentioned Wade's father, the giant

Hildebrand, who begat him on a mermaid. The preacher was speaking of the Fall of man, and the evil that followed from it. He said that Adam was turned from a man into a sort of non-man; and not Adam only, but almost all other men too; so that they could say with Wade, "Some are elves and some are adders; some are sprites that dwell by waters: there is no Man, but Hildebrand only."

"Adam autem, de homine, factus est quasi non homo; nec tantum Adam, sed omnes rere sunt quasi non homines. Ita quod dicere possunt cum Wade:

"Summe sende ylues  
and summe sende nadderres:  
summe sende nikeres  
the [bi den waters] wunien:  
Nister man nenne  
bute ildebrand onne."

The two difficult words are *biden pater* or *pater* in l. 4. Mr. Gollancz at first emended them, from Layamon, into *binnen poles*, "in pools"; but as that sacrifices the alliteration, Mr. Liddell suggested *bi ðen watere*, "by the waters," as the scribe might easily mistake the Anglo-Saxon *w* (*p*) for a *p*, and the long final *r* with an *e* twirl for *z*. Mr. Bradley suggested *wades*, "fords."

The "Tale of Wade" must then be much like Layamon's *Brut*, and date about 1300 A.D. Its alliteration, though constant, is not regular.

The discovery of this fragment is of the highest interest to all students of our language, literature, and mythology. It now remains for Dr. James and Mr. Gollancz to find the rest of the poem, and tell us all about Wade's magic boat, "Guingelot," and his wondrous adventures in it; about his mermaid mother, his smith-son Weyland, and his grandson Withga. Like Oliver Twist, we ask for more.

London: Feb. 10, 1896.

At last Friday's meeting of the Philological Society, Mr. Israel Gollancz communicated and explained the historical "Tale of Wade" just recovered by him. I arrived too late to profit by his paper, but having been favoured with a printed copy of the text I was enabled to study it at home. I therefore venture to suggest some explanations of the few Latin lines introducing the Song. I reproduce them here as given by Mr. Gollancz, the italics denoting his conjectural additions.

"Adam autem de homine factus est quod non homo nec tantum Adam sed omnes rere sunt quod non homines. Ita quod dicere possunt cum Wade."

For this surely meaningless version I propose the following reading:

"Adam a deo est factus, quo nominatur homo nec tantum Adam sed omnes fuerunt et sunt, qui nominantur homines. Itaque dicere possunt [ponsum] cum Wade."

A. N. JANNARIS.

## CORRESPONDENCE.

## ON INFANT BAPTISM AND FOLKLORE.

London: Jan. 30, 1896.

Biblical scholars are, I believe, agreed on the source and original meaning of adult Christian baptism. It derives from a rite practised by the Jews in the introduction of proselytes, and greatly extended by St. John the Baptist: it means an initiation into the Christian mysteries, which implies, of course, previous instruction; and it dates from the time of the Apostles. But there is no such consensus as to the origin and signification of infant baptism. All that seems certain about this rite is that it was taken into the Christian system towards the end of the second century, and that down to

the fourth it had decided adversaries\* of whom Tertullian was the chief. His words (*De baptismo*, c. 18) are as follows:

"Itaque pro cuiusque personae conditione ac dispositione, etiam aetate cunctatio baptismi utilior est, praecipue tamen circa parvulos. Quid enim necesse est, sponsores etiam periculo ingeri, qui et ipsi per mortalitatem destinare promissiones suas possunt et proventus malae indolis falli? At quidem Dominus: 'Nolite illos prohibere ad me venire.' Veniant ergo, dum adolescent; veniant, dum discunt, dum quo veniant doceantur; sicut Christiani, quum Christum nosse potuerint. Quid festinat innocens aetas ad remissionem peccatorum? Cautius agetur in saecularibus, ut cui substantia terrena non creditur, divina credatur! Norint petere salutem, ut 'petenti' dedisse videaris."†

It is impossible to believe that the writer of this passage could have regarded the *parvulorum baptismum* as having apostolic sanction.

I suggest, with the deference becoming one who is not a professional theologian, that the source of Christian infant baptism, like the source of Christian parthenogenesis, demonology, plurality of heavens, &c., is to be found in folk-lore, and that this kind of baptism was originally a pagan rite of purification, which at first, perhaps, included the mother as well as the child. In addition to the cases mentioned by Prof. Tylor in his *Primitive Culture* (3rd ed., vol. ii., pp. 430-433), I find evidence that such a rite existed among the heathen Norsemen, the heathen Celts, two unconverted West African tribes, and, lastly, the Mexicans before the arrival of the Spaniards.

Proofs that the heathen Norsemen practised a kind of infant baptism must be familiar to all who have read translations of the *Heimskringla* and the *Egilssaga*, and are too numerous to be here quoted.

"*Ausa vatni* [says Vigfusson] is a standing phrase for a sort of baptism used in the last centuries, at least, of the heathen age. The child when born was sprinkled with water and named, yet without the intervention of a priest. This rite is mentioned as early as in the *Hávamál*, one of the very oldest mythological didactic poems on record, where it is attributed even to Odin."‡

See the *Icelandic-English Dictionary*, s.v. *ausa*, where many of the instances in Old-Norse literature are cited or referred to.

In that vast, but almost unexplored, treasury of folk-lore, the romantic literature of the medieval Irish, I have found the following four references to heathen baptism. First, in the *Voyage of the Húi Corru* (*Revue Celtique*, xiv. 28), after relating how their mother bore them—one at nightfall, one at midnight, and one at daybreak—the story proceeds thus:

"ocus robaisteadh doréir an bhaisteadh geintilidhe iad, 7 ba hiald so a n-anmanna, Lochán 7 Éinne 7 Siluester."

"and they were baptized according to the heathen baptism, and these were their names: Lochán, and Énde, and Silvester."

Secondly, in the *Cóir Anmann* (H. 3. 18, p. 392\*), an edition of which is about to appear at Leipzig, in part 2, ser. 3, of the *Irische Texte*, we find:

"Táinic inbaid na hingine 7 rofug mac. Tanga-dar drúidh buidaidhe in maic i ngeintliucht, gur chanaist an mbaithis ngeintlidhe for in mac mbeg,

7 rofúidhailt: Ní ghinfi mac bhus ingaire oldás in mac so do Connachtaibh, 7 ní bhia\* aldhi gin chenn Connachtaigh for a chrías, 7 mairbhfidh fer for leth Connacht."

"The damsel's time arrived, and she bore a son. Druids came to baptise the boy into heathenism, and they chanted the heathen baptism over the little child, and they said: 'Never shall be born a boy who will be more impious than this boy towards the Connaughtmen; and not a night will he be without a Connaughtman's head on his girdle, and he will kill more than half of the men of Connaught.'"

Cet Mac Magach, the boy's maternal uncle, then gives him the name of Connall, and he grows up to be the famous hero, Connall Cernach.

Thirdly, in the *Wooing of Monera* (ed. O'Curry, p. 164):

"acus gabais docta hidan acus lamanda [*leg. lamnada*] in ingen, acus ruc mac sainemall; acus adrubairt in druid: bid oll ndalle dobera ar na críochaib uimne. Acus ro baistea a rothaibh druidechta, 7 tucad Ailill fair."

Thus rendered by O'Curry:

"and pangs of labour and parturition seized upon the princess; and she brought forth a beautiful son, and the Druid said: 'Great will be the fame of his exploits through the countries around him.' And he was baptised in iridic streams,† and [the name of] Ailill was given to him."

Fourthly, in the unpublished story of *The Birth of Brandub and Eogan*,‡ Rawl. B. 502 (a twelfth-century MS. in the Bodleian), fol. 47\* 2, two queens are brought to bed at the same time, one has twin sons, the other twin daughters: one exchanges a son for a daughter, the other a daughter for a son. The tale proceeds thus:

"Baistitair na maic arthus 7 in da ingen iarum. Ocus atbert in drui triasín mbaithes: 'Na bad nar libal, a mná, hit emuin in da mac so 7 in hemuin in di ingen,' 7 dobert Aed 7 Brandub foraib."

"The boys are baptised first and the two girls afterwards. And at the baptism the druid said: 'Have no shame, O ladies, these two boys are twins and the two girls are twins.' And he bestowed [the names] Aed and Brandub upon them."

It will have been observed that in all these Irish cases the naming of the child is associated with its ceremonial cleansing. So in the case of the Roman lustration of infants:

"est autem dies lustricus, quo infantes lustrantur et nomen accipiunt, sed is maribus nonus, octavus est feminis" (Macrobius *Saturnalia*, ed. Zeunius, p. 291).

A trace of the existence of infant baptism among the heathen Britons is (as Prof. Rhys was the first to notice §) found in the *Mabinogi of Pwyll*, Prince of Dyfed, where Teyrnion and his wife cause the babe that comes to them miraculously to be baptised with the baptism that was usual at that time ("peri a wnaethant beddydya y mab or beddyd awneit yna").

That the heathen Aztecs practised infant baptism is so well known that I will content myself with referring to Prescott's *History of the Conquest of Mexico*, vol. i., p. 57; vol. ii., p. 482, and quoting the following passage:

"After a solemn invocation the head and lips of the infant were touched with water, and a name was given to it, while the goddess Chicocatl, who presided over childbirth, was implored that the sin which was given to us before the beginning of the

\* MS. bhiadh.

† I.e., I suppose, streams over which wizards had chanted charms or spells.

‡ There is a *précis* of it in O'Mahony's translation of Keating's *History of Ireland*, pp. 392, 393. It is omitted in d'Arbois de Jubainville's *Essai d'un Catalogue de la littérature épique de l'Irlande*.

§ Hibbert Lectures, 1886, pp. 499, 500.

world might not visit the child, but that cleansed by these waters it might live and be born anew."\*

To Mr. Tylor's three instances of infant baptism by African heathens, I can add the following from the late Col. Ellis's books on the Slave Coast:

"Seven days after birth, if the child be a girl; nine days, if it be a boy . . . follows a ceremony which appears to be one of purification, for here as among the Tshi and Ewe tribes, the mother, and child are considered unclean, as are women during the menses. The water which is always in the earthen vessels placed before the images of the gods is brought to the house and thrown up on the thatched roof, and as it drips down from the eaves, the mother and child pass three times through the falling drops. The babalawo next makes a water of purification, with which he bathes the child's head; he repeats three times the name by which the infant is to be known, and then holds him in his arms so that his feet touch the ground."—*The Yoruba-speaking Peoples of the Slave Coast of West Africa* (London, 1894, p. 153).

"It is the priest who here names the child, not the father, as is the case on the Gold Coast—a new departure which marks the increased power of the priesthood and their disposition to control and interfere in all the principal events of life. The name-giving is also combined with the purification of the new-born child—the priest bathing its forehead with water, and repeating three times the name it is to bear, while on the Gold Coast there is no connexion between the two ceremonies."—*The Ewe-speaking Peoples of the Slave Coast of West Africa* (p. 154).

From the instances collected by Prof. Tylor, and those set forth in the present paper, it is certain that the ceremonial cleansing of newborn children existed among pagan races in many different parts of the world, and it may fairly be inferred that some such rite was found among all the pagan races with which the early Christians came in contact. From one or more of these races (but which?) it is probable that the Christians of the second century borrowed the practice of infant baptism, spiritualising the rite so as to adapt it to the doctrines of original sin and regeneration.

WHITLEY STOKES.

#### AN UNRECORDED ENGLISH VERB.

Oxford: Jan. 26, 1894.

In Thorpe's edition of the *Homilies of Ælfric* (vol. ii., p. 260) it is said, "And hi bewundon his lic mid linenre-scytan gedéced mid wyrmtum" ("and they bewound his corpse with a linen sheet, 'deched' with spices"). The same verb occurs in Cockayne's *Anglo-Saxon Leechdoms* (vol. i. 182): "Cnuc mid ryale, and gedec anne clað þær mid, and gewrit to ðam sare" ("pound it with lard and 'deche' a cloth therewith, and bind it to the sore"). At p. 150 we have the simple verb without the *ge*: "cnuca tosomne on wine, dec þonne anne clað þær of, lege to ðam sare" ("pound together in wine, 'deche' then a cloth therewith and lay to the sore"). In both places Cockayne translates "cover," apparently through some hasty and inconsiderate association with *deck*, a Low-German word of late adoption in English, to which our cognate word is *thetch*. Bosworth-Toller accepts this translation, and enters the verbs as *deccan*, *gedeccan* "to cover," with cross-references to *peccan*, *gepeccan* "to 'thetch,' cover." Form, meaning, and cross-reference are erroneous; the *e* is actually accented as long in the MSS. and printed editions in two places; and the past participle *gedéced* could not belong to a verb *deccan*. The reference to *gepeccan* is actually to a quotation for its past tense *geþeahste*; if the verb had been *gedeccan*, of

\* These references to original sin and regeneration are probably due to some Spanish ecclesiastic.

\* See Renan, *Marc-Aurèle*, p. 528. He expressly refers to Tertullian, and impliedly to Gregory of Nazianzus.

† The allusion is to Luke vi. 30.

‡ The passage referred to is thus translated in the *Corpus Poeticum Boreale* (i. 27): "If I sprinkle water on a young lord, he shall never fall, though he go to battle, he will be proof against the swords." But this does not seem to refer to the baptism of an infant—rather, perhaps, to a second sprinkling, such as was (or is?) performed in New Zealand to admit a lad into the rank of warriors. (See Tylor, *Primitive Culture*, ii., p. 431.)

course its past participle would similarly have been *gedaht*. The sense is suggested by a parallel passage in the next paragraph, on p. 182, in the *Leechdoms*: "smyre þonne anne clað þær mid, lege to þære miltan" ("smear then a cloth therewith, lay to the spleen"). Instead of "deccan, gedeccan, to cover," Bosworth-Toller ought to read "*dēcan, gedēcan*, to smear, daub, plaster with something sticky." Of an Old-English *dēcan*, the Middle-English form would be *dēche*, its modern form *deech*. The Middle-English form, though not recorded by Mätzner or Stratmann, occurs twice in the English metrical version of *Palladius on Husbandry*, made about 1440 (Early English Text Society). At p. 41 remedies for chinks in baths are described, a recipe is given of several ingredients, and it is said that "al thees comixt wol deche Every defaute, and all the woundes leche." At p. 177 the question is of cementing the joints of clay pipes for conduits: "Oil-tempred lyme this joyntes shal seymet, Thenne yeels myxt with littl water renne Thorough, deching alle this hoolom instrument." Here we have, riming with *lēche* "leech," *dēche* "to daub, plaster," though the compiler of the Glossarial Index, with lofty contempt of such trifles as vowels and consonants, says, "*Deche*, to cover, German *decken*." It is an interesting example of how words may live on, with very rare emergence in extant literature, that we should know this word only at two dates separated by some 450 years, near the close of the Old-English and of the Middle-English periods respectively. It suggests that *deech* may again crop up 450 years later still, in some modern English dialect, if only our knowledge of these were more complete, or the long-wished-for English Dialect Dictionary realised. Has Old-English *dēcan*, of which the Germanic type would be *dōkan*, any cognates outside Germanic? Greek *θήνη* (*thēnē*) answers in form, but not in sense, so far as I can see.

J. A. H. MURRAY.

Feb. 7, 1896.

The above was written by me for the ACADEMY two years ago, but through some oversight was mislaid and never sent. As it has again turned up, I venture now to send it, because I have to add an interesting epilogue. I ventured to suggest that *deech* might yet turn up in some existing English dialect, although a search through Halliwell and the publications of the Dialect Society had disclosed no trace of it. I had not, however, considered all possible phonetic changes. The verb actually exists in the form *ditch*. Thus Halliwell has (absurdly united with "*ditch*, a fence, not the drain") "*Ditch*, grimy dirt. Also, to stick to, as anything that is clammy." The latter is evidently taken from Marshall's *Rural Economy of the Midland Counties* (1790), the Glossary to which (reprinted in E. D. S., B5) has "*ditch*, to stick to, as the clamminess of mow-burnt hay sticks to the cutting-knife." The *Leicester Glossary*, by Evans, has the word both as substantive and verb, the latter exemplified by "The touch-ole wer reg'lar ditched up." I have also a quotation from Northamptonshire about 1860: "His face and hands were ditched with dirt"; and I find the word in Miss Baker's *Northamptonshire Glossary* (1854), illustrated by such phrases as "Your skin is so ditched, it'll never come clean again"; "How your hands be ditched!" &c. Finally, Messrs. Besant and Rice, in *Ready-Money Mortiboy* (ch. xxi.), give the word literary currency, in "Smearing his coarse hands with spirits to get off the dirt with which they were ditched." The modern change of *deech* to *ditch* is of course the same as the change of *breeches* to *britches* (concoined by non-phonetic spelling). Thus, the suggestion that *dēcan*, which, after being out of sight for 450 years, had suddenly "popped up" about 1450 as *deche*,

might possibly, after another disappearance of 450 years, turn up in some modern dialect, has been singularly realised. And if we had not the Palladius, or if that work were still unprinted, both of which might easily be, the blank interval between Old-English *dēcan* and modern *ditch* would be 900 years, and the word in living use all the while! There are probably many words in the same position, and such a striking instance as that of *dēcan*, *dēche*, *ditch* shows us that this is a possibility always to be contemplated. As I knew nothing of *ditch* two years ago, I entered the word in the Dictionary under its Middle-English form *DECHE*; I have now to supplement that by an article, *DITCH* v., referring back to *DECHE*.

One word more. Two years ago I wrote about "the long-wished-for Dialect Dictionary" as still only a wish. Through Prof. Wright's splendid effort, that is also, we hope, about to be realised, if only he secures the help needed to enable him to carry out his work on the lines on which it has been projected.

J. A. H. MURRAY.

## APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Feb. 16, 4 p.m. Sunday Lecture, "Water Skin," by Mr. Douglas Carnegie.  
4 p.m. South Place Institute: "The Women of Australia," by Mrs. Hirst Alexander.  
7 p.m. Ethical: "Democracy," by Mr. Graham Wallas.
- MONDAY, Feb. 17, 4.30 p.m. Incorporated Society of Authors: Annual General Meeting.  
4.30 p.m. Victoria Institute: "China," by Dr. Gordon.  
8 p.m. Hellenic: "The Mausoleum at Halicarnassus," by Mr. Edmund Oldfield.  
8 p.m. London Institution: "Picture Painting," by Mr. Seymour Lucas.  
8 p.m. Royal Academy: "The Representation of Deities," I., by Mr. A. S. Murray.  
8 p.m. Society of Arts: Cantor Lecture, "The Chemistry of Certain Metals and their Compounds used in Building, and the changes produced in them by Air, Moisture, and Noxious Gases," I., by Prof. J. M. Thompson.  
8 p.m. Aristotelian: "Kant's Teleology," by Mr. C. Llewellyn Davies.  
8 p.m. Royal Institute of British Architects.  
TUESDAY, Feb. 18, 3 p.m. Royal Institution: "The External Covering of Plants and Animals," VI., by Prof. C. Stewart.  
4 p.m. Colonial Institute: Annual Meeting.  
5 p.m. Statistical: "Mental and Physical Conditions among 80,000 Children seen in 1892-94, with special reference to the Determination of the Causes of Mental Dullness and other Defects," by Dr. Francis Warner.  
8 p.m. Civil Engineers: Discussion, "The Manufacture of Aluminium by Electrolysis, and the Plant at Niagara for its Extraction," by Mr. Alfred Ephraim Hunt.  
8 p.m. Goldsmiths' Institute Literary Society: Charles Lamb Commemoration.  
8 p.m. Society of Arts: "The Development of Electrical Traction Apparatus," by Mr. H. F. Parshall.  
8.30 p.m. Zoological: "The Butterflies obtained in Arabia and Somaliland by Capt. C. G. Nurse and Col. J. W. Yerbury in 1894-95," by Dr. Arthur G. Butler; "Moths collected at Aden and in Somaliland," by Lord Walsingham and Mr. G. F. Hampson; "The Metallic Colours of the *Trochilidae* and the *Noctuididae*," by Miss Marion Newbigin.
- WEDNESDAY, Feb. 19, 8 p.m. Society of Arts: "Report of the Royal Commission on Secondary Education," by Mr. H. Macan.  
8 p.m. Meteorological: "Report on the Phenological Observations for 1895," by the President, Mr. Edward Mawley; "The Recent unusually High Barometer Readings in the British Isles," by Mr. Robert H. Scott; "Turner's Representations of Lightning," by Mr. Richard Inwards.  
8 p.m. Microscopical: "The Male of *Stephanoceros Eikhornii*," by Mr. F. R. Dixon-Nuttall; "New Fresh-water Algae," by Messrs. W. and G. S. West.
- THURSDAY, Feb. 20, 3 p.m. Royal Institution: "Some Aspects of Modern Botany," II., by Prof. H. Marshall Ward.  
6 p.m. London Institution: "My Voyages to Siberia," by Capt. Wiggins.  
8 p.m. Royal Academy: "The Representation of Deities," II., by Mr. A. S. Murray.  
8 p.m. Linnean: "Discoveries resulting from the Division of a Prothallus of a Variety of *Scelopendrium vulgare*," by Mr. E. J. Lowe.  
8 p.m. Chemical: "Origin of Colour," "The Yellow 2:3 Hydroxynaphthoic Acid," "Etherification," and "The Relation of Pinene to Citrene," by Prof. Armstrong.  
8.30 p.m. Antiquaries.  
FRIDAY, Feb. 21, 9 p.m. Royal Institution: "The Water Supply of London," by Dr. E. Frankland.  
SATURDAY, Feb. 22, 3 p.m. Royal Institution: "Light," I., by Lord Rayleigh.  
3.45 p.m. Botanic: General Fortnightly Meeting.

## SCIENCE.

## MATHEMATICAL BOOKS.

*An Introduction to the Algebra of Quantics.* By E. B. Elliott. (Oxford: Clarendon Press.) In 1859 appeared Dr. Salmon's *Lessons Introductory to the Modern Higher Algebra*, which, the author tells us, grew out of lectures given to his class to supply the members of it with information necessary to enable them to read the original memoirs of Cayley and Sylvester with advantage. These "Lessons" culminated in a much larger treatise, published in 1876. No similar work has since been printed, we believe, in English; and as in the meantime the subject has been growing with the additions of—to name a few only—contributions by Macmahon, Kempe, Hammond, and our author, the appearance of the thoroughly up-to-date book before us is most acceptable. Its genesis is very similar to that of the "Lessons"; for it is an expansion of Prof. Elliott's annual course of lectures, and its primary object is to explain with all the clearness at his command the leading principles of Invariant Algebra, in the hope of making it evident to junior students that the subject is attractive as well as important. Prof. Elliott has aimed at lucidity, and so has avoided compression; the result is a piece of work which will gain him the thanks of his readers. To begin with, his choice of a title strikes us as being especially happy; for it brings into prominence those memoirs of the late Prof. Cayley which are so closely associated with the Algebra of Invariants and Covariants. The most cursory examination puts in evidence the care and conscientiousness with which Prof. Elliott has studied and reproduced the original memoirs, and has endeavoured to assign to each discoverer his due. His own contributions to societies and to journals are of a high order, and play an important part in the present text-book. The full index brings to light many a name which does not figure in the earlier work—such as Alternants, Annihilators, Anti-Seminvariants, Perpetuants, and Protomorphs. Of each of these an account is given, and numerous examples bring out their significance. The principles are first discussed, and then come two chapters on the essential qualities of Invariants and Covariants. The treatment is to some extent novel. The next four chapters take up Cogredient and Contragredient Quantities, Binary Quantics, wherein Invariants and Covariants, &c., are treated as functions of differences, and their Annihilators considered and fully illustrated. Then Seminvariants, the further treatment of the theory of the Annihilators and of the law of Reciprocity, close this division. Many of the above matters are subsequently discussed in further detail; and then follow chapters on Generating Functions, Protomorphs, Canonical Forms, the Invariants and Covariants of the Binary Quintics and Sextics, and a concluding chapter on Ternary Quantics. We have already alluded to the examples dispersed over the text and to the excellent index. There may be misprints, but we believe these will only crop up on a diligent use of the book.

*A Primer of the History of Mathematics.* By W. W. Rouse Ball. (Macmillan.) Mr. Ball states his object to be to give a popular account of the history of mathematics, including therein some notice of the lives and surroundings of those to whom its development is mainly due, as well as of their discoveries. This Primer is written in the agreeable style with which the author has made us acquainted in his previous essays; and we are sure that all readers of it will be ready to say that Mr. Ball has succeeded in the hope he has formed, that "it may not be uninteresting" even to those who are un-

acquainted with the leading facts. It is just the book to give to an intelligent young student, and should allure him on to the perusal of Mr. Ball's "Short Account." The present work is not a mere *réchauffé* of that, though naturally most of what is here given will be found in equivalent form in the larger work. After the Introduction we have mathematics under Greek influence, in the Middle Ages, during the Renaissance, then the introduction of modern analysis, and, finally, recent mathematics. The choice of material appears to us to be such as should lend interest to the study of mathematics and increase its educational value, which has been the author's aim. The book goes well into the pocket, and is excellently printed. The only clerical errors we have detected are two on p. 7, and the figure on p. 43 is not correctly drawn. A line or two might have been given to Menelaus and Ceva, as most schoolboys are acquainted with the theorems which go by their names; the latter was not mentioned in the "Short Account" (1888).

*American Journal of Mathematics*. Vol. XVII. 4. (Baltimore.) A long paper on "The Deformation of Thin Elastic Wires," by Mr. A. B. Basset, discusses *inter alia* the theory of small deformations, which is founded upon an hypothesis of the author; criticises unfavourably St. Venant's theory of the torsion of prisms; and, after correcting an error in a paper printed elsewhere (*Proc. Lond. Math. Soc.*, vol. xxiii.), enunciates two fundamental theorems. The author then attacks the theory of finite deformations as stated by Mr. Love in his second volume (*Elasticity*, pp. 93, 157), and subsequently considers the equilibrium of naturally straight wires. The stability of a deformed elastic wire is next investigated by three methods; and then three special cases of the stability of a straight wire subjected to thrust, and also the three cases when the wire is subjected to both thrust and twist, are discussed at length. Other points of interest are also investigated. Mr. Basset, while commending Mr. Love's geometrical work, does not look upon his treatment of the physical portion of the subject as being at all so satisfactory. Prof. E. W. Brown's "Investigations in the Lunar Theory" is an outline of a plan for the development of the expressions which represent the co-ordinates of the moon, together with certain theorems connected with the infinite determinants which determine certain motions of perigee and node, and, in addition, some results concerning the constant part of the expression which gives the parallax of the moon. Like former papers by this author, this memoir has met with high approval from astronomers in this country as well as in America. The closing paper is by Otto Staudé, and is entitled "Ueber den Sinn der Windung in den singulären Punkten einer Raumcurve." It is, to some extent, an expansion of results given in a memoir by Kueser in *Crelle* (Bd. 113), and is illustrated with numerous figures.

#### OBITUARY.

DR. REINHOLD ROST, C.I.E.

DR. ROST has not long survived his retirement from the India Office. He died, very suddenly, on February 7, at Canterbury, whither he had gone on duties connected with St. Augustine's College. He had just completed the seventy-fourth year of his age.

Reinhold Rost was born in 1822 at a little manufacturing town in the duchy of Saxe-Altenberg, where his father was a Lutheran minister, holding the office of Arch-deacon. After being educated at the Gymnasium in the capital of his native state, he proceeded to the neighbouring University of Jena, where he graduated as Ph.D. in 1847. Having already

determined to devote himself to oriental studies, he came at once to England, the great storehouse of Sanskrit MSS. His first post was that of oriental lecturer at the missionary college at Canterbury, with which he remained associated till the last. For a short time he acted as secretary to the Royal Asiatic Society; and in 1869 he was nominated librarian to the India Office, in succession to Dr. Fitzedward Hall, who survives him. This is one of the few posts in England that may be regarded as an endowment for oriental research. The official duties are not heavy; but the collection of MSS. is one of the largest in the world, and their custodian is necessarily brought into contact with students of all countries. In addition, he acts as adviser in philological matters to the Secretary of State for India, who still dispenses some of that literary patronage in which the old Company was so profuse.

Dr. Rost will long be remembered as the ideal librarian to the India Office. If he left it to others to catalogue and edit the MSS, this was not through incapacity for either task, but because he thought himself better employed in placing his materials and his knowledge at their disposal. Though primarily a Sanskritist, he had to consider the claims of Arabic and Persian, of Pali, Burmese, and Sinhalese, of Tibetan and Malay, and of countless vernaculars. Of all those languages we have mentioned, he possessed a competent knowledge; and he had further to give his attention to questions relating to archaeology, ethnology, and Indian history. In brief, Dr. Rost elected to turn himself into an oriental encyclopaedia, which no one ever consulted in vain. Through his initiative, MSS. were lent freely to foreign scholars; and it is hardly too much to say that on the continent he was regarded as the steward of oriental knowledge in England, to whom every one appealed for assistance and advice. This feeling was strongly expressed in a testimonial presented to him in 1892, when it was rumoured that he was to be retired compulsorily from his post. Frenchmen joined with Germans in testifying to the kindness and impartiality which he had always displayed towards fellow-students. The Government allowed him one year more of office, and of work; but he was superannuated—sorely against the grain—in 1893.

Dr. Rost wrote little under his own name. His first publication was, we believe, an essay on the Hindu sources of Burmese law (1850), and he also compiled a catalogue of the palm-leaf MSS. in the Imperial Library at St. Petersburg. He was content to be known as the editor of H. H. Wilson's *Selected Works*, of Brian Hodgson's *Collected Papers*, and of four volumes of *Miscellanies* relating to Indo-China. In conjunction with Nicholas Trübner, he planned and edited a series of "Simplified Grammars"; and for some time he conducted *Trübner's Oriental Record*, now continued by Luzac & Co. But his modesty did not deprive him of all public recognition. Edinburgh made him LL.D., and Oxford conferred on him the rarer distinction of honorary M.A. He was an honorary or corresponding member of many learned societies, on the continent and in the East. Prussia, Russia, and Sweden gave him decorations; and our own Government appointed him Companion of the Indian Empire in 1888.

J. S. C.

#### CORRESPONDENCE.

"THE RESTORED PRONUNCIATION OF GREEK AND LATIN."

Bangor } Feb. 4, 1896.  
Cardiff }

We regret that we have been prevented from replying sooner to the letter of Dr. R. J. Lloyd in the *ACADEMY* of January 11. The writer somewhat severely censures us for being

"cocksure" of our theories, and for attempting alone a task which can only be satisfactorily accomplished by "international agreement"; he thinks we have failed to adopt a reasonable "eclecticism" in our practical recommendations, finds "grave errors" in our "phonetic explanations," and demurs to our adopting as the standard of Greek pronunciation that of the age of Pericles.

We readily welcome that part of Dr. Lloyd's letter which deals with matters of practical interest, and can only regret that the writer, who appears to desire reform not less than ourselves, should put forward in so exaggerated a manner the points on which he differs from us. His general criticisms may be very briefly dealt with. We are not aware that there are so great discrepancies of opinion as to Greek pronunciation as he suggests between the views of the authorities to which we refer—Brugmann and Gustav Meyer in the first instance, and then Blass, and we may add Meisterhans; but it is open to Dr. Lloyd, if he will do so, to name others whom he regards as "the highest authorities." For such differences as exist, we think we have made allowance in our statement, that "the margin of doubt, though from the scientific point of view it is considerable, is nevertheless, when seen from the standpoint of the practical teacher, confined within very narrow limits."

An "international agreement" upon these matters is perhaps to be desired; more probably it would be an evil. We have not concerned ourselves with such great things. A practical question, is forced upon us by circumstances; and we are content that the solution we propose should at least be in the direction of international approximation. Nor do we see any prospect of further approximation except upon the rational scientific basis upon which we have so far proceeded.

We cannot admit that Dr. Lloyd is right in thinking that we ought to have made more concessions to the idiosyncrasies of English school-boys. In the first place, the average "English school-boy" objects to a reformed pronunciation upon principle, and *in toto*, just as he objects to acquiring the characteristic sounds of a modern language; and we do not exactly admit his right to stand in the way of any other school-boys in England or Wales who are more willing to learn. Secondly, our pamphlet allows a very ample discretion to the schoolmaster to postpone all reforms which he believes would interfere with the practical progress of his class.

In the "phonetic explanations" which are criticised, we have endeavoured in a few pages to assist the teacher to realise the exact meaning of the changes we suggest, and to explain them to his pupils. In this we are not shown to have failed. One "grave error" when approached resolves itself into a "cumbersome wording"; others have to do with the precise force of certain technical terms, in a subject in which English writers are still far from having reached an accepted terminology; one is a mere *obiter dictum* which might have been worded more correctly. No one of the "errors" referred to is practically misleading, but we can promise Dr. Lloyd full attention to his criticisms in any re-issue of the pamphlet.

Passing to more definite issues, we notice with satisfaction that Dr. Lloyd raises none with regard to Latin: an indication of the very general agreement that now exists with regard to Latin pronunciation. With regard to Greek, Dr. Lloyd opposes our recommendations as to the treatment of the vowel group, of which the most important members are *ε*, *η*, *ι*; and to this point we in turn invite the attention of your readers. We understand our critic to make two assertions.

1. That it is a mistake from the teacher's



standpoint to adopt the pronunciation of *Pericles* rather than that of *Demoethenes*; and this for the reason—

2. That in the later period *η* and *ε* had become identical save in quantity.

1. Let us assume for the moment the truth of Dr. Lloyd's second assertion; then it would appear to us that in this point the "tutorial" advantage lies emphatically on the side of the *Periclean* pronunciation. It is throwing dust in the eyes of the non-technical reader to talk of the distinction in quality between *η* and *ε*, which naturally seems to be of no practical value, seeing that they are distinguished by quantity in any case. The practical question is: Shall we choose a pronunciation which completely confounds *η* and *ε*, or one which gives them such a distinction as every Scotch and English child learns to make if he learns to pronounce French at all, and such, we may add, as every Welsh child acquires by right of birth? That in the time of *Pericles* *ε* was equivalent to a lengthened *ε* and represented a long close *ε*, while *η* was a long open *ε*, is a commonplace of Attic grammar. It is something to banish the barbarous "English" confusion of *ε* and *η*; but why need we forfeit half our practical gain by introducing a new confusion between *ε* and *η*, even assuming that such a confusion existed at Athens in the time of *Demoethenes*? This brings us to the second point.

2. So far as we are acquainted with the evidence, "Hellenic, epigraphic, phonetic," and, we may add, transcriptional, we know of none to justify Dr. Lloyd's statement that *η* and *ε* were identical in quality at Athens in the time of *Demoethenes*. He will certainly not find it in any of the standard authorities on Greek phonology, Brugmann, Gustav Meyer, or Meisterhans; and the most recent attempts to improve on their doctrines made by advocates of the modern Greek pronunciation, whether in England or Germany, are hardly encouraging. It may be, however, that Dr. Lloyd is referring to the change of the diphthong *ηι*, which, it is hardly necessary to point out, is quite a different matter from the simple vowel *η*. The fact that in the time of *Demoethenes* *η* followed by *ι* had become a close *ε*, so that the common endings *-η* and *-αι*, *-ης*, and *-ων* were respectively identical in pronunciation, while in the time of *Pericles* they were distinct, was one of the points that made us prefer the earlier epoch; but, so far as we can judge, the evidence that in Athens, even in 300 B.C., *η* was sounded differently from *ε*, *ης* from *ες* is remarkably clear and decisive. If so, it is surely of some "tutorial" importance to maintain the distinction; if, on the other hand, Dr. Lloyd has new evidence to bring, by all means let him bring it.

E. V. ARNOLD.  
R. S. CONWAY.

#### SCIENCE NOTES.

On Saturday next Lord Rayleigh will begin a course of lectures at the Royal Institution on "Light." The subject of the evening discourse on Friday will be "The Past, Present, and Future Water Supply of London," by Dr. E. Frankland.

At the Society of Arts, on Monday next, Prof. J. M. Thompson will begin a course of Cantor Lectures on "The Chemistry of Certain Metals and their Compounds used in Building, and the Changes produced in them by Air, Moisture, and Noxious Gases."

\* Whether this *ε* was followed or not by a *-y* sound, as in Eng. *day*, is a separate matter, of little practical importance. We follow Brugmann in thinking it was not.

ARRANGEMENTS are now complete for lighting in the evening the Southern Galleries of the South Kensington Museum, on the west side of Exhibition-road, which contain the collections of machinery and naval models. These galleries will be open free to the public from February 17 on three evenings a week—Mondays, Tuesdays, and Saturdays—till 10 p.m., in the same manner as the main building.

We quote the following letter, addressed by Sir W. H. Flower, on behalf of the Trustees of the British Museum, to Mrs. Henry Seebohm:

"I have submitted to the Trustees of the British Museum a report of the receipt from you, through Messrs. Waterhouse, Winterbotham, Harrison, and Harper, of the collection of birds which has been bequeathed to the Trustees by your husband, the late Mr. Henry Seebohm.

"The collection is found to contain about 16,950 specimens, including 235 skeletons, and in extent and scientific value it is one of the most important that the British Museum has ever received. The fact that many of the specimens are types and form the material upon which much of Mr. Seebohm's ornithological investigations and work are founded, must greatly enhance the interest and value of the bequest. Besides the types in the collection, and a large series from localities hitherto unrepresented in the Museum, there are many specimens with historical associations attached to them, such as Swinhoe's Chinese birds; Pryer's Japanese birds; Anderson's Indian birds; a nearly perfect set of the birds of Mount Kina Balu; and the invaluable series obtained by Mr. Seebohm himself in the Petchora and Yen-e-sai Valleys.

"In thus informing you of the importance of the bequest, I have to express to you the high appreciation of the Trustees of the value of your late husband's labours in the cause of ornithological science, the results of which have contributed so largely to our knowledge of the subject; and at the same time to assure you of their deep sense of the loss which the British Museum has sustained by the death of one of its great benefactors.

"I am also to convey to you the expression of the special thanks of the Trustees for the trouble which you have been so good as to take in forwarding the collection in its entirety to the Natural History Museum."

#### REPORTS OF SOCIETIES.

ARISTOTELIAN.—(Monday, February 3.)

SHADWORTH H. HODGSON, Esq., vice-president, in the chair.—Dr. R. M. Wenley and Miss M. Murray were elected members.—A paper was read by Mrs. Sophie Bryant on "Prof. James's Theory of the Emotions." The theory of Prof. James, that emotion is the feeling of the bodily changes which occur in the instinctive reaction of the physical organism on the perception of the object which excites the emotion, was adversely criticised. The more violent emotions of grief, fear, anguish, which are the natural strongholds of this theory, were first examined, with a view to showing, by appeal to introspective experience, that, although these do normally flow over into, and complete themselves by, a considerable wave of sensational effects, the central emotion can be distinguished from these effects, and does not wax and wane with them. Proceeding to the subtler emotions of imagination and reason, it was submitted that, if there can be found in any of these a well-marked emotional state from which conscious bodily reactions are normally absent, the theory, as a theory of emotion generally, is fatally shaken, since it turns upon the assertion that "if we fancy some strong emotion, and then try to abstract from it all the feelings of its bodily symptoms, we find we have nothing left behind, no 'mind stuff,' out of which the emotion can be constituted, and that a cold and neutral state of perception is all that remains." The emotion of beauty was suggested as a typical instance, and stress laid on the bodily stillness and immunity from sensational disturbance characteristic of the rapt admiration in the presence of beautiful scenes which is one variety of this emotion.—The paper was followed by a discussion.

LIVERPOOL LITERARY AND PHILOSOPHICAL SOCIETY.—(Monday, February 3.)

Dr. NEVINS, president, in the chair.—A paper was read by the Rev. John Sephton, reader in Icelandic to University College, Liverpool, on "Some Runic Remains." After discussing the origin and successive phases of the runic writing, the author reviewed all the chief remaining runic ornaments, weapons, and monuments. Special attention was given to the famous inscribed crosses of Bewcastle and Ruthwell. All the objects discussed were exhibited in excellent photographic slides.—The president, in presenting the thanks of the society to Mr. Sephton, dwelt upon the occult and necromantic uses of the runes.—Dr. Newton pointed out that they had manifestly been intended, by their shape, to be at first inscribed on wood.—Dr. R. J. Lloyd called attention to the theory recently advanced by Mr. W. H. Stevenson in the *ACADEMY* of October 26 (p. 340), that the Solway district, in which both these crosses lay, had been colonised from the Solway Frith by Frisians, long before the Angles had penetrated so far west. He noted that some of the words deciphered—e.g., *saec*, *gear*, *haefun*,—seemed to have forms not usually Anglian, and perhaps due to Frisian or Saxon influence.

VICTORIA INSTITUTE.—(Monday, February 3.)

T. CHAPLIN, Esq., M.D., in the chair.—Prof. E. Hull described the results of his survey in the Peninsula of Sinai, and pointed out the errors into which recent writers had fallen in regard to the identification of Mount Sinai.—Sir Charles Wilson and others took part in a discussion which ensued, and supported Prof. Hull's conclusions.

ARCHAEOLOGICAL INSTITUTE.—(Wednesday, Feb. 5.)

JUDGE BAYLIS, vice-president, in the chair.—Mr. A. Oliver exhibited a painting of the Trinity on alabaster, a silver-gilt plaque of St. Peter (surrounded by small paintings on ivory), and an Egyptian figure.—Mr. C. E. Keyser read a paper on "Recently Discovered Mural Paintings at Willingham Church, Cambridgeshire, and elsewhere in the South of England," but confined his remarks to the counties of Suffolk, Essex, Hertford, Kent, Sussex, Hampshire, Dorset, and Devonshire, leaving Willingham Church to be dealt with in a subsequent paper. The author commenced with describing the twelfth and fifteenth century paintings at Lakenheath Church, Suffolk, and the Norman paintings at Heybridge and Copford in Essex. Passing on to Littlebourne and Boughton Aluph in Kent, he dealt with the little church of Clayton in Sussex, and described the large and early representation of the Doom therein depicted. The paintings of the thirteenth and fourteenth centuries representing the Annunciation and St. Michael weighing souls, found at Rotherfield, were then described; also a fine example of St. Christopher at West Grinstead. Mention was made of a large fourteenth-century painting of St. Michael weighing souls at Catherington Church, Hampshire, and of the most recently discovered paintings at Wellow of the figure of St. Thomas à Becket, Edmund of Pontigny, Archbishop of Canterbury, besides other figures. The paper closed with descriptions of paintings to be seen at Wimborne Minster in Dorset, and at Axmouth in Devon. Mr. Keyser promised to read the remaining portion of the paper at the May meeting.—Mr. Talfourd Ely exhibited, and read a paper on, a terra-cotta figure found in Cyprus by Major Alessandro di Cesnola, and published in *Selamias* as "a bearded Hercules . . . in a lion's skin." Mr. Ely showed that this was incorrect, and that the figure was that of Seilenos, of a somewhat refined type. Seilenos was a favourite subject with artists of every kind. A cast was shown of the unique tetradrachm of Aetna with the head of Seilenos. Mr. Ely traced the development of Seilenos from an independent Asiatic deity of flowing water (as on the Ficoroni diata) to the position of a drunken servant of Dionysos. As to outward form, the lowest type is the Papposilenos. A nobler conception is found when Seilenos appears as the guardian of the infant Dionysos. Like other water-deities, Seilenos was gifted with wisdom and prophetic powers. To idyllic poetry he is what *Troisies* is to tragedy and Calchas to epic verse. Though sometimes confounded with Satyr, he is distinctly their superior, as in the satyric drama

and in the pageants of the Ptolemies. His rugged features were well adapted for *grylli* and to ward off the evil eye. Like Pan, he formed an excellent foil for Eros, and other types of youthful beauty so prevalent in later Greek art. Mr. Ely came to the conclusion that his terra-cotta represented an actor playing the part of Seilanos.

## FINE ART.

### THE NATIONAL PORTRAIT GALLERY.

WE quote the following, addressed to the *Times* by Mr. Lionel Cust:

"I have the honour to report to you for the information of the public that during the past two months, in addition to the munificent gift by Mr. Watts, R.A., the following portraits have been presented to the National Portrait Gallery and accepted by the trustees:—

"William Gifford, editor of the *Quarterly Review*, a replica, attributed to Hoppner, of the portrait by John Hoppner, R.A., in the collection of John Murray, Esq. Presented by Francis Turner Palgrave, Esq., to whose father, Sir Francis Palgrave, it had been presented by Gifford.

"Sir Edwin Landseer, a small portrait in oils, painted from the life by Sir Francis Grant, P.R.A., being the original study for the large portrait already in the National Portrait Gallery. Presented by Sir Richard Quain, Bart., F.R.S., to whom it had been presented by the artist.

"Charles and Mary Lamb, a double portrait painted by F. S. Cary, from sittings given during visits paid by the Lambs to the artist's father, the Rev. H. F. Cary, at the British Museum. Presented by Edward R. Hughes, Esq.

"Robert Pollard, painter and engraver and last survivor of the Incorporated Society of Artists, painted in 1784 by Richard Samuel. Presented by T. Humphry Ward, Esq.

"Ford Madox Brown, the eminent painter and designer, a pencil sketch by Dante Gabriel Rossetti, executed in 1852. Presented by William M. Rossetti, Esq.

"Cardinal John Henry Newman, D.D., an oil painting in his 90th year, by Miss Emmeline Deane, painted from special sittings given by the Cardinal. Presented by George V. Blunt, Esq., M.D., of Birmingham.

"Right Rev. Charles Inglis, D.D., Bishop of Nova Scotia, the first English colonial Bishop, painted by R. Field, of Nova Scotia. Presented by Captain Inglis.

"Charles Robert Darwin, F.R.S., painted by the Hon. John Collier, a replica of the portrait belonging to the Linnean Society. Presented by William E. Darwin, Esq.

"Henry Temple, Viscount Palmerston, K.G., painted by John Partridge. Presented by the Right Hon. Evelyn Ashley.

"William III., a large equestrian portrait, with a scene from the battle of the Boyne, attributed to Wyck. Presented by Henry Yates Thompson, Esq.

"John Charles, Earl Spencer (Lord Althorp), a medallion engraving. Presented by the Hon. Caroline Lyttelton.

"Robert Louis Stevenson, a sketch done in one sitting by William B. Richmond, R.A., shortly before Mr. Stevenson's departure from England. Presented by the artist.

"Sir James Stephen, Under-Secretary for the Colonies and Regius Professor of History at Cambridge, a marble bust by Baron Marochetti, R.A. Presented by Lady Stephen."

### NOTES ON ART AND ARCHAEOLOGY.

WE understand that a meeting of Royal Academicians will be held on Wednesday next, February 20, for the purpose of electing a new president, in succession to Lord Leighton. On such an occasion Associates are not present.

THE Royal Academy has filled up its list of honorary foreign members by the election of Herr Adolf Menzel and M. Paul Dubois; and

has also elected two Associates—Mr. Solomon J. Solomon and Mr. Edwin A. Abbey.

THE Royal Scottish Academy, too, held a general meeting on Wednesday, which resulted in the election of one painter (Mr. John Lavery), one sculptor (Mr. W. G. Stevenson), and three architects (Messrs. H. J. Blanc, W. Leiper, and J. Honeyman).

AT a general meeting of the Royal Society of Painters in Water Colours held last week, Mr. R. Allen and Mr. Arthur Hopkins were elected full members, and Mr. J. M. Swan, Mr. H. S. Hopwood, Mr. W. E. Lockhart, and Miss Mildred Butler were elected associates.

MR. A. S. MURRAY, keeper of Greek and Roman antiquities at the British Museum, will begin next Monday a course of six lectures on sculpture at the Royal Academy. He proposes to devote four lectures to "The Representation of Deities," and two to "The Art of Asia Minor."

THE second general meeting of the Society for the Promotion of Hellenic Studies will be held at 22, Albemarle-street, on Monday next, at 5 p.m., when Mr. Edmund Oldfield will read a paper on "The Mausoleum at Halicarnassus."

AT the London Institution on Monday next, Mr. Seymour Lucas, A.R.A., will give a lecture on "Picture Painting," with illustrations.

THE February number of the *Studio*, which commences a new volume, will contain an article upon the work of Mr. Poynter, illustrated with a reproduction of the design made by him, in conjunction with the late Lord Leighton, for the decoration of the dome of St. Paul's.

THE sons of the late James Reid, of Glasgow, who died eighteen months ago, have given to the Glasgow Corporation the following ten pictures, for which it is stated that their father paid £22,000: "Pastorale Souvenir d'Italie," by Corot; "Modern Italy," by Turner; "Hamstead Heath," by Constable; cattle piece, by Troyon; "The Sculptor's Studio," by Mr. Alma Tadema; "The Frugal Meal," by Josef Israels; "The Farmer's Daughter," by Mr. W. Q. Orchardson; "Downward Rays," by John Linnell, sen.; "The Wane of the Day," by Charles Jacque; "Windsor Castle," by Patrick Nasmyth.

MR. FREDERICK KEPPEL appears to have opened in New York—and not for the first time—an exhibition of somewhat unusual interest. Mr. George Wharton Edwards—recognising, it would seem, more fully than the English public is yet ripe to do, that ordinary "illustration" of fine literature is rather an impertinence than an assistance—has made designs for Edmund Spenser's "Epithalamion" which avoid the popular yet idle competition with a great literary artist.

"He justly," says Mr. Keppel, "calls his pictures 'certain imaginative drawings,' and while, like the poem itself, they are instinct with the spirit of 'the spacious times of great Elizabeth,' yet, as he wisely avoids exact pictorial representation, he cannot be accused of missing what he never intended to hit."

Would that an equal discretion were possessed by the English so-called "illustrator"—or the ordinary American, for the matter of that—who imagines, for instance, that Wordsworth's sonnet on Westminster Bridge has its spirit fully attained to by a vulgar representation of the mere proportions of the bridge, and the clever suggestion of a tramcar at one end of it and a House of Parliament at the other. We have no objection whatever to the tramcar itself; but it has got to be seen by the eye of an artist, and the illustrating draughtsman is an artist but very rarely.

## THE STAGE.

### "THE SIGN OF THE CROSS."

THE circumstance of Mr. Wilson Barrett's return may stir up even a now infrequent playgoer to the expression of an opinion on "The Sign of the Cross," a piece which before its arrival at the Lyric, where Mr. Wilson Barrett is now happily housed, had been received in the great English towns with much discussion, but with a quite unusual measure of approval. And—there can be no shadow of doubt about it—the new play, of which the principal actor is himself the author, has remarkable qualities that arrest attention. It is bold in conception and presentment; its stage workmanship displays the cunning hand; its characterisation is the effort of a dramatist who deals with people, not with puppets: with souls and not with *mannequins*. Nor is the list of its real qualities exhausted when these have been named, for the interest which the piece arouses at the beginning is maintained to the end: there is not a dull five minutes, though there is one painful moment—that in which there is heard from beyond the stage the ghastly cry of the martyr submitted to torture; there is an element of humour; a modern colloquialism, here and there, that is refreshing, and brings the matter of the scene home to "men's business and bosoms"; and, last, and best of all, though the Christianity presented takes here and there a form somewhat too Evangelical for contemporary taste—the Christianity of Simeon of the eighteenth century, rather than the longer-lived Christianity of St. Peter and St. Paul—last, and best of all, there is not a doubt about it (and this the ministers of the Church, and reasonable laymen too, have recognised everywhere), the moral of the piece is exalted, the tone fine. Not even the strait-laced can make, as I suppose, one word of objection to an influence obviously healthy, and, I should think, penetrating and profound. The charge of "irreverence" could be raised only by those most anxious to divorce belief from life. "Duty"—the *belle noir* of Scandinavian agnosticism—is here presented as great and as sufficient. No wonder, then, that those from whose ill-equipped minds the latter-day illumination is withheld, welcome a piece which not only dares to have "a moral," but dares to have it on the right side.

The interpretation of the piece—rectified, as I believe, in one or two of its details since the first night in London—is worthy of the spirit in which the author has wrought. It is, indeed, of singular completeness. The Marcus of Mr. Barrett is that which all the classical characters of an actor of noble presence are quite sure to be—stately and authoritative; vehement, yet controlled; commanding, yet humane. But, as it to convince us of the flexibility of the artist, there is a part within a part (which has, indeed, its appropriate place, and is played with the utmost discretion), and in this—it is in the scene of the visit of Marcus disguised, a Roman Haroun Alraschid, in the cell of the Christians—Mr. Wilson Barrett achieves no partial metamorphosis, but is another being

altogether. Admirably and with splendid pertinacity as Mr. Barrett has worked in the past, he wins, as author, actor, *mellour-en-scène*, his fullest triumph in "The Sign of the Cross"; and, in regard to his work here, nothing that falls short of the most cordial recognition has any claim to be considered justice.

Excellent, too, is Mr. Barrett supported by his present company. In the fashioning of his play he has behaved to them with generosity—he has given them good parts. Scarcely one person is there who has not some opportunity of legitimately distinguishing himself. The parts of Nero; of Tigellinus, his counsellor; and of Glabrio, a patrician, fat and lusty, and with countenance coloured with Falernian wine—all these parts are effective. The good-natured Epicureanism of Glabrio, the adamantine cruelty of the counsellor, the quite devilish vices of Caesar—his jaded appetites whipped up, with Roman strength of will, to new enjoyments—all these are brought out with force. Mr. Ambrose Manning is Glabrio; Mr. Charles Hudson Tigellinus; and as Nero Mr. Franklyn McKleay shows an especial ingenuity. They are all good character portraits—that of Mr. McKleay cannot pass from the mind. The boy Stephanus, whom they place upon the rack, is played—only too well, of course, for my own low-toned, dull-coloured taste—by Miss Haidée Wright. Miss Grace Warner is an agreeable Poppaea; Miss Daisy Belmore a reasonably seductive Dacia; while as Berenis, an affluent and well-born Roman, so passionately in love with Marcus that we are fain to forgive her a round dozen of her iniquities, Miss Corunna Riccardo plays with fire, discretion, subtlety. But in regard to the performance of the ladies the trump card in Mr. Barrett's hand lies in the possession of Miss Maud Jeffries, of whom for the last two years there has been good report from the provinces and from America, but who now is seen for the first time among us. She has, to begin with, the incomparable gift of a high and a distinguished beauty: "beauty, about the best thing God invents," as Mr. Browning makes Fra Lippo Lippi say—and he meant it for himself, certainly. Miss Jeffries has much besides that, however; for in her part of Marcia she not only resists each one of those many opportunities for rant and gush which such a part—vehement, exalted—of necessity lays open to her, but displays an unerring since sympathetic intelligence, a tenderness and delicacy scarcely, I think, to be bettered.

FREDERICK WEDMORE.

## MUSIC.

### RECENT CONCERTS.

"If the remainder of the score equal these two magnificent pieces, *Hercules* is a masterpiece unknown to the public." Thus wrote Victor Schoelcher in his *Life of Handel*, the two numbers to which he referred being the March and the chorus, "Crown with festal pomp." Had the biographer taken the trouble to examine the score, he would scarcely have cast his sentence in hypothetical form. Handel's "*Hercules*" is a powerful work; and its revival—it had not been heard in London, we believe, since 1877, when it was performed under the direction of the late

Henry Leslie—by the Handel Society at the People's Palace on Saturday evening, most welcome. "The Messiah," "Israel," and "Judas Maccabeus," a few songs and choruses from other oratorios, with the so-called "Harmonious Blacksmith" represent the stock in knowledge of many musicians with regard to the master. For what the Handel Society has done to rescue neglected works from oblivion, one should be thankful; some day they may be able to accomplish still greater things. The special conditions under which the performance of "*Hercules*" was given on Saturday lent to it special interest.

The question of additional accompaniments—a vexed one—occasionally arises; and as the finger of time lays his mark on this or that masterpiece, it will ever recur. For the moment, however, we are concerned with original accompaniments: an attempt was made on Saturday to give Handel's music with the composer's own scoring, and with something like the proper balance of instruments and voices. We say an "attempt," for the scheme could not be carried out to the last detail. A grand pianoforte in place of the harpsichord represents a distinct change of tone-colour: an instrument of the latter kind would, however, have been inaudible to most of the audience at the People's Palace. Then again, the harpsichord part was never written out by the composer. Prof. Prout, who accompanied the recitatives and songs on the pianoforte, discharged his duty in an able manner. Yet he could only follow the composer *longo intervallo*. To the composer, the written notes and figures were no written law, but, as it were, shorthand notes which by the power of genius he could, and no doubt did, elaborate on the spur of the moment. The pianoforte, however, represented contrast, both to the organ and to the orchestra.

The composition of the orchestra employed by Handel differed radically from that of the present day. Oboes played with the violins, and bassoons with the basses, though sometimes, as here, for instance, in the air "*Alcides*," the wind was heard apart from the strings. The brass in this oratorio is used with singular moderation: trumpets and drums are only employed in the two numbers mentioned by Schoelcher; by very reason, however, of their rarity, the effect they do produce is indeed striking. In a modern orchestra we have strings, wood-wind, and brass; Handel's contrasting elements were strings compounded with wood-wind, organ, and harpsichord. When only a faint-hearted attempt is made to reproduce Handel's orchestration, or when additional accompaniments are used, the master's methods of combination and contrast are spoilt. Thus the performance was instructive as well as interesting. The principal vocalists were Miss M. Davies, Miss K. Lunn, Mr. J. Probert, and Mr. F. Harford; and they all discharged their duties well. The chorus was good. Mr. E. G. Croager conducted ably at the organ, and Mr. J. S. Liddle conducted with care and intelligence.

MR. BISPHAM gave the last of his series of winter concerts on Tuesday, when the programme illustrated "Modern Music of Various Schools." The schools were those of Germany, Italy, and France. The second concert was devoted, it is true, to English music; one or two specimens of modern English art might, however, have been included on the present occasion, or the title, quoted above, modified. So far as concerns the programme itself, it was one of considerable interest. Gabriel Faure's graceful "*Les Roses d'Ispahan*," was charmingly sung by Mdlle. Landi, and Mr. Bispham interpreted in artistic manner a sentimental "Cycle of Songs" by Toëti, and "Quandi era Paggio" from "*Falstaff*." Mdlle. Landi introduced three songs, all new to us. The first, by the Russian composer, Rimski-Korsakow, is quaint and clever; the second, by Camille Chevillard, graceful and expressive;

and the third, by Saint-Saëns, characteristic and pleasing. Mr. Bispham also gave a group of novelties. The first, entitled "*Salomo*," by Mr. Henschel, is effective, particularly the striking accompaniment admirably played by the composer; the other songs, by Norwegian, Russian, and German composers, were all attractive. Last of all came a Cycle of Songs, "*Poème d'Amour*," love music quite French in character, yet, of its kind, able. Miss F. Davies played pianoforte solos by Brahms and Liszt in her very best manner. Signor Piatti, in "*Kol Nidrei*" and a showy piece of his own, contributed to the success of the afternoon. Mr. Hermann Vesin recited a ballad by Hebbel in German, and also Shelley's "*The Fugitives*," and was well received. Schumann's pianoforte accompaniments were excellently performed by Mr. H. Bird. The composer, in a letter to Van Bruyck, describes the effect as "peculiar." He was right; and, we think, would have been still more so had he added, "yet unsatisfactory."

MISS MARGARET PIERREPONT and Miss Katherine Alston gave a concert at St. James's Hall on Tuesday evening. The former is a pianist whose technique is neat and touch delicate. Her first solo was Bach's "*English Suite*" in A minor, or rather a portion of it, for she passed directly from the Prelude to the Sarabande. Miss Pierrepont was heard to best advantage in the slow movement of Saint-Saëns' clever Sonata in C minor for piano or violoncello, in which she was admirably supported by Mr. Paul Ludwig. Miss Alston has a voice of fair quality, and has been well trained, but nervousness prevented her doing justice either to herself or to the music. Herr Willy Burmeister played solos by Spohr and Bach with brilliant and well-deserved success. Mr. P. Ludwig's solo performances deserve honourable mention.

J. S. SHEDLOCK.

### MUSIC NOTES.

THE eighty-fourth season of the Philharmonic Society will commence on Thursday evening, February 27. It will, as usual, consist of seven concerts. Among the novelties we note a Symphony (No. 2 in B minor) by A. Borodine, the Russian composer, which will be performed for the first time at the first concert; Mr. Paderewski will introduce a new "*Scotch Fantasia*" for piano and orchestra, composed expressly by Sir Alexander C. Mackenzie; Mr. Johannes Wolff, a new violin concerto by B. Godard; Dr. Dvorák will contribute and conduct some new orchestral works of his own. The list of pianists is especially strong—M. M. Eugen D'Albert, Sophie Menter, Reisenhauer, Rosenthal, Sapellnikoff, Sauer, and last, but not least, Paderewski. Sir Alexander C. Mackenzie will again be the conductor.

A LIST of the orchestral works performed at the Sunday Afternoon Orchestral Concerts at Queen's Hall since October 6, has been forwarded to us. We notice with pleasure the catholicity of the scheme, and the high-class character of the music selected. To the energy and enterprise of Mr. R. Newman the success of these concerts is in large measure due.

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## LITERATURE.

*Life of Cardinal Manning*, Archbishop of Westminster. By Edmund Sheridan Purcell. In 2 vols. (Macmillans.)

(First Notice.)

THIS is a big, diffuse, and untidy book. There are many repetitions, more misprints—of which, perhaps, as many as half figure in the errata—and not a few omissions. For instance, on p. 112, vol. i., there is a reference to a letter of Archdeacon Denison's Appendix, note G. On turning to the Appendix, we find it ends with note E, and the text does not seem to contain a reference to note F. In the second volume we are told that Manning was much worried by a wrangle with Sir George Bowyer about a hospital in Great Ormond-street, and not how the matter ended. In the discussion of Manning's later views on the Temporal Power, we are referred to his letters to Lady Herbert. If they are given, it is without name. The author, too, betrays a very vague perception of "values" in dealing with Manning's Anglican *entourage*. He persists in calling Archdeacon Hare an Evangelical, and has a forcible-feeble paragraph about the shallowness of Hook, one of the most earnest and generous of men, who held one of the possible theories of Anglicanism very clearly and consistently, and also held that all schools and parties should subordinate their theories to the success of practical pastoral work.

But, with all its faults, the book will be indispensable to students of the ecclesiastical history of England in the nineteenth century. Cardinal Manning wrote a great many diaries, he hoarded a great many letters, he filled whole portfolios in his later life with newspaper cuttings about himself. When the *Whithall Review* or *Truth* misrepresented him, he sat down and wrote a refutation, which he was too wise to send to the papers. He required no provocation to draw up endless autobiographical notes. One of the great concerns of his old age was a prolonged self-examination: his heart did not condemn him, and he opened it pretty freely to his future biographer. At one time he wished his life as an Anglican to be forgotten, and he destroyed his Anglican letters to Gladstone and all family correspondence during the period of his marriage. Mr. Purcell received from the Cardinal's executors unrestricted access to this mass of materials. He concluded, not unreasonably, that all which had not been destroyed was meant to be used; and when he found that the executors took a different view, he stopped his ears and went his way. He

assumed that Manning had decided in advance all the questions of delicacy and reserve which biographers, when they decide for themselves, decide in a very different spirit. He was fascinated by the idea of giving an inside view of the life of a great man, whom he sincerely admired and possibly overrated. He forgot that of many things the inside is the wrong side, without its being truer than the right. Bishop Blougram may be consulted with much advantage on the subject. It is obvious from the protests of Cardinal Vaughan in the *Nineteenth Century* and of the Oblate Fathers in the *Times* for February 1, that Manning lost a very great deal by being turned inside out; but, as Newman said, Manning was not easy to understand, and, allowing for everything, Mr. Purcell does help us to understand him. His disclosures are certainly unsparing, and probably one-sided; but there are few, if any, traces of misrepresentation or exaggeration; and the facts as reported are interpreted intelligently, with a wholly excusable tendency to sacrifice the Archdeacon of Chichester to the Archbishop of Westminster.

Unluckily Manning had not a good memory for facts or dates. He confused the *Academy* and the *Chronicle*; what was more important, he confused J. B. Mozley, the Bampton Lecturer, and T. Mozley, the author of the *Reminiscences*, and he was never quite certain as to the year of his own birth. Generally he was under the impression that he was born in 1808. Mr. Richmond, who knew him before 1837, believed that Manning was born, as he was himself, in 1807. Mr. Purcell thinks that Manning knew this on February 1, 1832, when he wrote that he was by six months only qualified to take orders, because, according to Mr. Purcell, the canonical age for taking orders is twenty-four. A better argument is, that in some verses written on July 15 (his birthday), 1835, he wrote that he had lived twenty-eight years in unprofitable ways. In adding a stanza in 1861 he did not reconsider the date. He was baptised in May, 1809; but for the present it must be left uncertain whether his father waited ten months or twenty-two for a bishop to perform the ceremony. He was the youngest of ten children: his father was married twice, but only two belonged to the first family. Mr. Manning the elder was a West India merchant who flourished largely so long as the West Indies flourished, and was for some forty years a member of Parliament and a director of the Bank of England. He was very generous with his money, and had also a taste for aristocratic society, which one of his sons inherited and mortified. Manning heartily admired his father, but does not seem to have been influenced by him directly: his mother talked to him more, and told him when he was reading despondently for honours at Oxford, "I never knew you undertake anything you did not do." This showed insight, for Manning ripened late. He remembered little of the two preparatory schools to which he went, except the risks his faith and virtue did or did not run there. At one of them he read the Book of Revelation: thenceforward "the lake which burneth with fire and brimstone" never even faded

in his memory. At Harrow, which he thought his worst time, he assimilated Paley's *Evidences* and Leslie on *Deism*, the conclusions of which always remained by him. He was a great dandy, and once at least boldly shared with the future Bishop of St. Andrews the joys of clandestine champagne. The future Bishop of Montreal noted that he did not care to talk when he could not be king of his company: *aut Caesar, aut nullus*, was already his motto. This makes it strange that he learnt nothing; and his father thought of taking him into his office, though he had intended him for a clergyman. At all times he was fitter than most lads of his years for the career which did not attract him, though he preferred it to commerce.

It is characteristic of the terms on which he stood with his father that he got his brother-in-law, Mr. John Anderdon, to arrange both for his allowance at the university and for the preliminary expense of nine months' reading with a private tutor, the Rev. William Fisher, of Poulshott, who taught him to apply his mind and value intellectual accuracy. Manning, like Lord Shaftesbury, another Harrow pupil of Fisher, took a first-class. What was perhaps more important, Manning's ambition was stimulated by his success at the Union: he was the king of the place between the reigns of S. Wilberforce and Gladstone. He could talk for an hour without tiring his audience on the question whether the Union should take American newspapers which nobody wanted to read, because it was becoming to Englishmen to take an interest in America. He had disciples who had an appetite for grossly inaccurate and highly technical information as to the meaning of a cargo of barilla. So far as we are told, none of the elder Manning's sons were ambitious of parliamentary honours except the youngest, who pressed his claims after his father's bankruptcy, early in 1831. Mr. Manning had many friends, who bought in his life interest in his wife's marriage settlement, and subscribed to provide him an income; but all they could or would do to further H. E. Manning's hopes was to beg him a supernumerary clerkship in the Colonial Office. Manning, in later life, supposed that his resignation of this signified the renunciation of political life; and, in spite of Mr. Purcell, it seems probable he was right. As nearly as can be guessed, he threw it up under a strong impulse of some kind. He had not nearly enough to do, he was perhaps hardly in the humour to make the most of what there was: he divided his time between looking his last at his father's deserted country house at Coombe, browsing, as he had done before, in the library, and making love to a Miss Deffell, whose father thought his prospects too doubtful for an engagement, though he allowed a correspondence. Manning's attachment was not of the kind to grow stronger in absence. The lady was more constant: at least she died unmarried. If he had stuck to the Colonial Office in a practical spirit he would no doubt have risen high, though he was fitter for diplomacy than administrative work. However, he decided to be ordained. He

had missed one fellowship at Merton because he meant to stand as a layman; he ascertained that he would be elected to another if he pledged himself to take orders. In later life, he dwelt on a long interview with Henry Blunt, of Chelsea, when he probably was flushed with higher views of the clerical office. He had already been "converted" in his last long vacation as an undergraduate by Miss Bevan, of Mount Park, whom he long regarded as his spiritual mother.\* And his family, when against their advice he had clung to the chances of a secular career, would have preferred his keeping the post which it had cost some trouble to get him. In his correspondence at the time he put his decision on prudential grounds; and it would be quite true, though by no means the whole truth, to say that George Herbert yielded to common sense and family pressure in renouncing his ambitions as a courtier.

Manning's zeal was always tempered by prudence: he looked about for an easy curacy and worked it hard. Henry Wilberforce, who was himself engaged to one of the daughters of Mr. John Sargent, the saintly Squarson of Lavington, while another was already married to Samuel Wilberforce, found an opening for his future brother-in-law. Manning's own theory of his Anglican life was that he was a pietist unattached; and this in a way was true. It was equally true that, in whatever Church he happened to be a communicant, he was sure to be a strict and strenuous Churchman. From his boyhood he had said his prayers regularly to keep from hell; from his youth up he ate very sparingly, being persuaded that, though he did not know what gout was, he had it in his stomach. Horace Walpole, who in his day was abstemious and hardy in his personal habits, posed rather as a valetudinarian than as an ascetic. Manning did not remain a curate long: he went to Lavington in January, 1833; in May he succeeded Mr. Sargent as rector; in November he married his daughter. At that time he ranked with the Evangelicals; but he maintained the daily service which he found, and punished late arrivals by stopping till they had got into their places. One day—we are not told the date—probably after the death of Mr. Manning in 1835, Mrs. Manning, according to T. Mozley, whom Manning would have contradicted if he could, fell down in church while hurrying to her place. Apart from this touch of the martinet, the Rector of Lavington was the model of a faithful and affectionate pastor. His wife helped him admirably till she died in 1837. Manning repeatedly dated the beginning of his career from her death. In one of his autobiographical notes he explained that when he married he knew no better. Keble, Pusey, and Neale all agreed with Manning in his later phase that celibacy was the higher state, but never left behind anything remotely resembling an apology for having married. Pusey, indeed, was filled by remorse at the thought of the sins which brought on him the judgment of widowhood. Manning marked the date of 1837 on a list of special mercies drawn up

in 1847, though he, too, was almost broken-hearted at the time. In 1835 he delivered his first public sermon in Chichester Cathedral, at the visitation of Archdeacon Webber, and declared for the Apostolical Succession—as was necessary, since "Apostolic unity of faith and practice withered away in the hollow sameness of Roman ceremonial." The sermon was written with the help of his brother-in-law, John Anderdon, who had taken much pains with Manning's English style. In 1836 he joined the protest against Hampden's appointment to the Divinity chair, and wrote as "A Catholic Priest," to censure Wiseman for confounding the Church of England with Biblical Protestantism. Yet about that time he came up to London to vote at a meeting of the S.P.C.K., and "defend the Evangelical cause against the attempts of the Archbishop." Two years later, he was emancipating the Society from Evangelical subscribers who used to blackball tracts which had passed the committee and five or six bishops—which in principle was clearly wrong and in practice very unimportant, and therefore an ideal subject for clerical agitation. In 1838 Manning delivered a very characteristic sermon on the "Rule of Faith" at Bishop Otter's visitation. With its controversial appendices, which the Bishop tried to keep out, it covers the same ground as Newman's "Prophetical Office of the Church." It is as clear, peremptory, and optimistic as the work of the greater writer was stimulating and enigmatical. Rome and popular Protestantism are condemned alike, for exalting a living judge against the written perpetual rule. Though the sermon is full of compliments to the Reformers, and scarcely goes beyond the position of Jewell, it offended the Evangelicals, and after he became Archdeacon in 1840 he never reprinted it. Manning was always a man of peace; as yet he had no secular ambition, except to be popular and esteemed in the diocese. He found a suitable opening for his activity in a moderate opposition to the Ecclesiastical Commission, which alarmed vested interests and startled scrupulous consciences by undertaking to redistribute ecclesiastical endowments without canonical authority. Characteristically, Manning's opposition cooled as soon as the Commissioners were at work under a Parliamentary statute. Meanwhile, he employed himself innocently enough in organising diocesan societies for educational and other laudable objects, of which he made the elderly Dean the figurehead, and so incidentally, and it may be unintentionally, was making himself indispensable.

When he was appointed Archdeacon in succession to Webber, he maintained his customary prudence. Almost all his charges are adapted to bring the clergy of the archdeaconry into rank along the lines of least resistance. In 1841, he said: "It is not coercion, nor worldly power, nor favour of legislature, nor Parliamentary rallyings, but charity that must bend men's hearts to us." In 1848, after Lord John Russell had forced Dr. Hampden on the See of Hereford, he made an ingenious attempt—not in the interest of Dr. Hampden, but in that of the Church

of England—to put a good face on a shabby business. As Hampden had signed over again orthodox-sounding formulas he had signed before, he suggested, like Wordsworth when Stanley was installed at Westminster, that his signature was equivalent to a recantation of any heresies he might have held. In general he insisted that the "Church was to go her own way, neither leaning on civil powers nor opposing them," and denied that the great question was between opposing Christian communions. The choice was really "between loyalty to a Master unseen and the licence of the individual will." From first to last there is a marked contrast between the charges and the sermons: the charges are safe and practical, full of good advice about schools and pews, with little or nothing to make a moderately serious parson or churchwarden of any way of thinking uncomfortable. The sermons are remarkable for their uncompromising rigorism; one of them set Mr. Gladstone inquiring seriously and humbly whether a hard-working and healthy M.P. was really bound to fast and attend daily service. All have something the tone of addresses given during a retreat to candidates for perfection: the preacher is never content to water the bruised reed or fan the smoking flax; the temptations he deals with are the subtle temptations which assail those who pass for blameless.

From the time that Manning became an Archdeacon he never lost sight of the possibility of a Bishopric. He was quite in earnest about renouncing the world, but the world for some time liked him all the better for the elegant unearthliness of his aspect. He was knowing in horseflesh and he told good stories, and his health required him to spend his winters with his half-sister in Cadogan-place. Meanwhile his views were becoming more advanced; he was moving by a route of his own in the same direction as the Tractarians. He was an ally rather than a disciple. He was beginning to find that the witness of the undivided Church covered much that would have shocked the Reformers. But like Rose, and unlike the Tractarians, he had a high and hopeful opinion of the Church of England as a working institution. He was especially keen in the agitation against Erastianism. When he went to Rome in the winter of 1838, he was repelled rather than edified by what he saw. The promise of the Colonial Bishops' Fund seemed in his judgment to have outweighed the performances of the College of Propaganda. Hence, when it became known that in 1843 Newman had despaired of the Church of England, Manning—who had done his best to discourage controversy about Tract XC.—had tried to take the lead, not of the Oxford Movement, but of the Church party which had grown up round it. On November 5, 1843, he preached a strong No-Popery sermon. Its tone is curiously calm. The preacher allowed the facts, as he saw them, to speak for themselves. He contrasted the prospects of Romanism and Anglicanism. The Ultramontane revival had not begun in Spain, and he did not discern its progress in

\* When he became a Roman Catholic, he got back his letters to her, and destroyed them with her to him.

France. He condemned Smithfield and the Spanish Armada, Gunpowder Plot, and the luckless enterprise of James II., and appealed triumphantly to Providence and history.

In his own judgment, the years from 1843 to the spring of 1847 were a time of spiritual declension, the time when he was most worldly-minded. He sent in his name for the preacherhip at Lincoln's Inn, but refused to canvass. To the scandal of Mr. Purcell, the Benchers elected a cleric who needed the money. His candidature, such as it was, went against his conscience. When the appointment of sub-almoner to the Queen was offered to him, on his brother-in-law's preferment, he refused it, after much heart-searching, in order to punish himself. He was still in the stage when men regret their sacrifices. In 1846, he went out more than ever into society. His faith in the Church of England was beginning to be shaken. In his diary from 1844-47, and in his letters to Laprimaundaye, his curate and confessor in 1847, and to Robert Wilberforce before and after 1846, we have ample materials for judging of the stages of a process not very interesting to outsiders. It was slower than Mr. Purcell realises. It was a shock to him to realise that the Roman Church had points of superiority. He speaks of moral objections beginning to melt away while intellectual objections remain. He complains that the Church of England is an object of reason, not of faith; Rome has the best of the principles and England of the details. In 1847 there was a great crisis: he had a bad attack of bronchitis in the spring, thought himself dying, and, according to Mr. Gladstone's testimony, which he did not admit himself,\* had a deathbed intuition that the Church of England was part of the mystical body, and was honestly shocked to find himself jealous of his curate, who had more Easter communicants than he had ever had. As soon as he could move he was sent abroad, and began to investigate Roman Catholicism on the spot. He had to come back, but was in Rome from November 27, 1847, to May 11, 1848—conveniently out of the way of the Hampden business, as was noted at the time. In Rome he knelt for the first time to Pius IX. in the Piazza di Spagna. He lived with the Liberals and idealised the Pope, and remembered what he said to other people much better than what they said to him.

The Gorham case came upon Manning as a surprise. He had never realised that a merely parliamentary court could determine in the last resort what doctrines did or did not disqualify for preferment in the Established Church. This discovery, when James Hope forced the truth upon him, affected Manning more than the decision when it came. He told Gladstone, who was in bed with influenza, the news. Gladstone jumped up and said that the Church of England must clear herself or perish; and, according to Manning, declared at the famous meeting of thirteen, that as a Privy Councillor (he had resigned office in order to support the Maynooth Grant with clean hands) he could not

sign their resolutions. Subsequently he invented a theory of the supremacy of his own, thought the Church of England had recovered her freedom so soon as Convocation was allowed a few days of debate, and said, when Manning became a Roman Catholic, "I felt as if he had murdered my mother by mistake." Manning himself worked busily, if not hopefully, at all the schemes for clearing the Church of England: his own favourite plan was a declaration that the clergy only acknowledge the supremacy in the sense which Hope had proved to him was wrong. The declaration fell very flat. Meanwhile, it became clear that the Church of England resented the "Papal aggression" much more keenly than the Gorham judgment, and Manning made up his mind. In the course of 1850 he still felt, and warned his penitents of, the weight of the historical objections to the Roman position, and very sensibly told one of them that the salvation of ordinary people could not depend upon a right judgment on intricate questions of controversy. In his Anglican days he always held that "conversion," if justifiable at all, ought to be a very long business. Almost to the last he believed in English orders, and was pained to find himself a layman.

He told Mme. Belloc early in the sixties that after his reception he said to himself, "Now my career is over"; and, though duly thankful to Wiseman for the promptitude with which he re-ordained him, found it a great trial to go about the streets in a Roman collar. He had given up much. He had been an ideal country parson; if he had been as fertile as Gladstone in explanations which saved the situation for his own conscience, he would certainly have been a bishop; as it was, he had no reasonable prospect of rising higher than a fashionable preacher.

G. A. SIMCOX.

*Poems.* By W. B. Yeats. (Fisher Unwin.)

IN this thrice-taking volume, with its pale buff and gold covers of mystic design, we have the total accomplishment in poetry, so far, of Mr. Yeats. It contains, he tells us, all he cares "to preserve out of his previous volumes of verse," in some cases revised, in others re-written; and the result is as handsome an argument as a younger poet need wish to offer contemporary criticism. With it, in fact, so far as that criticism goes, Mr. Yeats may be said to emerge from the coteries and to reach the centre.

In putting it together Mr. Yeats has clearly subjected himself to a severer criticism than any but hypercritics else are likely to offer. Those who have learnt to know his poems in those slim earlier volumes, out of which this is built, may complain, possibly, over some of his new readings of familiar passages and new versions of familiar names; as in his conversion of "Oisín" to "Usheen." Again, they will miss some favourite pieces, such as more than one of the lyrics in that Shelleyan fragment, "The Island of Statues," and among them the delightful song of the voices, which was well

worth the pains of revision. Thus it begins:

"A man has the fields of heaven,  
But soulless a fairy dies,  
As a leaf that is old and withered and cold,  
When the wintry vapours rise."

Again, in the curious "Indian Song" in the same first volume, which now reappears as "The Indian to his Love," and which, in shedding something of its extravagance, loses something of its lyric fervour, the ear of many of his readers will not sanction the practical suppression of such a verse as this:

"Oh wanderer in the southern weather,  
Our isle awaits us: on each lea  
The pea-hens dance; in crimson feather,  
A parrot swaying on a tree  
Rages at his own image in the enamelled sea."

But, mainly, what one finds in these changes is that if Mr. Yeats is growing rather more literary, he is, too, more severe an artist than he used to be. In making them it is clear that he has tried to heighten the imaginative truth of his poems, even at the cost of throwing away their fanciful trappings. His revision is, then, generally good, if sometimes bad.

That he should have paused to go back and review himself in this way, instead of hastening on, in the fashion of our time, to do endless new things, says much for his artistic conscience; and it is as an artist through and through that he is likely to impress his readers in these collected poems. This alone makes him a notable appearance among the Irish poets, who have hitherto (with two or three notable exceptions) showed more fervour than poetic form, and more facility than fine art. And this, remembering that there are others working with him, may show that Irish literature, in its modern interpretation, has entered on a new phase. So far as one can see now, indeed, it is to Mr. Yeats that men will point hereafter, as marking the beginning of the new period; and this volume of his may serve as a striking landmark in a remarkable movement. Modern criticism has cleared the way and prepared the audience and made the standards plain; and the new poets, if they be indeed poets born, like Mr. Yeats, and not merely made, like Mr. —, have an opportunity such as Keats and Shelley might have envied.

To justify this belief in Mr. Yeats, one is most likely to convince the unbeliever perhaps by quoting him on his lyric side first. What could be more touching and simply convincing than this?

"Down by the salley gardens my love and I did meet;  
She passed the salley gardens with little snow-white feet.  
She bid me take love easy, as the leaves grow on the tree;  
But, I being young and foolish, with her would not agree."

"In a field by the river my love and I did stand,  
And on my leaning shoulder she laid her snow-white hand.  
She bid me take life easy, as the grass grows on the weirs,  
But I was young and foolish, and now am full of tears."

What more haunting, more irresistible, than

\* Both witnesses, though doubtless veracious, were far too subtle to be trustworthy.

his song of "The Lake Isle of Innisfree," of which I quote the first verse :

"I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and  
wattles made;  
Nine bean rows will I have there, a hive for the  
honey bee,  
And live alone in the bee-loud glade."

Such lines as these reach the ear and hold it, and through it touch the heart. A few such songs may suffice for the poet's immortality, and there is no younger poet of our time in whose future fame one may feel a stronger faith.

It remains to speak of the longer poems, and particularly of "The Countess Cathleen," whose story—how, in time of famine, she sold her soul to the devil to save the souls of her people—is full of openings peculiarly suited to Mr. Yeats, and to his native feeling for the old associations and lurking traditions of remote Irish countrysides. He has cast the story in dramatic form; and although one may not feel altogether certain of its technical qualities as an acting play, it reads dramatically, as well as being imaginative and profound to a degree. A play may not be judged by passages; but something of its charm may be gathered from these lines of the opening scene, which is laid in an Irish wayside hostelry, "The Inn of Shemus Rua," whose kitchen, with its hanging shrine, is lit by a dim bog-oak fire.

"TRIO :

Hear how the dog bays, mother,  
And how the grey hen flutters in the coop.  
Strange things are going up and down the  
land,  
These famine times. By Tubber-vanach cross  
roads  
A woman met a man with ears spread out,  
And they moved up and down like wings of  
bats.

"MAIRE :

Shemus stays late.

"TRIO :

By Carrick-orus churchyard,  
A herdsman met a man who had no mouth,  
Nor ears, nor eyes, his face a wall of flesh.  
He saw him plainly by the moon.

"MAIRE (going over to the little shrine) :

White Virgin,  
Bring Shemus safe home from the hateful  
forest:  
Save Shemus from the wolves—Shemus is  
reckless;  
And save him from the demons of the woods,  
Who have crept out and pace upon the roads,  
Deluding dim-eyed souls now newly dead,  
And these alive who have gone crazed with  
famine,  
Save him, White Virgin!

"TRIO :

And but now  
I thought I heard far-off tympani and harp.  
[Knocking at the door.]

"MAIRE :

Shemus has come.

"TRIO :

May he bring better food  
Than the lean crow he brought us yesterday.  
[MAIRE opens the door, and SHEMUS comes in  
with a dead wolf on his shoulder.]

Of the other two longer poems in the book, "The Wanderings of Ushen" and "The Land of Heart's Desire," there is not space to say more than that they are equally characteristic, and equally surcharged with the imagination and the Celtic glamour

which Mr. Yeats puts into his best work, and which make this volume so perfect a thing of its kind.

ERNEST RHYS.

*Memories and Studies of War and Peace.* By Archibald Forbes. (Cassells.)

BIG, ugly, affable, with the angelic temper of a woman and the gift of tongues, the ideal war-correspondent, as drawn by Mr. Forbes, must be able to do without food or sleep for a week; to ride a hundred miles at a stretch on anything from a giraffe to a rat; then write for six or eight consecutive hours, at the rate of a column an hour; and—gallop back. He must be reckless of exposure to fire; have a competent knowledge of war, the instinct of scenting the battle from afar, and an intuitive perception of how the day has gone. "There never has been, and there never will be such a man"; but Mr. Forbes has gone far towards realising his own ideal. He gives us his own portrait: he "had seen a battle that lasted six hours, ridden a hundred and twenty miles, and written to the *Daily News* a telegraphic message four columns long—all in the space of thirty hours." A newspaper prepared to pay at the rate of eightpence a word for 8000 words in a single telegram, and to furnish each of its correspondents with a waggon and pair, several saddle-horses, a couple of servants, and couriers at discretion, is bound to be well served. Mr. Forbes did loyal service, and shares with us the fruits of his labours.

Our lads, of whom so many are hovering between a commission and a ranch, will hail his book as a blue rift in a leaden sky. The oldest and the coldest among us will find his heart moved "more than with a trumpet." It is by no mere witchery of words that Mr. Forbes, word-painter as he is, keeps hold on us from his first chapter to his last. From the dusk of Gravelotte to Osman Pasha's "I did my best," he is telling of things that he has seen, and of men whom he has known. He has ridden in the ranks, and has a soldier's eye, and a soldier's heart. His words go straight home; and his "memories" are so clear, his "studies" so life-like, that we, too, see his scenes, and know his men.

The old king sits his horse at Gravelotte, among the bursting shells; or belabours fugitives with his sword, and swears "fine, racy German oaths"; or (as seen by MacGahan) Skobelev stalks by, his uniform covered with mud and blood, his sword broken, his Cross of St. George twisted round his shoulder, his face black with powder and smoke, his eyes haggard and bloodshot, and his voice quite gone. At Sedan we listen to a coronach:

"The picture rises now before one of that terrible afternoon. The stern ring of German fire, ever encircling with stronger grip that plateau on which were huddled the Frenchmen as in a shambles; the storm of shell-fire that tore lanes through the dense masses, bare to its pitiless blasts; the vehement, yet impotent, protests against the inevitable, in the shape of furious sorties. . . . No semblance of order there, no token of leadership, simply a hell in the heart of which writhed an indiscriminate mass of brave men, with no

thought in them but of fighting it out to the bitter end."

At night, on the other side—

"There rose from every bivouac one unanimous chorus of song. . . . The chaunt that filled with solemn harmony the wide valley was Luther's hymn, the glorious 'Nun danket alle Gott.'"

We think of

"those poor Prussian soldiers, carrying a Bible in their knapsack, and devout Psalms in the heart of them";

and how

"King Friederich's soldiers . . . on the eve of battle settle their bits of worldly business; and wind up, many of them, with a hoarse whisper of prayer. Oliver Cromwell's soldiers did so. Gustaf Adolph's; in fact, I think all good soldiers." . . . "With men like these, don't you think I shall have victory this day?"

There is pathos in "Matrimony among the Tombs" and "The Starving Gentlewoman," in "A Hill Story" and "An Honest Born Boy." "Pretty Maritza of Tirnova," and "Distinguished Conduct in the Field" ring true.

Mr. Forbes has the courage of his convictions, and roundly challenges statements and figures in Von Moltke's posthumous *History of the Franco-German War*. He concentrates his attack on the assertion that at the battle of St. Privat-Gravelotte the French had at their disposal more than 180,000, the Germans exactly 178,818 men. The details must be discussed elsewhere. Mr. Forbes seems clearly to make out that the French numbers are overstated, the German understated, by thousands.

We may well ask "What is Truth?" when we find quoted as an utterance of Moltke:

"Whatever is published in a military history is always draped for effect; yet it is a duty of piety and patriotism never to impair the prestige of our army with personages of high position."

Did the pious and patriotic master of strategy believe that piety and patriotism will prove laggards unless their eyes are seared? Has a half-jocular remark been twisted into a damning reality? Or is the assertion a myth? Major von Moltke has made himself responsible for it in his Preface to his uncle's book.

It was once the fashion to growl at short service boys. It is something to be told that

"among its other advantages short service has all but abolished soldiers' wives whose husbands belong to the rank and file. . . . To-day there is no such abomination in the army as the crowding of more than one family in the same room."

Mr. Forbes is writing of what he knows.

The most suggestive chapter in this most impressive book is "The Future of the Wounded in War." Loathe as we will the outspoken brutality of General Sheridan's "nothing should be left to the people but eyes to lament the war"; deny, as we must, that the theory of "the amenities" is "preposterous," and that to cure the wounds of the enemy is illogical; believe, as we are bound to believe, that man is marching onwards, and that the law of nations is doing more



and more to stem the brutalities of war; the fact remains that "*vas vulneratis* will be the cruel watchword of future wars." The field-hospital arrangements, in the German service and our own, are clearly and succinctly detailed by Mr. Forbes. Admirably as they have worked in the past, they must, in the face of improved weapons, be quite inadequate to meet the requirements of the future. The reasons advanced, and the high authorities quoted by Mr. Forbes, give only too much ground for the belief that "the whole system of carrying away the wounded on litters during the battle must be abandoned as impracticable"; and that "the most that can be aimed at is that the wounded man of the future shall be attended to within twenty-four hours." It is true that in ordinary circumstances a wounded man may hold out so long; that, however terrible the future, the brave man will be prepared to face it, be it wounds or death; and that when the end is recognised, the means will be disclosed. To be unprepared for what is certain to come would be a disgrace to humanity. We learned one lesson forty years ago.

H. B. HARRINGTON.

*The Life of John Morton, Archbishop of Canterbury.* By R. I. Woodhouse. (Longmans.)

It might perhaps be said, with more truth than of many of the persons and events to which Macaulay's famous saying was applied, that every schoolboy has heard of Archbishop Morton, or at least of "Morton's fork." The dilemma which is ascribed to his ingenuity in making demands for money on behalf of Henry VII. has certainly found its way into most modern school books, and from its nature is likely to have attracted the attention of youthful students. They will have heard, with some amount of admiration for the cleverness of the device, how the Chancellor instructed his commissioners as follows:

"If the persons applied to for the benevolence lived frugally, tell them that their parsimony must necessarily have enriched them; if their method of living be hospitable, tell them that they must necessarily be opulent on account of their great expenditure."

It is probable, however, that very few of those to whom his name may be familiar on this account know anything more about Morton. And yet he was a person of considerable eminence during a long and critical period of English history. As Mr. Woodhouse says:

"John Morton was from early years a distinguished man, a popular man, and a man beloved at Oxford. He was the chief civil and ecclesiastical lawyer of his times. He was an active man of business, and an able negotiator. He was the trusted friend and councillor of Henry VI. (especially of his queen), of Edward IV., and of Henry VII.; and if Shakespeare's play is correct, he was the councillor of Edward V., and united the rival factions of York and Lancaster."

Such a career was well worthy of a biography; but it can hardly be said that Mr. Woodhouse's treatment of his subject is altogether adequate. A large portion of

his little book is avowedly a compilation from previous writers. He has borrowed whole pages from Dean Hook's *Lives of the Archbishops*, and has also quoted freely from Mr. Gairdner and other sources. It would, of course, be absurd to expect that a writer should never draw on his predecessors; but we may be allowed to wish that our author had given us a little more original matter. The main body of his narrative, indeed, contains but little that is new; but some valuable facts have been collected in the notes to each chapter, and in the appendix at the end of the book.

In touching on that very dangerous ground, the early history of Oxford, Mr. Woodhouse has not kept himself quite clear of slips. To say that the town "had been a famous city as early as the days of King Alfred"—though by no means such an absurdity as to ascribe to Alfred the foundation of the university—yet goes a little beyond our actual information. As a matter of fact, the first mention of Oxford in authentic history is in the reign of Alfred's son, Edward, when it is referred to as a place of some strength. It is very probable that it may have been fortified by his father as a bulwark against the Danes of Mercia, and that this may be the origin of the myth which connects him with the university; but Mr. Woodhouse should know better than to cite Geoffrey of Monmouth as an authority for early English history. It is again an erroneous statement to say that "in 1172 University College received its first statutes." This is not quite so bad as to ascribe its foundation to Alfred three centuries before, a fiction which the college actually celebrated by a dinner in 1872; but it considerably antedates the origin of the collegiate system at Oxford. As Mr. Freeman said, when exposing the absurdity of the millenary banquet, though the beginnings of the university may be discerned in the twelfth century, "it is not till the thirteenth that we get the first glimpses of anything like colleges in the modern sense. In that age, too, comes, not indeed University College, but the benefaction out of which University College grew."

Mr. Woodhouse gives his hero rather too much credit for steady loyalty to his original party when he says: "Nothing in his life speaks better for the character of Morton than his unshaken fidelity and unbounded zeal to the Lancastrian cause." It is true that he adhered to that side so long as it seemed to have any prospect of success; but after the hopes of the Lancastrians appeared to have been finally shattered in 1471, he made no long delay in going over to their victorious rivals, and the very next year we find him accepting a lucrative appointment from Edward IV. Such tergiversations were common enough in those times, and it would be unjust to judge them with great severity; but still, one who so acted cannot be credited with any such feelings of enthusiastic devotion as the later Jacobites entertained towards the Stuarts, long after their cause was much more hopeless than that of the Lancastrians after Barnet and Tewkesbury.

As to how much of the merit or otherwise of the policy of Henry VII. is to be ascribed to his chancellor, it can hardly be said that we have sufficient data to pronounce a positive opinion. Mr. Woodhouse is naturally inclined to claim for him as large a share as possible.

"Although he appeared merely to execute the measures of the king, he was in reality the chief author of the system for controlling the power of the great feudal barons; and he may be considered the model, as he was the precursor, of Cardinal Richelieu, who in a later age accomplished the same object still more effectually in France."

This is, however, to assert rather more than we have any strict warrant for; and our author himself quotes a little further on a statement from Mr. Gairdner, that "it is difficult to say what kind of influence he exerted on Henry's policy as king." If he really was so completely the moving spirit of the administration as some have supposed, it is rather singular that no great change in the course of domestic policy is to be discerned after his death.

R. SEYMOUR LONG.

#### NEW NOVELS.

*Egeria.* By Lily Thicknesse. (Hurst & Blackett.)

*Frederick.* By Mrs. L. B. Walford. (Smith, Elder & Co.)

*The C Major of Life.* By Havering Bowcher. (Elkin Mathews.)

*Theatricals: an Interlude, and Other Sketches.* By the Author of "Miss Molly." (Blackwoods.)

*The Romance of Judge Ketchum.* By Horace Annesley Vachell. (Bentley.)

*And the World Saith.* By Leda Law. (Digby, Long & Co.)

*Herbert Vanlennert.* By C. F. Keary. (Heinemann.)

*A Darn on a Blue Stocking.* By G. G. Chatterton. (Bellairs.)

*Sleeping Fires.* By George Gissing. (Fisher Unwin.)

If *Egeria*, as there seems reason to suppose is Miss Thicknesse's first novel, very hearty congratulation is her due. There is only one serious fault to be found with the book; and that concerns the way in which Nancy Middleton is sprung upon the reader when, and only when, she is urgently required to fall in love with Mark Bayard. She thus appears, like a revolving light, or a postman, or any other automaton, branded with a mission, to disappear when that is fulfilled. Surely art required some hint of her existence earlier. In all other respects the story deserves unqualified praise. Its central idea seems to be the influence, not necessarily good or bad, but the mere actual personal influence, of men and women on each other. It is at the Eights at Oxford that Mark Bayard first meets *Egeria*, whose unobtruded and more than half noble character and irresistible magnetic attraction are made very tangible. She is married, but has not lived with her husband for years. A wild struggle ensues between Mark's upright

integrity and that part in every man which women like Egeria play on. Needless to tell the result. While yet under her spell Mark meets Jocelyn Wraye in Italy, and Jocelyn is already engaged to be married. Mark's real story then begins. The manner in which the different and vividly distinct personalities are given, with their changes of mental and emotional attitude, is excellent, even admirable. Mark's brave career will be followed to the end by anyone who reads the first chapter. He is one of those heroes who fall but cannot stay down, who long to rise, to lead the highest life, but never for one moment lapse into priggishness.

As once before, in *Mr. Smith*, so now in *Frederick*, Mrs. Walford has justified herself in choosing a hero whom the average author, and also many others, would have passed by as quite unworthy of dissection. Frederick is a country gentleman of a truly gentle type, kind to everybody, devoted to sport, immensely interested in all the little concerns of his neighbours, and beloved and indulged by his neighbours in return. First he was looked after by his father; now he is looked after by his elder brother, Sir William; he has no responsibilities; nobody expects anything from him but his unfailing good-humoured acquiescence in life; and so he remains, at nearly forty, just the sweetest-natured and best-behaved child anybody ever met. But into his placid existence there come, all on a sudden, Aline Carey, smarting under a thwarted love affair, and her scheming cousin, the barrister, Horace Carey. The characters of these three, and their action and re-action on one another, are presented with all the verisimilitude of Mrs. Walford's facile style, just tipped with humour as of old. Real life and real love dawn on Frederick, Aline discovers how over-hastily she had thought she loved, and Horace—he discovers several unpleasant things. This book, with *Mr. Smith* and *The Baby's Grandmother*, stand out from the rest of Mrs. Walford's work on a height apart.

*The C Major of Life*, though it contains barely a hint of any larger meaning than belongs to the ordinary romance, is yet not ordinary. At first one supposes it to be the history of two people who appear in the first chapter; then one finds it to be the love-story of a great musician; and then, at the end, one is called on to breathe the rarer air, and adjust one's mental vision to the larger horizon, of universal brotherhood. Arnold, the musician, the development of whose character from his rustic origin to his final social and artistic heights has been so interesting, has no share in the conclusion. He is simply dropped. But in spite of this lack of unity the book attracts, because of a certain quality of unusualness which it has; and here and there distinctly good things are to be found in it.

It is true that the heroes of "the author of *Miss Molly*," enshrined in that writer's present book, have monotonously smooth heads, and are too much addicted to kneeling to kiss the heroines' hands in the self-same manner, time, and place; and that the sunlight too inevitably

brings out red lights in those heroines' hair. But it is also true that they all—heroes and heroines alike—have a subtle and delicate charm of their own, and that "the author of *Miss Molly*" well understands the working of certain women's minds and hearts, and has moreover an appreciable and individual grace in telling her stories. Particular parts of "*Dorothea*," for instance, are fragrant of the Swiss meadows, though it is a pity that the writer allows herself to adopt in this sketch the timeworn artifice of reporting her hero dead at the war, when every reader worth his salt knows it is only a matter of pages till he meets him again alive and well. "*Arabia Petraea*" is bright and more incisive. "*Felicity Brooke*" is a charming though slight presentment of a courageous and warm-hearted young girl.

"*Favor*," "*wilted*," and one or two other unfailing signs, prepare the astute reader to see *The Romance of Judge Ketchum* transplanted to the States from its birthplace in Tantallon Castle, Scotland. And as soon as American ground is touched the story becomes real. Mamie Tantallon, the idealising heroine, and the ordinary English and Scottish gentlepeople of the earlier part of it, leave the reader only half convinced. The women of the book are altogether the least satisfactory persons in it. But Judge Ketchum himself, with his shrewd philosophy, his pride and humility, his humour, and that uprightness which allows him to pick off a man when he thinks it necessary, is a very real and living person, and brings vigour into the story with his first word. As for the plot, it is a very ordinary one of a question of heirship, and some amount of mistaken love-making.

Miss Leda Law's book appears to be an instance of talent misapplied. Had she taken counsel with herself to write a clean story, she might perhaps have produced one that would have been worth reading. But she seems to have thought that a certain popular taste required a very different kind of thing, and accordingly among her men and women—most of them titled beings—she has scattered immorality broadcast. Not only are the acknowledged sinners bad, but the apparently virtuous and irreproachable are made to fall. If in this direction the writer of this unpleasant book looked for success she was mistaken, and she will miss her aim. The day of such books is drawing to an end, and a purer taste is reasserting itself. The leading idea of *And the World Saith* would seem to be that the woman who longs to sin, and refrains through cowardice and not through virtue, is a poorer kind of creature than the woman who bravely sins and takes the consequences. This is in some measure true, but there was no need for 360 unsavoury pages to state the thesis. Have we not Browning's "*The Statue and the Bust*"?

Endless people throng the mazy ways of Mr. Keary's *Herbert Vanlennert*, many of them, it must be confessed, entirely unnecessary to the story. For a story is not like life: one is not compelled to meet all the uninteresting and reduplicated relatives of one's friends. And over and above the unnecessary per-

sons, Mr. Keary indulges in many unnecessary details and facts. For instance, Herbert and his last love go to church. The organ is played, and this paragraph is interpolated: "Both organ and choir were as fine as was commensurate with the size of the little church." This is unfortunate; as the essential parts of the book contain some good writing, some incidents out of the common, and shrewd observation of men and manners.

Valencia Arbuthnot, in *A Darn on a Blue-Stocking*, tired of the ease and comfort of her ancestral home, transplanted herself, her silks, furs, and furniture, to a London lodging, there to study art and conquer fame. In this London lodging there lodged also one William O'Brien, a journalist and a fascinating person. Like the March Hare, Valencia always had a tea-party going on, and Mr. O'Brien often assisted at this function. Later on the book develops more weight and self-respect, so to speak; and the end, though not quite expected, is far truer to life than a more satisfying one might have been.

Last, but not least, comes Mr. George Gissing's *Sleeping Fires*. In the "most pellucid air," and among the joyous gods of Greece, Mr. Gissing has thrown off the pessimism and absorption in the more sordid side of life which one has learnt to associate with his name. Throughout this "*Autonym*" volume there is a note of hope, of acquiescence in the higher destiny of man and man's power to attain it if he only will; and the end is a triumphant proclamation of the gospel of joy. "Health and joy," says Langley, the hero, "it is what life demands of us." He and Agnes Revill have sorrows and shame in their past; and this is the answer he makes to her faithfulness to them, and her shrinking from the happiness that offers itself. The three men who occupy the first half of the book are an admirable play of character—the pedant, out of touch with life already in his middle age; the boy, full of fine enthusiasm and chivalry; and Langley, the half-wearied but still young man of the world, to whom comes all unexpectedly a second youth. As always, Mr. Gissing gives every thought its fitting word, every motive its appropriate act, and every act its inevitable consequences.

GEORGE COTTERELL.

#### SOME COUNTRY BOOKS.

*Outdoor Life in England*. By Major A. T. Fisher. (Bentley.) This is one of the many popular books of recent years on native birds and animals which are written in such a genial vein as almost to disarm the critic. Otherwise he would say of this volume that it contains nothing new, and need never have been born into the world of books. It does not record the exact observations of a naturalist. It has little to do with sport or adventure; and yet, like the native brown-clad songsters, it soothes and pleases as it prattles of beasts and birds and flowers. No one can accuse the author of want of appreciation where country sights and sounds are concerned; but the style of the book is unattractive, and its want of definite

statement detracts from its value. What, for instance, is the use of such a paragraph as this?

"It has been stated that rabbits are not indigenous to Great Britain [they were Roman importations]; but it is so many centuries since they were imported, and they have taken so readily to us, and thriven so remarkably well, that I think we may regard them as truly British."

Again, Major Fisher states that the wheatear is a resident bird. It is just the other way; the wheatear comes to England in March—it is the late Laureate's "sea-blue bird of March"—and leaves with the greatest regularity in early autumn. In treating of the nightjar, nothing is said of its curious habit of resting lengthways on a bough, or of the cracking noises which it is supposed to produce by its wings. Milton would not know his own words in Major Fisher's citation, "fresh fields and pastures new." On the other hand, all lovers of birds must applaud him for showing up a pseudo-sportsman who is said last season to have destroyed near Adderbury no fewer than eighty-five kingfishers, "under the ridiculous pretext of preserving a trout stream." Major Fisher's table of the British bats is useful, though the scientific knowledge of the British fauna generally has risen high above Major Fisher's level.

*Vegetable Culture: a Primer for Amateurs, Cottagers, and Allotment-Holders.* By A. Dean. Edited by J. Wright. (Macmillans.) The highest praise to give this sensible primer is to say that its terse directions and freedom from fine language answer to its professions. No better book could be given to men who have attended the lectures of County Councils on Gardening. Attention is carefully directed to those comparatively new industries which open a prospect of profit to small gardeners: such as tomatoes, mushrooms, Chinese artichokes, sea-kale, and the like. Salsify is seldom seen in a cottage garden; but it is easily grown, and would find a ready market. The plan of planting the main crop of potatoes in November is not named here; and yet it largely preserves a crop from disease and keeps it from frost, which many cottagers, with their limited accommodation, find difficult. This little book ends, after teaching how to grow all our vegetables and herbs, with a few useful pages on showing vegetables and the best modes of arranging them. A few illustrations render the volume more complete.

IN connexion with the Society for Checking the Abuses of Public Advertising—which held its annual meeting the other day under cheerful and hopeful circumstances, on the whole—a paper has been prepared ("hastily," he says) by the hon. secretary, Mr. Richardson Evans, and this is worthy of securing thoughtful perusal. "Different temperaments," says the author, "appear to be unequally affected by the various forms of advertising disfigurements"; and in his paper he deals with many of its forms, with practical suggestions for their abatement. He remarks, first, how in so many social questions it is an improvement in public feeling that leads gradually to practical legislation. In Italy, as he reminds us, regard for animals is laughed at as "impracticable sentimentality," while with ourselves it is accepted now as a fundamental instinct. Again, as to hygiene, wisacres, fifty years ago, even here in England, declared that England could not stand "dictation"—or, really, regulation—in such matters; and now England stands it quite comfortably. From such premises it may fairly be argued that an influential, useful future lies before the society which seeks to make impossible the hideousness of the street and the foul suggestions of the lane and field. The conditions of success, in Mr. Evans's judgment—and this our

own readers, as we think, will do most well to remember—are to base every claim for legislative or administrative relief on broad public grounds; "to assert as a dogma of elementary common-sense that the protection of the amenities of aspect in our country is a public interest," in the same sense—though, of course, not in the same degree—as the defence of our shores against invading enemies. And excellently does Mr. Evans add that, "to help us in securing acceptance for this neglected truism," we have the circumstance that every year enormous sums are spent by the State in maintaining museums and picture galleries, in providing parks and gardens, and in endeavouring at least to secure architectural effect in our public buildings. The fact is, the society of which Mr. Evans would appear to be the life and soul is finding all around—and in some unexpected places—people who recognise generally that, on the whole, its aims are reasonable, and should be aided towards a slow and sure accomplishment.

#### NOTES AND NEWS.

MR. JOHN LANE announces a more ambitious book than any that has yet issued from the Bodley Head. This is a popular edition of *The Compleat Angler*, edited by Mr. Richard Le Gallienne, with illustrations by Mr. Edmund H. New. The text will be that of 1676, the last that received the supervision of Walton himself, and the first that included the second part by Charles Cotton. Mr. Le Gallienne will supply biographies of Walton and Cotton, and also notes elucidating local and contemporary allusions. There will be in all about two hundred drawings by Mr. New, who has qualified himself for topographical illustration by visiting all the spots associated with the name of Izaak Walton, from Stafford, where he was born, to Winchester, where he lies buried. He has also followed him along the River Lea and down the valley of the Dove. The mode of publication is in twelve shilling parts, the first of which will be ready in March.

THE next issue in Mr. David Nutt's series of "Tudor Translations," under the editorship of Mr. W. E. Henley, will be a reprint of Shelton's translation of *Don Quixote*, from the original editions of 1612 and 1620. Each Part will form two volumes, to be issued in pairs—the first in April, the second in July, with introductions by Mr. James Fitzmaurice-Kelly.

MESSRS. HODDER & STOUGHTON announce a biography of the late Sir Arthur Blackwood, chief secretary of the Post Office, compiled by a friend and edited by his widow. It will be in one volume, with three portraits.

THE next volume in Mr. T. Fisher Unwin's series of "The Story of the Nations" will be *Canada*, by Dr. J. G. Bourinot, chief clerk of the House of Commons at Ottawa. Special attention will be devoted to the French aspects of Canadian history; and the illustrations will include some from sources not generally accessible.

MR. CHARLES GODFREY LELAND has a new book in the press, to be entitled *A Manual of Mending and Repairing*, which undertakes to give practical advice for restoring all sorts of old and broken things—such as furniture, crockery, books, pictures, clothes, shoes, &c. In brief, it aims at abolishing the alternative policy of "ending." The book will be published by Messrs. Chatto & Windus.

THE new volume in Mr. Lane's "Mayfair Set" will be *The Feasts of Autolycus*: the Diary of a Greedy Woman, by Mrs. Elizabeth Robins Pennell. It consists of a selection from Mrs. Pennell's series of articles which have

been appearing in the "Autolycus" column of the *Pall Mall Gazette*—the last only a fortnight ago. The book will have a title-page designed by Mr. Patten Wilson.

MRS. BURNETT's new novel, *A Lady of Quality*, will be issued by Messrs. Frederick Warne & Co., at the end of next week, simultaneously with its publication by Messrs. Scribner in the United States. We understand that the movement of the story takes place in the time of Queen Anne.

MESSRS. HUTCHINSON & Co. will publish shortly a new story by Marie Corelli, under the title of *The Mighty Atom*. The original intention was to include this book in Messrs. Hutchinson's "Zeit-Geist Library"; but, as it has expanded to more than double the length required for that series, it will now be issued as a separate volume.

MISS FLORENCE MARRYAT has nearly ready for publication a new novel, dealing with spiritualism, which will be issued through Messrs. Hutchinson & Co., in one volume, under the title of *The Strange Transfiguration of Hannah Stubbs*.

IN consequence of the good reception of their "Cheapest Books in the World," Messrs. Bliss, Sands & Foster have decided to issue a new series of "Classical Reprints," of which the artistic binding and typography will form distinctive features. The first volume, to appear next week, is a facsimile reprint of the 1843 edition of *The Vicar of Wakefield*, with the whole of the thirty-two illustrations by Mulready. The second volume, a verbatim reprint of the first edition of *Gulliver's Travels*, will be published early in March.

AMONG other forthcoming works from the same firm is a new novel by Gabriel Setoun, the author of "Sunshine and Haar" and "Barnraig, entitled *Robert Urquhart*; and a new novel by the author of "Green Tea."

MR. J. B. ASKEW has for some time past been at work collecting material for a work which professes to contain the views on both sides with respect to the more prominent political and social problems of the day; and these he has arranged under topical heads. The book, to be published by Messrs. Swan Sonnenschein & Co., will form a volume of 300 pages, with a full index.

THE "Stratford-on-Avon Shakspeare," to be issued by George Newnes & Co., in twelve monthly volumes, aims at giving an accurate text of the complete works, in bold type, with a glossary of obsolete words and phrases, in a form suitable alike for the bookshelf and the pocket. The text will conform as closely as possible to that of the early Quartos and Folios, only such emendations being admitted as have been adopted by a consensus of Shaksperian scholars.

A BOOK entitled *George Fox and the Quaker Testimony*, by Mr. Henry Deacon, will be published at an early date by Mr. Elliot Stock.

MESSRS. MENTZ, KENNER, & GELBERG, of Charterhouse-street, announce the following: *In our Hours of Ease*, by F. Frankfort Moore; *The Great Jester*: being some Jests of Fate, by Morley Roberts; and *A Cumberland Tragedy*, by Percy Russell.

MR. ROBERT MCCLURE, of Glasgow, has in the press an Easy Guide to the Practice of Shorthand, based on Taylor's "loop" system without shading.

THE first monthly part of the popular issue of *British Battles on Land and Sea*, to be issued on February 26, will contain an account of recent battles from 1875 to 1879, with a portrait of Lord Wolsley as frontispiece.

THE Sunday School Union will shortly publish *Stories of the Far West*, by Mr. Frank Mundell; and also *Heroines of Daily Life*, the first volume in a new series for girls, by the same author.

THE second edition being exhausted, Messrs. Ward, Lock & Bowden are about to publish a third edition of Mr. Mackenzie Bell's *Spring's Immortality, and Other Poems*. The author has written a new Prefatory Note, and has considerably revised the patriotic poem entitled "The Taking of the Flag."

MR. CHARLES HANNAN'S Chinese novel *A Swallow's Wing*, which has lately been entirely out of print in both the English and American editions, will be re-issued shortly by Messrs. Jarrold & Sons in an illustrated form.

THE three following gentlemen have been elected by the committee to the Athenaeum Club: Sir Arthur Lawrence Haliburton, Mr. Rowland E. Prothero, and Mr. Henry Woods, R.A.

AT the South Place Institute, on Sunday next, at 4 p.m., Sir Alfred Lyall will deliver a lecture on "Northern India."

DURING the three last days of next week, Messrs. Sotheby will be engaged in selling a number of autographs from different collections. There is included a series of sign manuals of European sovereigns, and political letters addressed by Chatham to Lord Holderness. But the chief attraction is the large proportion of letters from literary persons, such as Jane Austen, Charlotte Brontë, Mrs. Browning and her husband, Tennyson, and Rossetti.

#### THE FORTHCOMING MAGAZINES.

THE March number of *Blackwood's* will contain a complete historical romance by Mrs. Oliphant, founded on the diversion of Kellie from the Fife branch of the Oliphant family. It is entitled "The Heirs of Kellie, an Episode of Family History." Mr. Neil Munro also contributes to the number another of his Celtic sketches, entitled "The Fell Serjeant."

THE March number of *Cosmopolis* will contain an article on Lord Leighton, by Mr. George Moore; and one on Paul Verlaine, by Mlle. Blaze de Bury.

DR. RUTHERFORD, secretary to the Chartered Company in South Africa and member for Kimberley in the Cape Legislative Assembly, will contribute a paper to the forthcoming number of the *New Review*, on the causes that have hindered the continuous development of South Africa.

*Cassell's Magazine* for March will contain an article upon "The Duke of Devonshire's Homes," written by Mr. Frederick Dolman, and illustrated from photographs. The same number will contain complete stories by Mr. D. H. Parry, Mr. C. J. Cutcliffe Hyne, and Mr. Andrew Home.

THE first article in the March number of the *Quiver* will be a sketch of life in Chelsea Hospital by the Rev. Fred. Hastings, who is well known to the old pensioners. Miss Sparrow will have a paper on "Men Martyrs"; and the Rev. Dr. Parker of the City Temple, Dean Chadwick of Armagh, Prof. Gordon Blaikie of Edinburgh, the Rev. A. B. Boyd Carpenter, and Dr. Hiles Hitchens are among the other contributors.

A NEW magazine is to be commenced in May, under the editorship of Dr. Lunn, of Endsleigh-gardens, entirely devoted to travel and allied subjects. It will contain illustrated articles on mountaineering, cycling abroad and at home, pedestrian, boating, and riding tours, the great

cathedrals of the world, new countries as spheres for the adventurous tourist, and triumphs of engineering, besides short stories, notes, and queries.

#### UNIVERSITY JOTTINGS.

CAMBRIDGE, though later to begin than Oxford, will have the first word on the burning question of granting degrees to women. On Wednesday next, a report of Council on the subject, dated as recently as February 17, will be submitted to the Senate for discussion. The report merely summarises the memorials that have been presented—one by 2088 members of the Senate, another by 1172 students of Girton and Newnham, and a third by 164 head mistresses—and proposes the appointment of a syndicate

"to consider what further rights or privileges (if any) should be granted to women students by the University; and whether women should be made admissible to degrees, and if so, to what degrees, on what conditions, and with what restrictions (if any)."

IN Convocation at Oxford, on Tuesday next, it will be proposed to confer the degree of M.A., "by decree of the house," upon Dr. James A. H. Murray, editor-in-chief of the *New English Dictionary*. Dr. Murray is already an honorary M.A. of the university; but the decree will give him the complete *jus suffragii*.

THE Senatus Academicus of St. Andrews University has resolved to confer the honorary degree of Doctor of Laws upon the Rev. Andrew Clark, editor of so many volumes for the Oxford Historical Society; Prof. Henry Jones, of Glasgow; and Prof. George Pirie, of Aberdeen; also the honorary degree of Doctor of Divinity upon the Rev. John Watson, of Liverpool ("Ian Maclaren").

THE council of University College, London, have resolved to fill the chair of Persian, which has been vacant for some time. Prof. Rieu, now at Cambridge, was professor of both Arabic and Persian; it is in the former capacity only that Mr. S. A. Strong was appointed his successor.

BOTH Oxford and Cambridge have recently resolved to continue the scholarships which they have for some time past maintained in connexion with Dr. Dohrn's zoological station at Naples.

AT the meeting of the Cambridge Philosophical Society, to be held next Monday in the Chemical University Laboratory, Prof. Dewar has promised to show some experiments on liquid air.

THE thanks of the University of Cambridge have been formally voted to the Grand Duke of Hesse and Prince Henry of Prussia, for their present of the skeleton of a wild boar to the Zoological Museum.

SIR HERBERT OAKELEY has received the diploma of Doctor of Music from the University of Adelaide.

THE inaugural lecture, on "Liberty and Authority in Matters of Taste," which Mr. W. J. Courthope delivered at Oxford last Saturday as professor of poetry, is published as a pamphlet by Messrs. Macmillan & Co. We must be content to quote the following passage, as of practical moment:

"A great opportunity of advancing in this direction [the strengthening of the principle of authority in matters of taste] seems to be offered by the foundation of the new Oxford School of English Language and Literature. For while the ancient classics must always remain our primal authority in determining what are the principles of good taste, it is in the classics of our own country that we can best study the manner in

which these principles have been and should be applied. The tablets of the English School are still almost a blank: it will depend upon the first teachers and examiners what shall be written in them. You may make it a genuine school of taste, which shall show the student what is the true standard of excellence in English writing, and how he may measure for himself the aberrations of eccentric genius. . . . In such a school the exact study of language will be, as it is in Literas Humaniores, of the highest value in helping to unlock the secrets of thought, and in exhibiting the orderly development of the laws of taste and harmony. Language is the instrument of thought, and, like the winged sandals of Mercury, it may aid the mind to mount into the higher regions of thought and imagination. But it would be an error to take Mercury's sandals as the source of his divinity; and something of the kind would happen, if, as might be done in the English School, the study of language were to be allowed to predominate over the study of literature. The study of language in itself is, like every branch of science, of the highest intellectual interest. But were it to be raised above literature, or even studied apart from literature, I venture to say that you would be wasting an unequalled opportunity; for you would be introducing a foreign educational principle, which can never acclimatise itself in the genius of England and Oxford. You might under such conditions get a school of archaeological research, which would doubtless be of use and interest to the special student; but you would not get, what you may still get, a school capable of exercising a natural influence in the discipline of English taste."

We do not absolutely agree with this—it seems somewhat to ignore the historical development of literature as the expression of contemporary life and thought—but it cannot be doubted that it needed saying, and has been well said.

#### TRANSLATION.

HESIOD—"WORKS AND DAYS," 504-525.

BEWARE the Wins-god's month, when vats all emptied are, and when  
Keen frosts the cattle well-nigh flay. Yea! dire the days are then.  
Then through the far-off land of Thrace, famed nurse of steeds, the blast  
The bleak North breeds comes sweeping down across the watery waste,  
The which it lifts in tumbling heaps, and bursting on our shore,  
Wakes up within the ancient woods the long resounding roar;  
And crashing down before its might in many a mountain-glade  
Proned on the bounteous earth stout pines and towering oaks are laid.  
The forest-things with fur on end clap close their bushy tails  
Betwixt their thighs; but little now the rough grown coat avails  
To shield them in this bitter time: nor does the bullock's hide  
Him better serve against the storm, its fury to abide.  
The lean goat, too, it pinches sore for all its shaggy hair;  
Howbeit less dolefully the flocks with close-piled fleeces fare.  
This blustering North wind fastens on the grey-beard's withered age,  
And bends him double. Scarce the while racks aught of all its rage  
The tender girl safe still at home beneath her mother's care,  
Naught knowing of love's gold-dight Queen, and what her doings are.  
She bathes and then anoints with oil her smooth soft skin and white,  
And soundly in her maiden bed sleeps through the wintry night,  
What time the cuttle-fish its toes doth gnaw for very want,  
And cheer in poor men's fireless homes is miserably scant.

G. A. H.



## MAGAZINES AND REVIEWS.

ONE or two noticeable short stories in *Chapman's Magazine* make the February number worthy of especial comment. Mr. Norris, of course, always writes like a gentleman, and often like a humorist; and "Scandalous Martha" is by no means without point. Then, again, a writer (sex not indicated, and when that is so we surmise always a woman) provides a tale called "Strawberry Leaves," which shows how at a country house a poor relation of the hostess angled successfully for a Duke. The end—always the real *crux* of the second-rate story writer—is badly done, for Lena could not have talked to the Duke as if Lady Grantully (with whom he had had an affair long ago) did not concern him; for she had seen him devoted to her, and as if compelled to be, only on the previous evening. The tale ends lamely therefore; yet it is a good superficial sketch of the world it aims to represent. Again, there is a story, and a more serious one, by Mr. Richard Pryce, called "A Girl of Lambeth," in which, by an unnecessary and untrue pessimism, just in a touch or two—as where the street organ "tells its blatant lie of the joy of life"—we are reminded of some East-End narratives which had their cleverness, and have lived their day, but which were puffed unduly by a little journalistic clique, a year or so ago. But Mr. Pryce is no mere imitator; he is essentially himself, and he can be not only "realistic" but decidedly touching. The gladness of the girl at the approaching advent of a child is unconventional, and probably true. Furthermore, Mr. Pryce has the courage not to confine himself to narrative. Like Mr. Wedmore, in one at least of his short stories—that about the Aerated Bread Girl in *English Episodes*—he makes a young woman of what is called the lower classes talk, and talk at length, instead of merely describing her. And that, we cannot but consider, is a difficult feat.

## CORRESPONDENCE.

## THE SONG OF WADE.

King's College, Cambridge: Feb. 17, 1896.

In view of Mr. Jannaris's conjectural reading of the context of the fragment of Wade, so happily recognised and elucidated by Mr. Gollancz ten days ago, I should like to tell the small public who are interested in such matters exactly what the text of the MS. is. I will copy a few of the lines which precede the passage actually in question:

"humiliatus ÷ [=est] primus parens noster qui cum dominus totius mundi efficeretur ante peccatum et in [underlined for erasure] omnibus que in mundo erant dominaretur post peccatum vero a villi vermiculo editus a pulce sine ridiculo ee minime potuit defendere. Qui similis fuit deo ante peccatum, post peccatum factus ÷ [est] dissimilis, quia hoc [P] duce rosa nunquam usitatur in saluocam. Adā 13 de hoīe . fact' ÷ sq . [quasi] nō hō . n tām adā 33 oms 'fe fūt . q . nō homines. Ita q. drō possant cū Wade."

The sense is: "Adam, from being a man, became, as it were, not a man; nor only Adam, but almost all men become, as it were, not men. So that they can say with Wade," &c. The writer means that Adam, who was made in the image of God, lost that image—in virtue of which he was truly *homo*—by his sin; and so do his descendants. And, after the quotation from Wade, he proceeds to say that nowadays some men—e.g., tyrants—are wolves, while others imitate serpents, lions, and foxes.

It is clear that the reading offered by your correspondent will not fit with the MS. (which

he has had no opportunity of seeing, while I write with it before me); and I will only add that I do not quite see how he proposes to translate his opening words. In the form communicated to the *Athenaeum* of February 15, these are "Adam a deo humili est factus." Is this to be rendered: "Adam was made by God on the ground"? This totally fails to give a *point d'appui* for the quotation from Wade; and yet I cannot see any other possible rendering—not, surely, "Adam was made by God of (= out of) earth"?

I notice in the same sermon an anecdote of Hugo de Gurnai being pardoned by a king of France.

MONTAGUE RHODES JAMES.

## UNIVERSITY DEGREES FOR WOMEN.

University College, Oxford: February, 1896.

As one who signed the memorial in favour of granting an Oxford degree to women students, allow me to say a few words in the *ACADEMY* as to the conditions under which I should personally prefer to see this reform carried out.

Hitherto female students from the Holloway College and elsewhere have submitted themselves—I believe not without success—for the different examinations to which we in Oxford admitted women. Surely it would be a great injustice if, in placing the coping-stone on the Oxford scheme of female education, we excluded from the benefits accorded all women's colleges except those situated in Oxford.

No one, I think, will accuse me of any want of sympathy with the Oxford colleges for female students, which have already done such admirable work. I am sure they will have no reason to complain, if they continue to have to compete for Oxford honours with similar institutions elsewhere.

Moreover, by not insisting on residence in Oxford as a condition of taking a degree for women, the University will indirectly retain considerable control over the curriculum of women's colleges outside Oxford. I am sufficiently convinced that my University is better able to mould female education all over England than, for instance, the London or Victoria Universities; and I shall, therefore, regret it if we forfeit much of our influence by confining it to institutions located in Oxford.

I am whole-hearted in my desire that any system of teaching and examination which long use has proved to be of value for men should be extended to women; and I cannot here agree with my friend Prof. Gardner's view, as expressed in the *Times*, that music, drawing, and French are good for women, but that Latin, Greek, and mathematics are bad. Real aptitude for music and drawing is just as rare among women as real aptitude for Greek and mathematics. There is nothing in the study of the classics and mathematics which unfits them to be the material of female education; nor is there anything in modern languages or in music or drawing to render them specially suitable; and the old idea that there is has, in times gone by, been responsible for much annoyance of eyes and ears. I should, in fact, hail with delight the sight of one or two thousand women reading for our Oxford examinations, but I do not wish to see them all pursuing their studies in Oxford. Five hundred of them there is a manageable number. I should prefer that the other fifteen hundred diffused themselves over the Holloway and Bedford Colleges and elsewhere.

If residence be dispensed with, all fear of women's further advancement in University privileges beyond the B.A. or any other degree granted to them will be removed.

FRED. C. CONYBEARE.

## "SHREW" AND "BESHREW."

London: Jan. 25, 1896.

In his *Lectures on Celtic Heathendom*, Prof. Rhys has the following observations on the Welsh superstition of "the crop-tailed black sow" (*yr huch ddu gwta*):

"The habit of celebrating *Nos Galan-gassaf* in Wales by lighting bonfires on the hills is probably not yet extinct; and, within the memory of men still living, those who assisted at the bonfires used to wait till the last spark was out, when, unlike Diarmait, the whole company would suddenly take to their heels, shouting at the top of their voices, 'The cropped black sow seize the hind-most!' . . . In the upper part of the tale of the Dee the doggerel takes the following form: 'A cutty black sow On every stile Spinning and carding Each November-eve'; . . . and we have it again in the corresponding but less specific rhyme from my native part of North Cardiganshire, which runs thus: 'On November-eve A bogie on every stile.'" (*Celtic Heathendom*, pp. 515, 516.)

The author adds a note at the end of the work (p. 675): "I find that the *Huch ddu gwta* is also remembered in Anglesey."

There is a very interesting account of some of the customs connected with this superstition in *Y Geninen* for July, 1889 (vol. vii., p. 200). It was furnished by "H. Hughes, Cerrig y Drudion," in response to an inquiry made by Prof. Rhys. If I may trust an impression rather than a distinct recollection, the Carmarthenshire term for the "bogie" on the stile is *bwei* and not *bwbach*. My recollection of the usual sequel to the bonfire, however, is vivid enough, for I have been more than once the last at the stile (only it was not a stile, but a gate).

In the course of some recent excursions into the regions of Folk-lore, among much interesting matter that I noted, I came across "Antient Customs in Games used by Boys and Girls, merily sett out in Verse, by Randle Holme (the second)," as quoted in Baines's *History of Lancashire*.

Here are the first and the last four lines:

"Any they dare chalenge for to throw the sledge . . .  
At shrove-groate, venter-poynte, or cross and pile  
At beshrew him that's last at any stile  
At leaping over a Christmas bonfire  
Or at the drawinge dame out of the myer."

The third line from the end evidently refers to the same custom as that described by Prof. Rhys.

Obscure as the history of the Welsh "crop-tailed black sow" is, that of the English "shrew" is still more so. The *Encyclopaedic Dictionary* has—

"Shrew . . . A.S. *screawa* = shrew-mouse, prob. orig. = the biter, and hence transferred to a scolding or churlish person. Originally used of both sexes, and implying a graver charge than is now involved in the word."

No illustrative instances of a superstitious meaning are given. Under "shrew-ash" and "shrew-struck," however, we do find some help from Gilbert White's *Selborne*, pt. ii., ch. xxvii.; and lett. xxviii. (Note). The latter is as follows:

"When a horse in the fields happened to be suddenly seized with anything like a numbness in his legs, he was immediately judged by the old persons to be either planet-struck or *shrew-struck*. The mode of cure they prescribed, and which they considered in all cases infallible, was to drag the animal through a piece of bramble that grew at both ends."

Under "beshrew" the *New English Dictionary* does not refer to the custom mentioned by Randle Holme. I am almost afraid to suggest that as "shrew" is a difficult word to pronounce, it may have been, on the Welsh

border, altered into a form easily confounded with "sow." Whatever the original "shrew" may have been, one can scarcely imagine any creature in the form of a sow squatting on a stile.

There is another mysterious black being figuring in Welsh legendary lore—*yr Afagddu* I have suggested to Prof. Rhys that this is but another form of *yr afanc ddu* (the black dwarf, rather than the black beaver).

J. P. OWEN.

#### THE MINORITES ON MOUNT SION IN THE FOURTEENTH CENTURY.

London: Jan. 31, 1896.

Ludolph von Suchem, who wrote in 1350 his account of his travels in the Holy Land, when describing the monastery on Mount Sion, states that in it

"now dwell Minorite Brethren who in my time were amply furnished with necessities by Queen Sancia, the wife of King Robert."

Dr. F. Deycks thought the king in question must have been either Charles Robert of Anjou, King of Hungary, or Robert Bruce, King of Scotland, though it is difficult to conceive what could have induced the German writer to make either of these random guesses. The King of Hungary had three wives, but not one of them bore the name of Sancia. They were in chronological order—Mary, Beatrice, and Elizabeth (Thwroczi's *Chron. Hungarice*, part ii., chapters 91 and 92). The wives of Robert the Bruce on the other hand, were Isabella of Mar and Elisabeth de Burg (see the *Dictionary of National Biography*).

Mr. Aubrey Stewart, the editor and translator of Suchem's "Description of the Holy Land" in part No. 27 of the Palestine Pilgrims Text Society's publications, is nearer the truth when stating that, after reading Fabri's account (published by the same society), he is inclined to think that Ludolph meant Robert, King of Sicily and Jerusalem. For Raynaldus in his *Annales Ecclesiast.* records the fact that Queen Sancia, the wife of the aforesaid Robert, founded a monastery on Mount Sion in or about the year 1342, for twelve monks of the Minorite order, and three lay brethren to act as servants to the friars. In support of his statement the author reproduces the text of a letter addressed by Pope Clement VI. to the "Supreme Praefect" of the "Franciscan family," dated Avignon "pridie kalend. Decemb., anno primo."

Robert died in January, 1343; his wife in 1345. Joan I. of Naples, their granddaughter, who followed the king on the throne, soon after her accession got into money difficulties, after having emptied the treasury and squandered the fortune collected by Robert for the purpose of reconquering Sicily from the Aragonese; and, judging by what Ludolph von Suchem states, the friars on Mount Sion had their allowance stopped in consequence.

LEWIS L. KROPP.

#### ON INFANT BAPTISM AND FOLK-LORE.

Bury St. Edmunds: Feb. 17, 1896.

Mr. Whitley Stokes's letter describing rites from various heathen quarters analogous to the baptism of infants as practised in the Christian Church will be of interest to students of comparative religion; but is not a more obvious origin of Christian infant baptism to be found in the Jewish rite of circumcision? I mean so far as the time of life is concerned at which the administration takes place.

Mr. Whitley Stokes increases the probability of the truth of his theory by stating that infant baptism began to be taken into the Christian system towards the end of the second century.

Two passages can, however, be adduced of a much earlier date, which, though not explicit statements of fact, are generally taken to imply the existence of infant baptism:

'Ορθόδοξοντα καὶ ἐξ ἑτῆς ἔχον δουλεύον ἀντὶ, καὶ οὐδὲν με ἡδίκησεν· καὶ πῶς δύναμαι βλασφημῆσαι τὸν βασιλέα μου, τὸν σώσαντά με;

spoken by Polycarp to the heathen pro-consul, and recorded in the letter of the Smyrnaeans on the martyrdom of that saint (cap. 9).

Justin Martyr, writing in the middle of the second century, speaks of persons sixty and seventy years of age, *οἱ ἐκ παιδῶν ἐμαρτυρήσαντες τῷ Χριστῷ*. The passage and the inference based upon it may be seen in W. Wall's *The History of Infant Baptism* (Oxford, 1862, vol. i., p. 43).

Let me finish with a quotation from Duchesne:

"On me permettra de ne pas prendre au sérieux les systèmes imaginés dans ces derniers temps en Allemagne et en Angleterre, pour rattacher l'organisation des églises chrétiennes à celle des confréries païennes. L'idée que les premiers chrétiens aient pu chercher des modèles, pour quoi que ce soit, dans des institutions qu'ils avaient en horreur, n'est pas de nature à faire honneur aux têtes dans lesquelles elle peut entrer."

(*Origines du Culte Chrétien*, Paris, 1889, p. 10.)

F. E. WARREN.

Sheffield: Feb. 15, 1896.

Doubtless Mr. Whitley Stokes is right in saying that Christian infant baptism was originally a pagan rite of purification.

That it was such a rite in England is proved by the custom, still occasionally found in the Midland counties, of taking a plate of salt into church at baptism, the belief being that a child baptised near salt will be sure to go to heaven. Among the Norsemen it was usual to put salt into the mouth at baptism, and a cross-shaped saltcellar was used by them during the ceremony (see Vigfusson, *Icelandic Dict.*, s.v. *geifla*, and p. 510). That salt was regarded as a purifier may be seen in the practice of preparing a mixture of salt and water, known in Derbyshire as "holy lymph," to take away the ill-luck which is supposed to be associated with a dead man's coat, &c. On this subject see my *Household Tales and Traditional Remains* (p. 86).

S. O. ADDY.

#### AN UNRECORDED ENGLISH VERB.

Oxford: Feb. 15, 1896.

In answer to Dr. Murray's query in the ACADEMY of to-day respecting possible cognates of the Old English verb *dēcan*, "to smear, daub, &c.," it may be worth while mentioning that in 1886 (cf. *Paul und Braune's Beiträge*, xii. 430) Prof. S. Bugge (whose attention had been drawn to it by Prof. Unger) pointed out that Bosworth-Toller's (*ge*)*dēccan*, "to cover," was incorrect, and that it should be (*ge*)*dēcan*, from an older *\*dōkjan*, to which, on the evidence of the three well-known instances of the word, he assigned the meaning "einweichen, imprägnieren," and further suggested the Lithuanian *dažyti* as a possible cognate: "es scheint mir möglich, dass *ags. dēccan*, 'einweichen,' aus *\*dōkjan* mit lit. *dažyti*, 'eintunken, eintauchen,' verwant ist." There is nothing either in the form or in the meaning of these words which militates against this relationship, even if we assign to the Old English verb, as, on the evidence of the later usage in *Palladius*, we certainly must, the meaning "smear, daub, plaster," rather than that of "soak."

A. S. NAPIER.

Oxford: Feb. 17, 1896.

In the first of two letters with the above title in the ACADEMY of February 15, Dr. Murray has omitted to state that the whole of the

information he gives about Old-English *dēcan* was derived from me.

Early in 1894 he came to me in great perplexity, asking how it was possible to connect the Old-English verb *dēccan* with German *decken*. I immediately opened my MS. Old-English dictionary, and pointed out to him that the supposed *dēccan* was really *dēcan* with a long *e*; I laid special stress on the fact that the vowel was accented in the MSS., a fact which could be known only to a specialist like myself. At his request I wrote out a full statement, giving the quotations from Ælfric's Homilies, as he himself did not possess the book. There must also be some mistake about the date of his first letter; as our interview took place on February 22, it is clear that his letter could not have been written in the preceding January.

The practice of decking oneself with borrowed philological plumes has become rife of late years. I write this letter in the hope of contributing to the abatement of the nuisance.

HENRY SWEET.

#### THE REV. JOHN OWEN.

London: Feb. 15, 1896.

After a careful enumeration of the published writings of the late Rev. John Owen, you close your very interesting obituary notice of this scholar with a suggestion that some of his contributions to *The Edinburgh Review* might with advantage be collected. It will doubtless interest you to hear that we have in the press a new work by the late Mr. Owen, the proofs of which he was revising at the time of his death. It is a comparative study of the "Prometheus Bound" of Aeschylus, the "Book of Job," the "Hamlet" of Shakspeare, the "Faust" of Goethe, and the "Wonder-Working Magician" of Calderon—from the author's well-known point of view. The book will appear under the title of *Five Great Skeptical Dramas*, within the course of the next few months.

SWAN SONNENSCHN & Co. (Ltd.).

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Feb. 23, 4 p.m. Sunday Lecture, "Extinct Monsters," by the Rev. H. N. Hutchinson.  
4 p.m. South Place Institute: "Northern India," by Sir Alfred Lyall.  
7 p.m. Ethical: "Primitive Magic and Modern Science," by Mr. G. F. Stout.  
MONDAY, Feb. 24, 5 p.m. London Institution: "Swiss Scenery," by Sir John Lubbock.  
8 p.m. Royal Academy: "The Representation of Deities," III., by Mr. A. S. Murray.  
8 p.m. Society of Arts: Cantor Lecture, "The Chemistry of Metals and Alloys employed for Building and Decoration," II., by Prof. J. M. Thomson.  
8.30 p.m. Geographical: "A Journey across Tibet from North to South," by Mr. St. George H. Little.  
TUESDAY, Feb. 25, 3 p.m. Royal Institution: "The External Covering of Plants and Animals," VII., by Prof. C. Stewart.  
8 p.m. Civil Engineers: "The Electric Street-Railway System of Montreal, Canada," by Mr. Granville Carlyle Cunningham.  
8 p.m. Society of Arts: "The Palette of the Potter," by Mr. William Burton.  
8 p.m. Colonial Institute: "Natal," by Mr. John G. Maydon.  
8 p.m. Toynbee Library Readers: "Carlyle's London Life," by Dr. R. Garnett.  
WEDNESDAY, Feb. 26, 3 p.m. Liberty and Property Defence League: Annual Meeting; Address by Mr. W. H. Mallock.  
8 p.m. Geological: "The Structure of the Plesiosaurian Skull," by Mr. C. W. Andrews; "Certain Granophyres, modified by the Incorporation of Gabbro Fragments, in Strath (Skye)," by Mr. Alfred Harker; "The Geology of the Valley of the Nile, and the Evidence of the Greater Volume of the River at a Former Period," by Prof. Edward Hull; "The Fauna of the Keisley Limestone," I., by Mr. F. R. Cowper Reed.  
8 p.m. Society of Arts: "The Standard of Musical Pitch," by Mr. A. J. Hipkins.  
THURSDAY, Feb. 27, 3 p.m. Royal Institution: "Some Aspects of Modern Botany," III., by Prof. H. Marshall Ward.  
4.30 p.m. Society of Arts: "The Tobacco Industry of India and the Far East," by C. Tripp.  
6 p.m. London Institution: "Rambles through City Churches," by Canon Beuhman.

8 p.m. Royal Academy: "The Representation of Deities," IV., by Mr. A. S. Murray.  
 8 p.m. Electrical Engineers: Discussion, "The Electric Wiring Question"; "High-Voltage Lamps and their Influence on Central Station Practice," by Mr. G. L. Addenbrooke.  
 8.30 p.m. Antiquaries.  
 FRIDAY, Feb. 22, 5 p.m. Physical: "Experiments with Incandescent Lamps," by Sir David Salomons; "The Alternating Current Arc," by Messrs. Fleming and Petavel.  
 8 p.m. Civil Engineers: Students' Meeting. "Loughborough Sewage-Disposal Works," by Mr. A. S. Butterworth.  
 8.30 p.m. Viking Club: "Seafaring and Seafighting in Saga Time," by Mr. Albany F. Major.  
 9 p.m. Royal Institution: "Marine Organisms and their Conditions of Environment," by Dr. John Murray.  
 SATURDAY, Feb. 23, 3 p.m. Royal Institution: "Light," II., by Lord Rayleigh.

## SCIENCE.

"CAMBRIDGE GEOGRAPHICAL SERIES."—*Ethnology*. By A. H. Keane. (Cambridge: University Press.)

THIS able, learned, and in its way exhaustive treatise, is one of those books which are the despair of the reviewer. He knows not where to have it. How is he to treat so compact a mass of assorted information? He cannot give a *résumé* of a work which is itself a condensed and reasoned epitome of all that has been said, thought, and written upon a wide and extremely varied science. He cannot deal critically with what is itself a criticism of all the leading views already expressed on so vast a subject. He cannot pick out the plums, for the plums are few, this volume being designed rather for instruction than amusement. In default of all else, he must fain fall back upon mere general description.

Prof. Keane's book is the first systematic treatise on Ethnology as a whole that has appeared since the general acceptance of the evolutionary theory. He has made it worthy of the place it occupies. It is divided into two parts, the first of which deals with the fundamental ethnical problems, while the second is devoted to the establishment of an ethnical classification. The treatment of the first part is ample and satisfactory; the second part—more original and novel—seems to me to give by far the best division of the human species into varieties and sub-varieties, on a scientific biological basis, that has hitherto been attempted. I do not say there are not cases where one is disposed to query Prof. Keane's affiliations; but, taken as a whole, his grouping is the most lucid, philosophic, and natural plan yet proposed for this intricate labyrinthine maze of interlacing sub-species.

Our author, to begin with, possesses many great qualifications for the task he has set himself. His mind has grasp, acuteness, delicacy, logical faculty. He neither overlooks minute points, nor suffers them to obscure for him the larger issues. He is tolerably free from bias of any sort; where he shows a little, it is often in the opposite direction from that which one would expect: a philologist himself, for example, he is laudably jealous of the obtrusion of linguistic considerations into the domain of ethnology. He never jumps at conclusions as to race from mere facts of language. He is entirely free from the great Aryan superstition. If he shows himself at times just a little dogmatic, he stands, on the other hand, no dogmatic nonsense from others. When he

puts his foot down, he lets one feel it. He will not away with Prof. Sayce's *ipse dixit* as to the impassability of the frontier between flection and agglutination; nor will he put up with "evolution with a jump" or any other of the illogical half-way houses which spread feather-beds to catch a falling supernaturalist. In one word, he approaches his subject fully equipped both as to knowledge of facts and as to faculty for arranging them: an evolutionary biologist, well aware of man's true place in the animal series; an ethnologist and philologist, amply provided with data for the work he has undertaken; a philosophic thinker, endowed with keen vision and a broad outlook upon nature, to assist him in his synthesis. Yet in some ways he recalls the Continental rather than the English school of men of science; and this peculiarity of style and manner is particularly noticeable both in his schematism and in his somewhat aggressive tone towards orthodox theology, which resembles more the French Voltairian's attitude towards the "men in black" than the conciliatory gliding over the thin ice to which we are accustomed in England.

Prof. Keane begins by distinguishing the spheres of ethnography and ethnology, the former being descriptive in character and engaged in collecting information about tribes and races, which the latter proceeds to classify and systematise. He then goes on to the various ethnological problems of the physical and mental evolution of man, the antiquity of the species, and the history and culture of palaeolithic, neolithic, and recent humanity. Here it is his duty to review the Cannstadt and Neanderthal questions, the fossil man of Calaveras County, and many other familiar acquaintances. Of all these parts, it must suffice to say that as brief summings-up of the known they can hardly be bettered, while as judicial and critical surveys of still moot points they seem to me almost always to arrive at the sober, just, and sensible conclusion. Where our author breaks a lance with Boyd-Dawkins or Sergi, his opponents come off with large rifts in their armour. His conception of the analogy between human evolution and that of other types is extremely clear. He neither overstates nor understates the value of the varieties. Nor is Prof. Keane afraid of pushing back the postulated anthropoid precursor to a point in the Miocene at least which would allow for the subsequent differentiation of the four great sub-species; he feels no timid doubts about the possibility of the mind of man being evolved by natural causes; he refuses to join in the common exaggeration of the gap between the lowest human and highest animal intelligence; and he brushes away with a broom of sound reasoning a vast deal of crude conjecture or unfounded assertion about seasonal migration, antiquity of mound-builders, Celtic origin of megalithic structures, and other antiquated geological or archaeological lumber. Sound common sense and a healthy absence of conservative prejudice are the keynotes of all this crowded introductory portion.

On the question of the specific unity of

man Prof. Keane is a firm and reasoned monogenist. His arguments in favour of universal fertile miscegenation, in both prehistoric and historic time, are acute and convincing: physiologically, anatomically, and linguistically, he leaves the polygenists (if there are any) without a leg to stand upon. As to varietal diversity, he is clear and concise, and most often carries his reader with him. I think, however, he attaches a somewhat undue importance to the essential mental differences between races, and allows too little for the immediate effect of geographical position and other stimulants to progress. Have not the varying facilities for agriculture, for trade, and for navigation more to do with such differences as now exist than any primitive race characteristic? My own intercourse with negroes has certainly led me to a very different conclusion from that of our author's American authorities, who believe the pure-blooded African incapable of improvement, except by miscegenation. This is a subject much obscured in the United States by political and racial prejudice; it were to be wished that he would balance his judgment on the matter by enquiry of the officials in our West Indian colonies, where unmixed negroes have, I think, undoubtedly risen during the past half century.

The most interesting portion of the work, however, is the second part, which gives at length Prof. Keane's final conclusions upon the ramifications and interlacings of the human sub-species. On this subject he speaks as a first-hand authority of the highest rank. Our author starts with four main groups—Aethiopian, Mongolian, American, and Caucasian. These primary groups he derives, not from one another, but from a common precursor, now most nearly represented or approached, he believes, by the Negrito races. The details of his masterly classification it would be impossible to summarise; still more to criticise the reasons he gives for his various decisions. It is nothing less than a complete genealogical tree of humanity. Here and there, to be sure, one comes across an identification which gives one pause. It certainly seems a hard saying, for example, that the smooth or curly-haired Australian black is to be included among the negroes, and placed as a sub-division of the Aethiopian group along with the much more Melanesoid Tasmanians; while the Todas, Veddahs, and Ainus, who seem so like him, are to be reckoned far away among the darker Caucasians. Even allowing for the intermixture of blood in Australia which Prof. Keane admits, this is a difficult pill to swallow. And there are others no easier. Yet on the whole, I have not seen a classification so minute, so thoroughly carried out, so well reasoned, and so convincing. When one fails to agree, one is at least respectful. To have so far unravelled so tangled a skein seems in itself no small triumph. I do not doubt that subsequent ethnologists will show many gaps and correct many misconceptions in Prof. Keane's scheme; but I believe they will base their classifications upon his for many generations.

An error here and there would bear correction. The great Bacon's name was Francis, not Nicholas: M. Boucher de Perthes was not an Abbé: and why "*à contra*"?

I have touched upon only a few of the many aspects of this important work. To touch upon them all, one would need to be as much a master of the science as the author himself is. And such do not grow on every hedgerow.

GRANT ALLEN.

### CORRESPONDENCE.

A CONJECTURE IN OVID'S *HEROIDES*, IX. 93.

Trinity College, Dublin: Feb. 6, 1896.

"Quæque redundabat fecundo vulnere serpens  
Fertilis, et damnis dives ab ipse suis."

It will be admitted that *redundabat*, which usually means to "overflow," can only be applied to the Hydra by a very strong metaphor; but it is not only a strong one, it is quite unexampled. P, the great Parisian MS., has (*prima manu*) something like *redulabat* (the last two syllables certain). I now see that the true reading is to be deduced from this—a much handsomer reading in my opinion—namely, *rebellabat*. *Rebellare* is used by Pliny in a sense akin to that here demanded, of the growing of ailments after they have been apparently conquered; and, what is more important, Ovid himself uses it, in a closely parallel passage, of Achelous in his contest with Hercules, when, after making him describe how the river fought first as a man, then as a serpent, lastly as a bull, and was beaten in each shape, makes him say of the last metamorphosis: "*tauro mutatus membra rebellò*" (*Met.* ix. 81).

A. PALMER.

### SCIENCE NOTES.

THE evening discourse at the Royal Institution next Friday will be delivered by Dr. John Murray, of the *Challenger*, on "Marine Organisms and their Conditions of Environment."

AT the meeting of the Royal Geographical Society, to be held at Burlington-gardens on Monday next, Mr. St. George R. Littledale will give the first public account of his recent adventurous journey across Tibet from north to south.

IN connexion with the London Ethical Society, Mr. G. F. Stout, editor of *Mind*, will deliver a lecture on Sunday next, at Essex Hall, the Strand, on "Primitive Magic and Modern Science."

THE Ethnographical Survey Committee of the British Association would be glad to receive offers of assistance from persons capable of making the requisite measurements of individuals belonging to rural populations. The committee will supply instruments and full information. It is suggested that competent observers might find it interesting to occupy themselves during some part of the Easter vacation in this manner. Applications may be made to the hon. sec., Mr. E. Sidney Hartland, Highgarth, Gloucester.

WE quote the following from the *Times*:

"A paper by Lord Kelvin on the generation of longitudinal waves in ether was read at Thursday's meeting of the Royal Society. He described an arrangement for obtaining pressure disturbance through a considerable space of air, accompanied by a very small proportion of ordinary transverse waves. His apparatus would afford the means of exposing sensitive plates to these longitudinal vibrations and thus might assist in elucidating the nature of the Röntgen rays. A paper by Prof. J. J. Thomson was also read, relating to experi-

ments from which he concludes that all substances when transmitting the Röntgen rays are conductors of electricity. A discussion followed the reading of these papers, in which details were given of many experiments on these X rays. Its general effect was, however, to show that, while many interesting points have been noted, the obscurity hanging over the subject has not been appreciably lightened. Considerable differences of opinion were manifest even upon the conditions of the Röntgen experiments. While some advocated the use of very powerful currents, others had been successful with relatively weak ones; and while some were in favour of regarding the phosphorescence of the glass as the efficient source of the rays, others ascribed them to the glow of the electrodes. A new turn was given to the discussion by Captain Abney, who ventured, amid some expressions of dissent, to doubt whether the action of the Röntgen rays on a sensitive plate could properly be described as photographic. He cited several facts which, in his opinion, excluded the theory of direct photographic action in any ordinary sense, and indicated some preference for the view that the Röntgen rays acted by first setting up phosphorescence of action of some unknown kind in the glass at the back of the sensitive film. This view was corroborated by an experiment described by Prof. Dewar upon platino-cyanide of ammonium at low temperatures. This salt, ordinarily fluorescent, only became phosphorescent at the temperature of liquid air. On being exposed to Röntgen rays instead of to ordinary light, while immersed in liquid air, it showed when the liquid air was poured off brilliant phosphorescence. This proved that, whatever might be the nature of the Röntgen rays, they were convertible into light rays affecting the human eye. A large number of experiments were also described by Prof. Dewar, showing that resistance to the passage of Röntgen rays increased with increase of atomic weight. Organic substances were all relatively transparent, following the carbon, oxygen, hydrogen, and nitrogen of which they are composed. Mere complexity of structure made no difference; but substitution products showed increasing opacity, in the order of the atomic weights of the combined chlorine, bromine, and iodine."

### PHILOLOGY NOTES.

THE Cambridge University Press has nearly ready for issue a comprehensive work on *The Italic Dialects*, by Prof. R. Seymour Conway, of Cardiff. It will be an edition of the remains of Oscan, Paelignian, Umbrian, and the minor dialects of ancient Italy, including all inscriptions yet discovered, with critical commentary; the dialectal forms recorded in Latin and Greek sources; the place names and personal names of all the dialect-areas verified and arranged; brief historical introductions to each section; a conspectus of Italic grammar—alphabets, accents, and syntax; a dictionary to all the dialects; and an appendix of explanatory notes to the longer inscriptions.

THE February number of the *Classical Review* (David Nutt) begins a tenth volume, and also (we believe) the tenth year of this valuable periodical, which has hardly received the support which it deserves. The thoroughness that marks it throughout may be seen from the index to the last volume, filling something like thirty pages. The new number contains an unusual proportion of original articles, as opposed to reviews; but they are not very easy to summarise. Mr. E. Poste discusses the Age Eponymoi, mentioned in Aristotle's "Constitution of Athens," elaborately supporting the explanation of Dr. Sandys against Mr. Gilbert's theory that they are indistinguishable from the Archon Eponymoi. Prof. G. S. Sale, of Otago, sends a new explanation of the word *ἀντίπλοος* used by Thucydides in his account of the strengthening of the Syracusan galleys. Mr. H. T. Johnston examines all the cases of rhyme and assonance to be found in the "Aeneid," with

the object of proving that they are a means for harmoniously binding together his verses consciously adopted by the poet. Prof. A. S. Wilkins examines the credibility of the assertion of Barth (ob. 1658), that he possessed MS. material for his edition of the "Thebais" of Statius, which is no longer existent. Mr. W. M. Lindsay, basing himself upon a collation of readings printed in two former numbers, maintains that the light ink corrections (*tertia manu*) in the Florence MS. of Nonius are probably derived from the lost archetype of our existing MSS., not from an independent archetype. Prof. W. Ridgeway explains the connexion between Bassareus (the name for Dionysus as worshipped in Lydia) and *bassara* (Lydian for "fox"), by supposing that Bassareus was the special deity that kept the grapes safe from foxes, adducing a well-known passage in Theocritus and a verse from the Song of Solomon. Mr. F. B. Jevons attempts to explain the very diverse statements that have been made about the mode of orientation of Indo-European peoples—whether they turned to the north or east—by suggesting that the primitive idea was not that of direction but of movement: namely, round a person sun-wise, as opposed to "widerahins." Mr. C. M. Mulvaux studies some forms of the Homeric subjunctive. Mr. F. Haverfield contributes a brief summary of discoveries of Roman remains in Britain since May, 1894, dealing chiefly with Hadrian's Wall. We do not remember to have heard before of the hoards of no less than 17,226 "third brass" coins dug up near the Forest of Dean. Among the reviews we can only draw attention to the following of foreign books: Lutoslawski on the genuineness and order of the Platonic Dialogues, by Prof. Lewis Campbell; Wilamowitz-Möllendorf's edition of the "Heraclæ" of Euripides, by Dr. A. W. Verrall; Covino's *Manilius*, by Prof. Robinson Ellis; Waltzing on *Roman Collegia Artificum*, by Mr. A. H. J. Greenidge; Tycho Mommsen on Greek prepositions, by J. Donovan; and Gevaert on ancient music and plain-song, by H. Stuart Jones, who takes the opportunity to re-state his opposition to Mr. Monro's theory of the Greek "modes."

THE current number of Bursian's *Jahresbericht* contains a second instalment of a complete survey of the literature of Aristotle's "Constitution of Athens" from 1892 to 1895, by Prof. von Schoeffer, of Moscow. It includes a critical summary of Sir George Cox's articles in the *ACADEMY* on "Aristotle as an Historian," [and a very favourable review of Dr. Sandys' edition.]

### REPORTS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL.—(*Annual Meeting, Thursday, January 23.*)

PROF. POSTGATE, president, in the chair.—A vote of congratulation to Prof. Cowell (one of the founders of the society and its first president) on his birthday and the presentation of his portrait by his pupils was proposed by the president, seconded by the Master of Christ's, and passed unanimously.—Prof. Skeat read a paper, entitled "Why the *e* in 'Cambridge' is pronounced like the *e* in 'came,' with a Note on the Derivation of 'Cam' from the Name of the Town." Whether the Roman station of *Camboritum* was really at Cambridge, I do not know; but it is certain that the supposed similarity in the names is an illusion. The form *Camboritum* is of the fourth century, while Cambridge is not earlier than 1400. There is a gap between them of a thousand years; the *Cam-* in the one is unconnected with the *Cam-* in the other, and the *b, r, i,* in *-boritum* cannot be connected with "bridge." If the original name of the river had been "Cām" the *d* would have remained short before *br*; but



this is not the case. The name of the town was "Grantanbrygge" in 875 A.D.; the name of Grantchester is much older, as it was called *Caer-grant* by Nennius (seventh century), and *Granta-caestir* by Bede in the eighth century. In 1010 A.D. we first hear of the county, which was called *Granta-brycg-sctir*—that is, "Granta-bridge-shire." Domesday Book has "Grentebrygge" for the town, and "Grentebryggeshire" for the county. About 1142, we first meet with the violent change to "Cauntebriggescir," a form which lasted, with slight changes, down to the fifteenth century. "Graunbrygge" (also spelt "Caunbrygge" in the name of the same person) survived as a surname till 1401. After 1142 the form "Cauntebrigg" is common; it occurs in Chaucer as a word of four syllables, and was Latinised as *Cauntabrigia* in the thirteenth century. The violent initial change from *Gr-* to *C-* was due to the Normans, who sadly maltreated many English place-names. The Anglo-French nasal *ea* was pronounced as *aan*, with the *a* in "baa"; and was often varied to *uen*. Hence we often find "Graunbrygge" and "Caunbrygge." Then the former *e* dropped out; and we come to such forms as "Cantbrygge" and "Caunbrygge" (fourteenth century); then "Canbrygge" (1436), and "Cawnbrygge" (1461) with *n*. Then the *b* turned the *n* into *m*, giving "Cāmbrigg" (after 1400) and "Caunbrygge" (1458). The long *a*, formerly *ea* in "baa," but now *a* in "vein," was never shortened. Cf. *F. dame* with *E. "dame"*; *O.F. chaambre*, *chambre* with *E. "chamber,"* &c. In 1372, the river was, for a short time, called the "Cant." The revival of learning gave rise to the Latinised river-name *Cāmus* or *Chamus* (1571), found even in Milton. The "Cam" at last appears in Speed's map (1610), and in Drayton (1613). The short *a* is etymologically wrong. Meanwhile the river-name "Grant" or "Granta" endured through all the centuries to the present day. Briefly, "Cāmbrigg" is the modernised form of "Grantan-brygge," which suffered some violent changes in Anglo-French. "Cam" suggested by the written form "Cam-bridge" is a product of the sixteenth century, having no connexion with the Welsh *cam*, or the British *cambro*, "crooked."

#### VIKING CLUB.—(Friday, January 31.)

W. F. KIRBY, Esq., in the chair.—Dr. Jon Stefansson read a paper on "The Saga." The lecturer said that when we speak of Sagas, we mean, *par excellence*, the Icelandic family Sagas. The fact that only Iceland and not Norway should have these, can only be explained on the supposition that the inhabitants of Iceland were differentiated from their kinsmen in Norway, not only by their new surroundings, but also by a strong infusion of the artistic spirit of the Celt. More than one half of the settlers of Iceland were born and bred in the half-Norse and half-Celtic petty kingdoms in Ireland and the Western Isles. Story-telling had, after centuries, reached a high perfection in Ireland. The mode and manner of telling stories, the elaborate memorising of hundreds of them by heart, all agree with the Icelandic way. Yet the difference of the Irish and Icelandic Saga stands out in strong relief. In Iceland its power is concentrated on human emotion. In Ireland it deals more with the supernatural and gorgeous, though it has a feeling for nature which the Icelandic Saga lacks. Fate does not work itself out more inexorably and artistically in tragedies of Sophocles than it does in some of the Sagas. Take, for example, *Laxdæla* Saga. The final catastrophe is at first but faintly and vaguely indicated. Chapter by chapter, insensibly, it grows more clearly inevitable. The conflict is prepared with the most consummate art. No details, however small, are neglected that may contribute to bring about the end aimed at. The thread of fate which binds together all the moving incidents of the tale is woven into it with a master hand. The elements themselves are leagued with fate. Geirmund does not get a fair wind on leaving Iceland, until the sword that was destined to give Kiartan his death-wound had been taken from him. If character-drawing of men and women is the highest achievement in literature, the Icelandic Sagas rank with the highest literature of the world. Even their very excrescences are not so superfluous as is thought. Family registers are, in the light of

heredity, useful helps to elucidate the characters of hero and heroine. The relation of the Sagas of Ireland and Iceland has not yet been studied by one who was equally equipped with knowledge of the vast body of Sagas existing in the two countries—in the case of Ireland, mostly yet unpublished.—Mr. R. Ford Smith said that he had been very much interested by Dr. Stefansson's paper, but there were one or two points he should like to comment on. With regard to the theory that the Sagas, or perhaps rather the power of composing Sagas, was principally derived from the intercourse of the Norsemen with Celtic races, it was surely the fact that the Sagas were written from Icelandic originals. Many Sagas—for instance, those contained in the *Heimskringla* and the historical Sagas generally—must probably have been brought from Norway by fugitives from Harald Haarfager, and Sagas so brought may surely be regarded as needing no alien inspiration. Their form was most likely derived from the shape given them by the actual tellers; for, as Dr. Stefansson had pointed out, the Sagas were handed down orally, and the fact of the whole people being more or less Saga-tellers is a strong argument for their preserving the actual truth of events, as everyone could check the teller if he erred. We were very fortunate in having them, as for this reason they had probably reached us in a very perfect state. But he had always been under the impression that when the chief of a district rode down to the shore on the arrival of a ship, it was to fix the price of the goods in the cargo, rather than to learn the latest news. He would also like to protest against the description of Njal as meekly giving in to his wife and compounding for her quarrels. He had always looked on it as a very noble characteristic of Njal, that he declined to be dragged into a quarrel with his friend by female spite, counting his friendship worth the lives of many thralls.—Mr. A. F. Major, hon. sec., said that he would endeavour to deal with some of the points raised by the last speaker, leaving it to the lecturer to correct him if he were wrong. It was, he thought, a fact that the chief of a district rode down when a ship reached the shores of Iceland to fix the price of the goods, and to purchase what he himself required. Till he had done so no one might traffic with the merchantmen without incurring the risk of an onslaught from the chief's followers. He agreed also with the last speaker's remarks about Njal, and considered his refusal to be dragged into the quarrels of his wife a very fine trait. Njal valued his ancient friendship with Gunnar above the lives of many thralls, as Mr. Smith had said. With regard to the larger question of the origin of the Sagas, he thought northern scholars erred in insisting on the Icelandic literature as something quite unique in the North. The remarkable feature with regard to that literature was rather the fact that it had been recorded and handed down to us. But there was evidence that a considerable store of Sagas and songs very similar had also existed elsewhere in the North. In Denmark there were the Sagas on which Saxo Grammaticus founded his work; in Norway the histories which the emigrants carried to Iceland to be handed down and committed to writing there; in England the song of Beowulf, the lays of Caedmon and Cynewulf, the songs enshrined in the Chronicle, and the lays of the people of which King Alfred speaks. There had been found, too, in Denmark a single leaf of a lost English poem, King Waldhere's lay. It evidently belonged to a work of great length, and it is probable that many other such poems had also perished, leaving no trace. He thought, too, that Dr. Karl Blind, had been present, would have had something to say of traces of Sagas among the Germanic races, still preserved in the Nibelungen Lied, or in that later, though ancient, poem of Gudrun, which must be founded on a lost Saga. It may be observed, too, that some of the Eddaic poems of the Nibelung cycle seem more akin to the German version than to the Icelandic one preserved in the *Volsunga* Saga, as Sigurd's death appears to take place in the free forest, as in German, and not as in Iceland by night in his hall. He knew but little of the Irish Sagas, but they seemed in spirit to differ widely from the Icelandic, though not perhaps more widely than the two lands; for the literature born among the loughs and wooded mountains, the green meadows and broad streams of Ireland would of necessity be far apart from that of the rugged

rocks and gloomy valleys of Iceland, with its furious torrents brawling through vast lava wastes and only a few scant acres here and there of fertile soil. Perhaps the most striking feature of the Icelandic Sagas, that they are practically the earliest prose writings of modern Europe, may be due to Irish influence, for most of the literature he had mentioned is in verse. But it could not be imagined that the kinsmen of those who sang the songs of Beowulf and Waldhere, or handed down the Sagas on which Saxo drew, needed a blend of Celtic blood to give them inspiration. They, too, had drunk of the mead that Odin stole from the giants: the mead that the goddess Saga poured out for the Skalds in Valhalla, and had listened to Bragi, the teller of the endless tale. Rightly considered, the marvel of Icelandic literature is that it has lived when so much has perished and left us scarce a vestige that it once was. All honour to the people whose sturdy love of freedom won them a home where they could keep the songs and records of their race alive, and the debt we owe them for what they have saved for us is very great. But other lands were less happy. When the Danes ravished England tirelessly for two hundred years or more, giving to the flames hall and garth and abbey with their stores of precious vellums, who knows what priceless treasures of song and story went flaring up to the blue lift above. Surely the Eddas and Sagas were but the peaks of a vast continent that elsewhere the sea of constant strife had swept away.—Mrs. Clara Jerrold thought the views of the last speaker were rather wide of the mark, as it could not be said that scholars were agreed in regarding Iceland as the only land where myth and mystery were preserved. The ancient history of England, and all the lands about, were full of myths and stories. Yet it was true that the Icelanders were the only people who made a real literature out of their ancient Sagas, and they have probably preserved for us almost all their store. Was it not likely that these stories had a common source? The English tale of Beowulf, the Danish Grendel story, even the Eddaic myth of the ironwood, and the wolves and witches that inhabited it, seemed to spring from one stock. Perhaps Norway, or rather Norway and Sweden, for in this connexion they were indivisible, was the place of their birth, whence they spread to surrounding lands, though to the Icelanders belong the chief credit for their preservation.—Dr. Stefansson replied, as to the Icelanders bringing all their Sagas from Norway, it must be remembered that the history of Norway itself was written in Iceland. When he spoke, too, of the temple-chief coming down to the shore for news, he, of course, did not mean that he came down for that alone, but for that among other things, and to invite the chief man to stay with him when doubtless news would be interchanged. It is true that Saxo incorporated many stories in his work; but, as he had pointed out, Saxo himself says that it was from Icelanders he learned them, or most of them. So he, a Dane, goes to Icelanders, staying at the Court of Denmark to get the materials for Danish history, showing that if other northern countries had their Sagas, Icelanders alone could record them or relate them artistically. Of course, there were Sagas in other countries; but they have not come down to us, and seem to have been principally in verse, to which he did not refer. It may perhaps be fair to infer from a scrap that has reached us the existence of a vast body of early English epics, or Sagas; still it can only be an assumption. The old English literature that we have is very inferior to the Sagas. Mr. William Morris is right when he says that Iceland should be to the North of Europe what Greece is to the South.—The chairman said that it seemed to him that the peculiar merit of the Icelandic literature was that it was largely in prose, unlike most other old literatures that we possess. Scandinavia likewise seems to have had a character of its own, which has largely impressed the older literature of other nations. The ballad literature of Finland and Esthonia contains large traces of Scandinavian influence, while the folk-tales were to a large extent of more modern origin, apparently derived in the former country from Russia, and in the latter from Germany. Scandinavia had likewise left a strong impress on Lappish popular literature. But in dealing with any popular literature we must allow for diffusion, both in ancient and modern times, to an extent which we can hardly realise. Popular story-tellers

still exist in Ireland; but even those who cannot read or write often take their subjects from the Arabian Nights and other printed sources. The aphorisms in the Havamal are so remarkably like those in the Oriental story of the Wise Heycar, that it is difficult to imagine that the Vikings did not bring back Oriental matter from the East before the time of the Crusades, when it is generally supposed that the influence of Oriental on Western thought and literature really began.

## FINE ART.

### THE EXCAVATION OF CORINTH.

We quote the following from the *New York Nation* :—

"Since completing the excavations at the Argive Heraion and at Eretria, the American School at Athens remains without a field for explorations. The Germans are occupied with their work on the supposed site of the ancient agora of Athens; the French are still busy at Delphi; and the English are likely to begin excavations the coming spring on the island of Melos. As yet the explorations of the Americans have not identified themselves with any of the chief centres of ancient Greek life. The work at Assos, Thorikos, Anthedon, Sikyon, Ikaría, Eretria was all of it admirably successful, and yielded results which are of permanent value. The excavations at the Argive Heraion were the most extensive and the most complete of any, and very rich in results; but they involved the exploration of a single cult-site, isolated from the city which names it by a distance of several miles. Though this comes nearest to being a site of first importance of all which the Americans have undertaken to explore, it cannot, of course, rank with the Olympia of the Germans nor the Delphi of the French.

"In looking about for a place for further work, Dr. Richardson has been attracted to Corinth. Though the second city in general importance in ancient Greece, practically nothing has as yet been done toward its exploration. The Germans some years ago dug about the foundations of the ancient Doric temple, of which several columns are still standing, sufficiently to determine its ground plan. Nothing whatsoever has been done, however, to fix the topography of the ancient city, nor to locate with certainty even one of the many temples and monuments which Pausanias saw in the agora and its neighbourhood. There is not so much as a well-established theory as to even the approximate location of the agora. The theatre, usually the easiest thing to identify among the ruins of an ancient city, has not yet been found, though Pausanias speaks of it twice, and locates it definitely between two temples standing outside, and in general to the west or south-west of, the agora. The ancient Doric temple mentioned above is frequently called a temple of Athena, but utterly without authority or competent reason. The entire site of this great city, whose walls, according to Strabo, involved a circuit of forty stadia, remains a totally unexplored field. And yet there are abundant evidences that excavation would be rewarded by immediate results. The ancient fountains of which Pausanias makes emphatic mention, and which he treats as landmarks, are still to be seen, together with the colossal aqueducts hewn out of the solid rock which conveyed their water supply. At one place on the vast terrace which probably formed the site for the central part of the city, there can be seen the outlines of the foundations of some great edifice, making still a hillock in the midst of a wheat-field; close beside, there protrudes from the earth, as if tempting investigation, a colossal column-drum.

"Most of the territory which would invite the first exploration is free from dwellings. The ancient agora lies perhaps partly under a group of shabby huts, grouped about an ancient fountain that may well represent the fountain which Pausanias speaks of as being in the agora. The only difficulty which could attend an attempt at excavation would be found in the fact that the land is private property; but, undoubtedly, permission to dig at different points in the fields can be readily obtained, sufficiently to make a beginning of the work and to secure the first orientations in the topography. The Greek Government and the local authorities have

shown themselves friendly to the undertaking, and seem ready to help in every way.

"The only question seems to be the one of ways and means. The school has but 500 dols. available for excavations this year. If it undertakes Corinth, it ought to have 2,000 dols. a year for five years. The German and French Schools depend for such funds upon their respective Governments. We have a better and, I believe, a safer reliance in the generosity and public spirit of our citizens. It is a great opportunity, and worthy to be ranked as a national cause.

"BENJ. IDE WHEELER,  
"The American School,  
"Athens, Greece, January 8, 1896."

[In a subsequent number of the *Nation*, it is stated that the Greek Government has granted formal authority to the American School to conduct excavations at Corinth, and that work will be begun next month (March).]

## NOTES ON ART AND ARCHAEOLOGY.

It is generally understood that, at the meeting of Royal Academicians to be held on Thursday night—after we have gone to press—Sir J. E. Millais will be unanimously elected president; and that he has consented to hold the office, which is in theory an annual one, at least to the end of the current year.

MESSRS. BOUSSOD, VALADON & Co. will open next week, at the Goupil Gallery, an exhibition of twenty masterpieces of the Barbizon school of painters.

MESSRS. G. P. PUTNAM'S SONS announce a new work by Mr. Frank Preston Stearns, author of "The Life and Genius of Tintoretto." It will be entitled *The Midsummer of Italian Art*; and it consists of an examination of the works of Fra Angelico, Michel Angelo, Leonardo da Vinci, Raphael, and Correggio, illustrated with five heliotype plates.

DR. MAX OHNEFALSCH-RIECHTER will deliver a course of four lectures, entitled "My Twelve Years' Stay in Cyprus," with lime-light illustrations, in the East hall of the Imperial Institute, on Tuesdays during March, at 5 p.m. He proposes to deal in a popular manner with such subjects as: Cyprus under British rule; the excavations that have been carried on by others as well as himself; Homeric and classical customs, and their modern survivals; analogies to Biblical customs.

At a meeting of the applied art section of the Society of Arts, to be held on Tuesday next, with Mr. Walter Crane in the chair, Mr. William Burton will read a paper on "The Palette of the Potter."

At a meeting of the Royal Meteorological Society, held on Wednesday, Mr. R. Inwards, ex-president, read a paper on "Turner's Representations of Lightning," which he considered to be true to nature, and demonstrated the same by placing an actual example of Turner's work side by side with a photograph of a real flash of lightning.

At a recent meeting of the Académie des Inscriptions, M. Salomon Reinach exhibited a water-colour drawing and photographs of a fine vase, with red figures picked out in gold, which was found in 1894 on the Acropolis of Rhodes, and is now in the Constantinople Museum. He maintained that it is one of the few examples of Greek ceramic art that can be dated with some precision; and he argued that it was painted at Athens circa 410 B.C. The subject is a novel one: the birth of Plutus, the god of wealth, who is being presented to Demeter, his mother, by a personification of Earth, before an assemblage of the gods, including Triptolemus. According to a very ancient tradition, Plutus was a son of Demeter, by the Cretan Iasion.

## THE STAGE.

### "A WOMAN'S REASON."

JUST as, according as was said last week, "The Sign of the Cross" is, in its own way, in dealing with unusual themes, something quite exceptional in power and interest, so, at the Shaftesbury, in dealing with the customary complications of modern life and artificial society "A Woman's Reason" is remarkable entirely. Indeed, these pieces are the two legitimate successes of the winter season, and to anybody seriously interested in the theatre the one as much as the other deserves to be discussed. "A Woman's Reason" is the joint work of Mr. F. C. Phillips, a novelist of character and style, and Mr. C. H. Brookfield, a wit by inheritance, and an actor plentifully supplied with stage experience. The combination is a happy one; and the result is that, while in "A Woman's Reason" we get a play constructed with the full appreciation of theatrical necessities which often it is only the actor or the long-trained playwright who can supply, we get also a work much nearer literature than that which we are wont to receive from the contemporary dramatist. It is but very rarely that the contemporary dramatist is really literary; or, to be truer to the fact, he is literary only by fits and starts: he gives you a good scene that suits the purpose of the stage—and it may even chance to be a natural one—but wait awhile and he will display, probably, his meretricious method, his superficial vision, by some completest breakdown, some profound inconsistency in a character which till now we thought that he had understood. Take the work to pieces; ask, "Is that probable?" "Or this?" No, it is impossible, of course. It is but jerry-built cheap writing. As for the spirit of it, it was "made in Germany." It suits the momentary demands of a generation that has lost touch, to a great extent, with the sterling, the original, the subtle and true.

With all that order of production, then, of which we have so much—and put forward generally with so much of pretension—"A Woman's Reason" is in remarkable contrast. The characters act intelligibly; and not only is the language telling, but it is appropriate. The wit talks wit; the parish priest, with leanings towards worldliness, is amusing unconsciously. But the piece at the present moment is not new, and after what the daily newspapers have done for us it does not need to be described. As to its story, let us only say here that it is admirably knit, convincingly conducted, and that it preaches to us, alike from the end and the beginning, a lesson that is of charity and not of cynicism.

It is with the interpretation, which is so remarkable, which adds so much to the force of the skilled fable, that we are chiefly concerned. With perhaps a single exception—and that one that has recently arisen through no fault of the Shaftesbury management, but through the stress, as we imagine, of a previous engagement—the cast is as strong as it could be made by a wise choice and, as we take it, a not ungenerous outlay. The exception lies in the fact that a very agreeable and sufficiently competent young

lady has been promoted to a part in which Miss Maud Millett—now departed from the theatre—must have shone brightly. To the unconventional and thoroughly bright part of the parson's daughter, what incisiveness and style must Miss Millett have imparted! We were too late to see her, however, and her successor played well, but not supremely well. But as to all the other chief parts—the chief of all especially—would it be possible to better them? Thoroughly wise—and a little penetrating besides—was the management when it offered the chief heroine to Mrs. Beerbohm Tree. Mrs. Tree's stage career—not yet a very long one—has been marked by vicissitudes. It was her bad fortune, more than once in her quite early days, to be entrusted with parts altogether too exacting for her. Discerning—as we did, of course—her extreme intelligence, we doubted, and could not help doubting, her emotional power. And now there are parts too full of passionate and of very simple emotion to be quite justly grappled with—as I surmise—by this most interesting mistress of a subtle and observant art. But Nina Keith, that daughter of Lord Bletchley who becomes Mrs. D'Acosta, is not one of them. Of the breeding of the girl, of her whimsicality and charm, of her waywardness and grace, and of her woman's heart at the bottom of all, Mrs. Tree is the delightful exponent. She is to be watched at every turn, in a part full of variety, charged with coquetry and genuine feeling, with irritation, with a silly but not unnatural jealousy, with bitterness, with sadness; there is not a movement, not an expression, we can afford to miss. As Nina's sister-in-law, Miss Florence West—on whose high qualities we have more than once laid stress—is scarcely less satisfactory. The part is a simpler one. It has only womanliness in it: only tenderness, one might say, almost. But it is performed—nay, rather it is lived in—quite charmingly. In a piece wherein not one part is played really badly, it is the three chief men who next deserve attention. Mr. Lewis Waller is intensely and quietly sympathetic as the husband of Nina—sympathetic by reason of an almost inexplicable directness—the complete exponent of as competent and straight a character as it is possible to find. Mr. Brookfield as Lord Bletchley—dyed carefully, “the padded man that wears the stays,” as Mr. Thackeray said of an illustrious contemporary—gets the largest of true “character parts,” and plays it without any exaggeration, with true humour, and with singular effectiveness. Mr. Kemble is the last man who needs to be particularly mentioned—he says sly things with a voice rich and rolling as with Port of '34. His is an admirable study. Of the fashionable clergyman of a particular type Mr. Kemble has caught perfectly the polish and the unctuousness; and the way in which he piously and half philosophically suggests to some very smart people that in life “even the golden cross is a heavy one” is worthy of the actor who made quite unforgettable a character, so ingeniously conceived by Mr. Henry Arthur Jones—the character of that distinguished pessimist, Mr. Burge Jawl, whose “vital processes,” as he was wont to

assure us, as he sank back to his repose, were “so exceedingly slow”—which thing, considering both his appetite and his philosophic indolence, was scarcely matter for surprise.

FREDERICK WEDMORE.

## MUSIC.

### RECENT CONCERTS.

AT Mr. Dolmetsch's concert of ancient music, on Tuesday afternoon, three pieces of special interest were performed. The first was a Suite for harpsichord by Purcell, noticeable for its grace, charm, and quaintness. It was not in music of this kind that the composer revealed his highest powers; there are, however, traces of genius to be found even in his trifles. The second was No. 1 of a set of six Sonatas, entitled “Musical Representation of some Bible Stories,” by Johann Kuhnau, the immediate predecessor of J. S. Bach at St. Thomas's, Leipzig. The music of this Sonata Mr. Dolmetsch, in a few introductory remarks, described as “most wonderful and interesting; like Bach, and yet possessing an individuality of its own.” All this is true enough; but in connexion with programme music, which is so much talked about at the present day, there is more to say about these Sonatas. A more favourable opportunity will, however, be afforded when the complete set is reprinted; at present only two have appeared. Though not actually the first, they are, without question, the most remarkable of early attempts at programme music. In illustrating the Bible stories by means of tones, Kuhnau has at times recourse to what may be termed descriptive music of the lower kind: the stamping of Goliath, the pebble cast from the sling, and the fall of the giant, are expressed in realistic fashion; but the higher province of music, the depicting of feelings and emotions, is by no means neglected. In the “David and Goliath” the objective element is, naturally, specially prominent; but in “Saul” (No. 2, which Mr. Dolmetsch announces for his next concert), and again in “The Burial of Jacob” (No. 6), the subjective asserts its full power. Kuhnau well understood the limitations of his art; and his musical gift, as was afterwards the case with Handel, always preserved his most realistic ventures from the charge of being ridiculous. A recent writer has observed that Kuhnau's first and second Sonatas “deserve attention, if only on the ground of their being the direct ancestors of the ‘Battle of Prague.’” The peculiarities of any work of art are most likely first to attract attention; and so long as the battle-picture in No. 1, or the casting of the javelin by Saul and his paroxysms in No. 2 (in their way extremely clever) are made unduly prominent, the true greatness of the music, the true aims of the composer, and the boldness of the form, or rather the boldness shown by the determining of the form by the subject, cannot be perceived in the proper light. Kuhnau's Sonatas are rather the “direct ancestors” of Beethoven's “Pastoral Symphony”; the “Battle of Prague” blots the name of programme music with “hateful bastardy.” The “David and Goliath” was expressively rendered on the harpsichord by Mrs. E. Dolmetsch. Her clever daughter, Miss Hélène, then played on the clavichord Prelude and Fugue No. 7, from the second book of Bach's “Well-Tempered Clavier.” The composer was specially fond of that instrument, and for certain delicate effects it was superior to the harpsichord. To hear Bach's music on the clavichord is intensely interesting; and the opportunities which Mr. Dolmetsch, Mr. Hipkins, and other musicians give us of hearing ancient music performed on the instruments for which they were written, are most welcome. But the music

of Bach, and, indeed, much of Kuhnau's, is too great for the instruments of their day, of feeble and evanescent tone. If their music be rendered on the modern pianoforte, there may be loss of a few special features peculiar to those instruments; yet, on the whole, there is, to our thinking, gain. Anyhow, a clavichord in one of our large halls is an impossibility; all, except a favoured few in the front rows, would have to rely largely for their enjoyment upon the pleasures of imagination.

J. S. SHEDLOCK.

### MUSIC NOTES.

MR. HENSCHEL gave a special Wagner concert on the thirteenth anniversary of Wagner's death; and the programme illustrated the wonderful career of the master, which practically commenced with “Rienzi,” and concluded nobly with “Parsifal.” Excerpts from the operas and music-dramas of Wagner may lose by being given in the concert-room, and yet such a programme as that of Mr. Henschel's has its uses. To say nothing of the rising generation, there are probably still many whose opportunities of hearing the complete works are limited. Mr. Henschel conducted with sympathy and ability.

DR. JOACHIM made his first appearance this season at the Monday Popular Concert. His welcome was enthusiastic. He led the Beethoven Quartet in E minor (Op. 59, No. 2), and was ably supported by MM. Rice, Gibson, and Piatti. For solo he played the Adagio from Spohr's 11th Violin Concerto, and for an encore a movement by Bach. His playing still shows the same skill and earnestness, though the fire of former years has, as is natural, somewhat abated. Miss Fanny Davies gave three pieces by Brahms with skill and earnestness, though scarcely with sufficient power.

WE may congratulate Mr. F. H. Cowen on his appointment as conductor of the Manchester Concerts, and also of those of the Philharmonic Society at Liverpool. As successor to the late Sir C. Hallé he will be judged by a high standard; but he has skill, experience, and enthusiasm in his favour.

THE number of orchestral concerts in London is ever on the increase. Mr. R. Newman announces three under the conductorship of M. Lamoureux, who will bring his orchestra with him from Paris, where he enjoys great and well-deserved fame. The dates of these concerts, at the Queen's Hall, will be April 13, 16, and 18.

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THE body which Manning entered was slowly struggling out of a pitiful state. The English missions, as Wiseman found them, did not provide for anything like all the Roman Catholics in England; but they were nearly all in debt, and so deprecated new enterprises which might encroach upon their scanty funds. Mr. Purcell prints a tragical letter from Wiseman to Faber, from which it appears that all the religious orders domiciled in England got dispensations from their rule in all directions, while clinging to it so far as it dispensed from taking sole charge of a mission district. Nor was this the worst; it used to be said, "See how these Christians love one another." The strongest impression Mr. Purcell's second volume will make upon outsiders is, "See how these priests suspect each other." It is not an impression which the memoirs of either Ward or Faber make. Ward lived for dogma and orthodox metaphysics, and Faber for devotion. Each found the life of his hand. Manning was slowly drawn within the pale by the overmastering vision of the one Body sanctified by the one Spirit. Concrete experiences did not disturb his ideal. So far back as 1842 he had written, in a sermon on "The Probation of the Church," "We are apt to speak of the Church as if the original scheme of the Divine Mind were to realise at this present time something very different from what we see now." If the Anglican Church of the nineteenth century had had as clear and coherent a theory of itself as the Roman Church of the fifteenth, his faith would have survived practical shortcomings. He fished for souls and other things patiently, skilfully, upon the whole contentedly, in very muddy waters. He brought up a mitre and a cardinal's hat for himself; he brought up little for his friends though he fished for them too. For some three years after his conversion he divided his time between theological study at Rome (with sermons during the tourist season) and flying visits to England. For some three years more he preached and had a confessional at the Jesuits' church in Farm-street, till the Fathers found that literally and otherwise he was taking up too much room. Then he founded the Oblates of St. Charles at Bayswater, and took over a half-built church and fitted it up for worship. This gave him a position, though the order

has never flourished on the scale of the Brompton Oratory.

What was more important, Manning now got hold of Wiseman, who was by this time deep in hot water, and never got out. So far as can be gathered from Mr. Purcell's candid narrative, the situation was as follows. Everybody from Wiseman downwards was more or less excited by the idea that diocesan bishops must be independent compared with apostolic vicars. Wiseman, as Cardinal Archbishop, was more or less disposed to fancy himself invested with the plenitude of Papal power in England. There were all sorts of questions how the funds and institutions of the old vicariates were to be divided between the new sees. He was at loggerheads with his Chapter, though he was fond of Canon Searle—a rough and genial personage, who was suspected at Rome of bullying the other bishops, and by Manning of bullying Wiseman too. Wiseman was a bad man of business, though in many ways a good figurehead and something more. He thought he would like a coadjutor (with the right of succession); the coadjutor got on better than he did with the other bishops, and was in other ways too much for him. Manning, whom Pius IX. *proprio motu* appointed Provost of Westminster in 1857, complicated matters by getting Wiseman to put the seminary of the old London vicariate into the hands of the Oblates, without consulting Grant, the saintly Bishop of Southwark. Manning's theory of the whole business was, that opposition to Wiseman was opposition to the Pope, and that Errington, Wiseman's coadjutor, was at the head of a Gallican conspiracy to which the other bishops were parties more or less. If this convenient theory—which, no doubt, was held in good faith—had been well founded, the Propaganda would have decided for Wiseman and Manning all along the line: it decided almost everything against them. Wiseman had to divide the funds, to remove the Oblates (though when they were away the seminarists actually smoked and drank and barred out their superiors); he had to renounce all interference with Ushaw, the northern seminary. But Manning had one success: the Propaganda relieved Errington of his duties as coadjutor in 1860; in 1862 Pius IX. commanded him to renounce his canonical rights of succession. Manning then set himself to shut out the risk of a Gallican successor by getting a new coadjutor named, who was to have no duties, but a right of succession, and had arranged, subject to Wiseman's consent, for the appointment of Ullathorne. But, broken as he was, Wiseman had energy enough left to protest effectually against being saddled with an heir-apparent. It was a shabby business; but it left Pius IX. under the belief that Manning was the one trustworthy English prelate. Luckily for him, when Wiseman died the Chapter of Westminster had spirit enough to send up Errington's name with those of Clifford and Grant; and the Propaganda considered this an insult to the Pope, who was thereby emboldened to take the appointment into his own hands. Manning worked so far as he could for the appointment of Talbot, a

convert of 1845, the favourite chamberlain of the Pope, and a close confederate, though hardly a friend, of his own. The Pope appointed Manning, who was always at his best after a success, and made friends with everybody except Newman. There was one drawback. Pius insisted on his coming to Rome to receive his Pallium in September, in the heart of the dead season; as he was appointed in May and consecrated in June, there was a touch of malice in this. Manning and Talbot quite agreed about the *miseria umana* visible in Pius IX., but Manning always hoped that he was a saint *quand même*.

The story of Manning's relations with Newman is fully told, and is not pleasant reading for the admirers of either. From 1829 Manning had a dining acquaintance with Newman, which gradually improved up to 1841. In 1845 Manning assured Newman, on his secession, of his unaltered love, and shortly after assured Gladstone that "want of truth" was the common character of all 'verts. When he came back to England he found, or fancied, Newman tainted with Gallicanism. Wiseman himself had fallen a little under suspicion, and when he was directing Newman's theological reading he sent him to wrong authors. A paper of Newman's had been "delated" by a bishop to Rome, and though never censured was always remembered against him. The group of writers headed by Lord Acton would have liked Newman to lead them where they wished to go. Manning assumed that Newman was their leader, though he might have easily known that Newman only took the *Rambler* at the request of Wiseman, to keep the writers in order, which he soon found a task too hard. Manning had a perfect right to disapprove of the *Rambler* and its successors; perhaps to disapprove of Newman, who, instead of taking his inspiration from the reigning Pope, set himself to interpret and assimilate a long historical tradition which left questions open and did not exclude compromises. Newman's own theory of open questions was that Roman Catholics should keep silence on both sides; Manning's was that his own side might speak out, and the other must not reply. Manning had got the Propaganda to sanction his theory that Roman Catholics ought to avoid Oxford and Cambridge: a view which his successor, the closest of his friends after Robert Wilberforce, promptly dropped, with the full approval of Rome. Some of the bishops, including Ullathorne, did not share this view, and would have been glad if it could have been defeated, as it would have been if Newman had founded an Oxford oratory. He bought land and half disavowed his intention of founding an oratory, just as he went to Littlemore and disavowed the intention of founding a monastery. He justly observed to Oakeley that Manning was personally responsible for the decree about the Universities, but not necessarily for its effect upon the scheme of an Oxford oratory. When Manning, who was conciliating everybody, went out of his way to conciliate him, he declined to meet him until he had received a practical proof of goodwill, and suggested that Manning

should get the decision about the Oxford oratory rescinded at Rome. Manning, when convinced that his complaints about the *Rambler* were unfounded so far as Newman was concerned, would not apologise. When Newman promised to say seven masses for him he promised to say twelve for Newman, who shortly after closed the correspondence by a statement that when communicating with Manning "he did not know whether he stood on his head or his heels." Manning was certainly less than just to Newman. He noted at the time "that Oakeley and another member of the Westminster Chapter were perfectly silly" over the *Apologia*; but, though he thought Newman was in a bad set and took a bad line, and kept the notion alive at Rome, he actually did far less against him than against others, including Grant. He may have had grounds for his opinion that, if the second half of Newman's life was less successful and fruitful than the first, some of the reasons lay in himself. He drew away from Wiseman as well as from Manning, from Faber as well as from Ward. Wiseman set him at Birmingham, and when he called him to London he refused to follow. He threatened to withdraw from the *Academia* which Manning had founded, if Wiseman, the president, did anything to commit it to the Temporal Power. There was probably a grain of truth in the legend of Achilles in his tent, but the greatest grievance was nobody's fault. Newman had lost his old public, and could not find another. At last, as they could not give him back St. Mary's, they gave him a cardinal's hat. Here Manning played a curious part. He wrote a very prompt and gracious letter in support of the request of the Duke of Norfolk and the Marquis of Ripon; he sent it by a Roman prelate, who arrived long after the English nobles had had their audience and run the risk of compromising themselves and Newman by the appearance of putting lay pressure on the Pope. When the offer arrived, and Newman shyly and respectfully hinted that he was too old to leave the Oratory, Manning, who had seen his letter, set a statement afloat that he had declined the hat. When Newman's long old age, which Manning interpreted as a Divine favour, ended, he spoke at the Oratory with unfeigned emotion of his brother and friend of more than sixty years. Probably there had never been a time when Manning had regarded Newman without some measure of admiration, and even some measure of special goodwill. He was liable to fits of hot temper, his family liked to talk of his Berserkir rages; but he was generally calm, always placable and forgetful\* as well as forgiving. Without being false or shallow, his affections were singularly tractable, they could thrive without food or exercise; he could take them out at proper times to look at, and be sure of finding them warm and bright, and shut them up again without visible pain if

\* When Gladstone renewed his intercourse with Manning early in the sixties, Manning told him he was doing the work of Antichrist in promoting Italian unity: he had quite forgotten this in 1874, when *Vaticanism* was the first cloud on their renewed friendship.

he felt called to press a principle at the cost of a friend. He was a loving brother, and used to write to his brothers and sisters on the blessings of family affection; but upon his conversion he wrote offering to keep out of the way. After his conversion he met Bishop Oxenden, his old school-fellow, once, and convinced him that his affection had lasted. In his latter years he was fond of contrasting himself as a man of action with Newman as a student and recluse. He became aware by degrees of his own lack of speculative depth; he is said to have looked like a martyr on the rack at the meetings of the Metaphysical Society, where Ward enjoyed himself and shone. His own papers fell very flat: then he remembered that he was a man of action. He forgot that St. Augustin (to say nothing of St. Athanasius) was a more voluminous and a more influential author than Newman, a busier ecclesiastic than Manning: he had a shorter time for work than either, but he was a very great saint.

Manning's one great act was the part which he played at the Vatican Council. In any sense in which any statesman ever carries a measure, he carried the definition of the Infallibility of the Pope. It was a barren victory: all that has come of it yet is that Leo XIII. has found it easier to paralyse the Catholic vote in France. The chapter on the Council is one of the dullest in the book. Manning saw nothing behind the opposition but Döllinger and his allies. He gave Darboy credit for believing the doctrine, though his arguments against the opportuneness of the definition told against the truth of the doctrine defined; he knew something of a suggested compromise in which, apparently, Cardinal Bilio was mixed up, not exactly to his credit; but Mr. Purcell was not allowed to tell the story. On the other hand, we have a number of notes (only dated by days of the week) from Odo Russell, the only diplomatist who thought the definition either feasible or desirable, whose influence with Lord Clarendon kept the English Cabinet from protesting in advance against the definition, on the invitation of Bavaria. Later on he compromised his reputation for prudence, by declaring that the Pope ought to leave Rome when the Italians came, or that the Conclave ought to leave it when the Pope died. The Conclave was Manning's last approach to an ecclesiastical success. The College of Cardinals had defeated the first attempt of Pius to nominate him; and Pius himself was reported to have poked fun at *Antonelli il secondo* when Manning had lectured him on the importance of grasping the situation, which meant finding a substitute for the Temporal Power and a good excuse for giving it up.\* But he was still important enough to be admitted to the caucus which met at Bartolini's to agree on the election of Pecci, and discuss possible substitutes. They passed round complimentary nominations among themselves, probably meant to be declined; and Bilio, who declined on the grounds among other things of weakness of

\* Even when he believed in the Temporal Power, Manning disliked De Merodé's schemes for fighting for it with the Pope's own troops.

character, thought a foreign Pope was wanted, and that Manning was the man, especially as he was so thoroughly Romanised. Manning wisely replied that an Italian was wanted who knew and loved Italy, and whom Italians knew and loved.

We learn less than we could wish of Manning's methods as a propagandist. Mme. Belloc bears out his own hints that he trusted mainly to the force of truth—or definite and impressive statement. Mr. Purcell gives some curious letters to Lady Herbert just after her conversion. In one he congratulates her on her submission to her children being brought up Protestants; in another he decides that she may read family prayers as before, but if a Protestant clergyman reads she must not join, though she may act as organist; she may also take her children to church, but only as their guardian—and in case of necessity. We hear more than enough of Monsignor Capel and the abortive University College at Kensington, and after all learn only half Manning's side of the case. In one thing he blamed Capel unfairly. If a quasi-university was to be started, it was only reasonable to engage the best professors available at decent salaries. Apparently Manning expected professors to lecture on the chance of fees if students came. He built and paid for a seminary as costly as the bankrupt college; but he failed to fill it. The fiasco, as Mr. Purcell calls it, was the outcome of one of Manning's few persistent policies: he was always in favour of the secular clergy as against the regular.\* He attested and clearly shared the belief of Pius IX. that the suppression of the religious orders in Italy was a blessing in disguise. He was indignant that they should think themselves unequal to directing nuns or to deciding on "vocations." He stuck to his opinion that they ought to be called "pastoral" not "secular," in spite of a decision of Rome. As Archbishop he treated the Jesuits, who helped him so much when he came first to London, with uniform severity. He set down their society as one of the obstacles to the conversion of England in a list which he drew up about 1890. As some who might be personally wounded are alive, his reasons, which occupy five or six pages, are withheld. He was blind to the great obstacle of all. Most Englishmen who want a religion want one that will fit in with the rest of their life; they want to be consoled; they are willing to be improved: they do not really wish to be renewed or converted. On the other hand, Manning was most large-hearted in his judgment on outsiders: he liked to dwell on the number of converts who had preserved the innocence of their Anglican baptism. He told one convert who had lost her father that his justice to her at and after her conversion was a proof of saving faith and charity.

\* Mr. Tollemache (*Benjamin Jowett: a Personal Memoir*, p. 27, note) quotes a Catholic priest who wrote to him after reading what Jowett said on the impossibility of preaching eternal punishment: "Did I ever tell you of a saying of Cardinal Manning on the hell question? A friend suggesting that it was a place of eternal torment eternally untenanted, he answered, 'If one did not hope that it was so who could endure life?'"

There are some pleasant pages about houses where Manning sometimes lounged on a sofa and told stories against himself. One was about a sculptor, who was doing a bust of him and talking phrenology. Manning asked where "conscientiousness" was; the sculptor stalked across the room, laid a finger on his sitter's head, "That is where it ought to be." As a boy Manning had been a dandy; he was a dapper arch-deacon; as a cardinal he was shabby: indoors he wore a ragged cassock, on state occasions his berretta was apt to be soiled, and his scarlet robe to be faded. In two things he never mortified himself: he kept up hot fires and took his own way. He had a lonely and a sad old age. He was too self-centred to make many intimate friends: the last, Bishop Vaughan of Salford, was far away and often disagreed. He had withdrawn from society—even "Catholic" society, the last to welcome a prelate who was not its leader but its pitiless master—"to devote himself to his priests," who never ventured to come near him unless on pressing business. Sometimes he held perfunctory receptions. If he heard pious or frivolous complaints of them, he cited them to answer the next Monday; and he did not like them to defend themselves, though he was so careful not to have his own good evil spoken of by posterity. He fancied that the reason the London Irish "lapsed" was that they drank; and so he founded the League of the Cross, and the Cardinal's "guards" gave the Cardinal's blessing at meetings in the presence of priests, and the Cardinal congratulated himself that priests who, without being abstainers themselves, presided over branches of a total abstinence league would be afraid to drink to excess. The only result of his other philanthropic enterprises was that he inherited the kind of popularity which Lord Shaftesbury, who had possessed it longer, despised. He was heartily applauded by people who would not do anything for him, least of all go to mass, though they defiled in unexampled numbers past his coffin, and made his funeral even more impressive than Wiseman's, which had been the most impressive since Wellington's. He had not even Lord Shaftesbury's consolation of having conferred solid temporal benefits; his one achievement was, when the new scale of wages at the Docks had been settled and a menacing dispute lingered whether it should come into force in October or January, to get November accepted as a compromise. In his early prime, when he lived with the best, he reproached himself with castle-building; in his old age, when he only saw nobodies, he brooded over addled schemes, and fancied he was laying foundations for eternity.

Possibly, as Cardinal Vaughan affirms in the current number of the *Nineteenth Century*, a better inspired artist might have drawn a brighter picture, but the gloomy background which looms so large in Mr. Purcell's portrait was surely there. One of Manning's occupations was to compare himself with his contemporaries. He criticised Samuel Wilberforce and Gladstone shrewdly enough, and noted their compromises with the *Zeitgeist* and their

own ambition. He made fewer compromises himself, though, as Denison and Forster noted at two decisive stages of the Education Question, he preferred to evade a contest—where victory was not hopeless. If, as he believed, he was the most upright of the three, he might have said with the Psalmist, "Surely I have cleansed my heart in vain." Mr. Gladstone, after long enjoyment of all "that should accompany old age," has drawn apart, as Browning recommends, "to gather up to the very last the fragments of life's earlier feast," and the fragments would be a rich meal for many. Wilberforce, like Manning, was well gifted for the things of the world and the things of the spirit; and of the two he adjusted them more genially and happily, though neither, it may be, attained to single-minded perfection.

G. A. SIMCOX.

*Frances Trollope: Her Life and Literary Work, from George III. to Victoria. By her Daughter-in-law, Frances Eleanor Trollope. (Bentley.)*

FRANCES TROLLOPE is now a forgotten novelist to many, for the reading public is every whit as whimsical and as changeable as the public in general. It is, indeed, a question often mooted, whether the rapid movement of thought in these days is not tending towards the gradual obliteration of the three-volume novel. But, from the period of the Reform Act until very recently, the big book was not generally considered a great evil.

The record of Frances Trollope as a writer of fiction, which is in all respects most interesting, is unique in this: that at a time of life when the energies of most persons are on the wane, or are at least so curbed and quieted by household cares and troubles as to render any great change of pursuits and aims all but impossible—in short, at the age of fifty this remarkable woman first entered upon her long and successful literary career. These facts alone are ground for wonder and admiration, and such feelings are intensified when we learn the distressing circumstances under which the novelist prosecuted her almost unending work.

Health and sanity are the two predominant elements in the character of this writer. Without these no amount of learning, imagination, taste or skill would have enabled her at an advanced age to undergo such severe and continuous labour, as, for example, the production of six volumes in one year.

We are not here told anything of her childhood, or how she was educated; but it is evident that the forces of her mind could not have been dulled and weakened by a too formal education in her youth. Hers were not the days of systems, of cramming, and of primers. Her education was doubtless largely derived from intercourse with her father, the Rev. William Milton, who, if we may judge from his letters, was a man of considerable culture and refined literary taste. She wandered untrammelled through the devious ways of

knowledge, instead of being led blindly along a "Royal Road."

But while we admire and wonder at the late beginning, and long even tenor of Frances Trollope's literary way, we cannot help suspecting at the same time that, perhaps, in the mute, unglorious morning of her life something may have been left unwritten which might have earned for her a fame more enduring than even those romances which created as great a transitory interest, in their own day, as—shall we say?—*The Heavenly Twins* or *The Sorrows of Satan*. But all this is only the idlest speculation.

The book begins, we may say, with the courtship of Frances Milton, by her "sincere admirer and most devoted servant, Thomas Anthony Trollope." A strange courtship, certainly, and an illustration, if illustration were wanted, of the maxim that truth is stranger than fiction. The biographer finds, or fancies she can find, "some subterranean fire beneath the iron-bound crust with which the wooer has chosen to cover it" in a written proposal of marriage, of which I shall here quote a sentence or two. To find anything approaching to warmth in the letter seems to me like an attempt to derive physical heat from the flame of a candle upon a winter's day.

After a long preamble upon the relative advantages and disadvantages of oral and of written declarations, and after a detailed statement of his pecuniary position, Mr. Trollope thus writes:

"I trust, my dear madam, you will not think me presumptuous, or imagine that I have been premature in stating these particulars; for surely if they are worthy of our consideration at any time, it must be more candid to enter into them in the first instance (although the vulgar prejudice of an unthinking mind might lead to a different conclusion) than to be obliged to have recourse to them at a subsequent period. Indeed, I feel no apprehension that my motives will be liable to have an unfavourable construction put upon them by one whose—but let me avoid compliments, which were always my detestation—fit tools only for knaves, and to be employed against fools."

The concluding sentence is still less suggestive of smouldering fires:

"In doing this in the most simple manner, and in rejecting the flippant nonsense which I believe to be commonly used on occasions of this nature, I doubt not I have acted as well in conformity with your sentiments as those of," &c.

Compared with this effusion the celebrated love-letter of Casaubon really does seem almost light and flippant—the two epistles have in general a remarkable resemblance. We are again reminded of *Middlemarch* by Miss Milton's reply, commencing:

"It does not require three weeks' consideration, Mr. Trollope, to enable me to tell you that the letter you left with me last night was most flattering and gratifying to me. I value your good opinion too highly not to feel that the generous proof you have given me of it must for ever, and in any event, be remembered by me with pride and gratitude."

There was much sadness in Mrs. Trollope's married life. Failure seemed to dog the footsteps of her husband all his days. At one time a barrister in fair practice, all his business gradually slipped away. The pinch

of poverty was felt in the household; old shoes and trousers had to be patched and mended, because there was no money to buy new ones. Affairs were made worse rather than better by a trip to America, where a mercantile speculation, intended to retrieve their fortunes, ended in complete failure.

But trials more bitter even than these had to be borne: terrible family dissensions between Mr. Trollope and his son Henry; scenes where the mother was called in to mediate between them, and became herself so shaken and agitated as to be obliged sometimes to have recourse to a dose of laudanum to procure a night's rest. The deplorable irritability of temper, amounting almost to insanity, which Mr. Trollope suffered from in latter years has been described by his son, T. A. Trollope, in a work entitled *What I Remember*, and is there attributed partly to the habitual use of calomel.

Frances Trollope brought with her from the United States two volumes of *American Notes*, which were published in 1832. Her husband also conceived the idea of writing a book, the title of which is very suggestive of "the key to all the mythologies," it was

"An Encyclopædia Ecclesiastica, or a complete history of the Church, containing a full and compendious explanation of all ecclesiastical rites and ceremonies; a distinct and accurate account of all denominations of Christians, from the earliest ages to the present time, together with a definition of terms usually occurring in ecclesiastical writers."

The unlucky author died before the completion of the work, of which one volume alone was published by John Murray in 1832.

For some time before the death of her husband Frances Trollope had been the bread-winner of the family. Although a lover of literature, she worked not so much for name and fame as that her children might have bread. How she could accomplish the writing of a novel amid the most distracting cares is a marvel to weaker mortals. But the history of literature contains many similar instances. One of her novels, *Tremorlyn Cliff*, was written, we may almost say, by the bedside of a dying son. She could not abate her work because money was urgently needed. The following extract from a letter is most pathetic:

"I wait to hear from you that something near £100 is due from Mr. Murray, and when I know this, I will write to him stating the simple fact, and asking his permission to draw for that sum. . . . Learn if possible how the sale goes on. It is dreadful to think that dear Henry's life may depend on it!"

What an iron frame this woman must have had; what an indomitable will, and, better than all, what a tender and loving heart; her sympathies extend even beyond her own children, for we find her gentle care and solicitude bestowed upon others also.

Her daughter-in-law, Mrs. Anthony Trollope, bears testimony to this, writing in 1844, shortly after her marriage:

"Nothing could have been kinder or more affectionate than the way she received me—kind, good, loving, then and ever afterwards. No one who saw her at this date could suppose

that she was in her sixty-fourth year, so full was she of energy. There was no one so eager to suggest, and to carry out the suggestions, as to mountain excursions, picnics, and so forth. And she was always the life and soul of the party, with her cheerful conversation and her wit. She rose very early, and made her own tea, the fire having been prepared over night (on one occasion I remember her bringing me a cup of tea to my room, because she thought I had caught cold during a wet walk in the mountains), then sat at her writing-table until the allotted task of so many pages was completed, and was usually on the lawn before the breakfast-bell rang, having filled her basket with cuttings from the rose-bushes for the table and drawing-room decorations."

She lived to see many marked changes in the social life of her country. She had watched the development of railways, the sure encroachment of machinery over hand-labour. A new England had grown up before her eyes. In a novel called *Town and Country*, she graphically describes rural England at the commencement of this century:

"Those who have lived long enough to remember what the manners of the middle-classes were in the more remote counties, before the invention of steam-boats and railroads had caused them to be jumbled altogether till every trace of rural freshness was rubbed off, might fix upon less interesting periods for the employment of a gossiping pen."

Πάντα πέει! one may well exclaim upon reading these lines, for now the mighty force of steam, then so new and so strange, has been all but superseded by a power mightier, more mysterious. What greater marvels are yet in store for us, who can tell? But through all change the human heart remains the same eternal mystery, from age to age. It is as a human record that this work is the most valuable; for this biography, like all biographies that are truthfully and faithfully drawn, enables the reader to look out upon the external world, as it were, through a mind other than his own. Here we have the record of a mind strong, patient, loving, earnest; thorough in its love and hatred; never lukewarm, but full of humanising prejudices; never fearing to uphold the right or to declaim against wrong.

Frances Trollope never possessed sufficient leisure for the production of perfect work, and so, perhaps, cannot be classed among our great writers. She was something, however, more admirable, more worthy of love and praise—she was, in the highest sense, a good woman.

GEORGE NEWCOMEN.

#### TWO BOOKS ON EDUCATION.

*Introduction to the Pedagogy of Herbart.* By Chr. Ufer. Authorised Translation from the Fifth German Edition, under the auspices of the Herbart Club. By J. C. Zinzer. Edited by Charles de Garmo, Ph.D. (Isbister.)

*The Educational Ideal: An Outline of its Growth in Modern Times.* By James P. Munro. (Isbister.)

THE first of these books may be described as almost a classical introduction to an educational classic. The examples to illus-

trate Herbart's positions are chiefly German. Mr. and Mrs. Felkin, to whose Introduction to Herbart I drew attention in the ACADEMY of October 12, 1895, supplied their copious examples chiefly from English sources. For students of Herbart it will not be superfluous to suggest that they should read both Ufer's German Introduction, now translated, and Felkins' English Introduction; they are both valuable and lightgiving. The study of the pedagogy of Herbart is sufficiently difficult to require that all real helps should be enlisted in the service of the beginner. The only remark to be made is, that Herbart as an educational writer is worth taking trouble over, and that we are thankful for Mr. and Mrs. Felkin's book, for Zinzer's translation of Ufer, and also for the book of Ufer's editor, Dr. de Garmo, whose *Herbart and the Herbartians* gives a lucid account of the continuators of Herbart's work in Germany.

It cannot be repeated too often that the position of Herbart among educational writers is extremely high. I ventured to suggest, when the translation of Herbart's *Science of Education* first appeared in England, that to equal his magnificence of conception of the idea of education we must, historically, go back to the famous Tractate of John Milton. They are, it is true, very different. Milton's Tractate is on the literary side as far superior to Herbart as it is pedagogically inferior. And most people's sympathies are with literature rather than pedagogy.

But what is to be said of a book which professes to trace the educational ideal in modern times, and omits to treat prominently both Milton and Herbart? Chapters in Mr. Munro's book are devoted to Rabelais, Francis Bacon, Comenius, Montaigne and Locke, the Jansenists, and Fénelon, Rousseau, Pestalozzi, Froebel, and "Women in Education"; but no chapter to Milton, no chapter to Herbart. Milton is indeed spoken of in the chapter on Rabelais, but he is relegated to a note. As to Herbart, Mr. Munro says:

"Herbart . . . I have neglected only because he is of that body of German philosophers which it has been necessary to exclude from the plan of this outline, founds his pedagogics upon a broad and serious philosophy in contrast with which Froebel's psychological fancies seem childish indeed."

And yet of the movement connected with Froebel Mr. Munro says:

"By it the last serf of civilisation, the child, is being made free, and is taking his place in the scheme of the universe as a great, if not the greatest, factor of human progress. By it and through him man and woman are learning the true significance of life . . ." &c.

This does not seem to leave much room for Herbart's "broad and serious philosophy," beside which "Froebel's psychological fancies seem childish indeed." At any rate, it increases the curiosity for a presentment of Herbart, even if it should lead the writer to the "body of German philosophers" excluded from the work. For, be it noted, though Mr. Munro excludes this important topic from his plan, he does not indicate this on his title-page. There he offers "the educational ideal: an outline of its



growth in modern times." After which it is hardly in keeping to exclude "broad and serious philosophy" in favour of what he calls (comparatively) "psychological fancies . . . which are childish indeed."

This, then, is a criticism to which Mr. Munro's book is liable. In tracing "the educational ideal" he omits special treatment of two of the most prominent of the personal factors in its development. He may, for reasons of his own, be justified in this, but he necessarily loses in historical perspective by so doing.

Then, again, his chapter on "Women in Education" seems to be erroneously entitled. For Mr. Munro means by the term women writers on education. In previous chapters he has taken men educators. He evidently thinks he ought now, from a sense of fairness, to give a turn to women. But the truth is, that in tracing the educational ideal, the distinction of sex vanishes as completely as that of nationality. However, Mr. Munro draws the line of boundary against philosophical educationists, whilst he includes women-educationists as a class. He distinguishes "women in education" as the promoters of the idea that "education leads to and from the family; the home is its unit." Yet Mr. Munro would himself admit that it is Friedrich Froebel who appealed to all fathers and mothers: "Come let us live with our children," and therefore supplied the very ideal assigned by Mr. Munro to women. If we took women's education as a subject of special study, historically, we should have to recall that Vivès, Roger Ascham, Mulcaster, John Amos Comenius, John Dury, Fénelon—to mention only well-known names—were conspicuous advocates of the higher education of women. In our own days, when women's education has made such bounds, it would be absurd to say that it has been a women's movement only. It is truer to facts to say that it has been an educational movement. All thinkers on education, men or women, help to form the educational ideal, not as men or women, but in so far as they are sound thinkers. There is not an article which can be labelled men's education and another women's education, the one supplied by one firm and the other by the other, the two firms having no connexion with each other.

I may seem to be caricaturing Mr. Munro. I by no means wish to suggest that he puts the case in so broad a form as I am doing. But I strongly feel that to make a special chapter for women educators inevitably leads to a wrong conception of education as a whole. To do so in a work devoted to tracing the development of the educational ideal is illogical and misleading. It needs an emphatic protest.

The omission of philosophers and psychologists of this century in stating the educational ideal and the treatment of women as an educational class, I look upon as cardinal defects. But I should be sorry to leave the impression that Mr. Munro's book is without merits. He gives interesting and stimulating accounts of the above-named "heroes" as types and leaders in educational progress. He compares and contrasts educationists often skilfully and

suggestively. He tries, and usually with marked success, to get at the essential nature of the contribution of each reformer to educational progress. Lastly, he supplies a bibliography in connexion with each chapter.

FOSTER WATSON.

#### NEW NOVELS.

*Comedies of Courtship.* By Anthony Hope. (Innes.)

*The Brown Ambassador.* By Mrs. Hugh Fraser. (Macmillans.)

*Pinches of Salt.* By F. M. Allen. (Downey.)

*The Paying Guest.* By George Gissing. (Cassells.)

*Pierrot.* By H. de Vere Stackpoole. (John Lane.)

*The Ordeal of Thomas Taffler.* By Henry Murray. (Ward & Downey.)

*Monte Carlo Stories.* By Joan Barrett. (Chatto & Windus.)

*A Trial and its Issues.* By W. Charles. (Fisher Unwin.)

*A Monk of Fifo.* By Andrew Lang. (Longmans.)

PUBLISHERS a few years ago must have been very stupid, or else Anthony Hope composes with amazing rapidity. Every month seems to bring us a new story by this brilliant young novelist. In these circumstances it is, of course, discreet and kindly of the envious critic to caution an author against careless writing and rapid publication. Any number of worthy and stereotyped warning phrases cry aloud for quotation. A reluctant honesty, however, condemns one to acknowledge that, be these stories recently evolved or old ones rescued from the drawers of the writing-table, they are uncommonly good. Indeed, since the *Dolly Dialogues*, that tantalising and wholly delightful little masterpiece, their creator has invented nothing so admirable as his *Courtship Comedies*. Anthony Hope is invariably at his best in these wise and witty trifles, so easy to read, so hard to forget, requiring such certainty and cunning of touch. His more ambitious works—always excellent and ingenious, it is true—are not without fatal errors in construction. *The Prisoner of Zenda* hardly convinces; even the powerful *God in the Car* is at times a sleep-provoking deity; but *Mr. Witt's Widow* is always brilliant company. *Comedies of Courtship* are as witty, naughty, and fascinating as that adorable little lady. Here is a great compliment, which their heroines—Miss Travers, Dora Bellairs, and Miss Glyn—will fully appreciate.

Mrs. Fraser has nearly succeeded in writing a thoroughly fascinating book. But she has not quite succeeded. Mrs. Melodrama is a dear old soul whom we all love and respect, but sometimes she does not "mix" well with the company. A horrible blunder was committed when she was invited to the Brown Ambassador's party. The lunatic lady, the vengeful old aunt, the wicked butler, have no qualities to recommend them, even their badness is uninteresting and traditional. They are

distinctly in the way and waste valuable time. As for the lost will, it is too old a nuisance to be tolerated. Putting these defects on one side, *The Brown Ambassador* is a book of unique charm. There is poetic and grotesque fancy in the history of the journey of the sick King of the Dachs-hounds, high comedy in the interviews between Her Serene Highness the Cat Princess and His Excellency; above all, sympathetic and admirably penetrating knowledge of children, so that the scenes in which Fenella, Conny, and Donald take the lead are better and wiser than merely diverting. As for the Ambassador himself, he is a conceited, crafty, rather unscrupulous, delightful old humbug, who at the end deserves and attains the grand order of the Dog-Star. May he wear it many a year! Mrs. Fraser must stick to her fancies and her children: portraying them she is an accomplished mistress of a rare and beautiful talent. But she must beware of melodrama, for in that kind she is a clumsy craftsman.

They who like F. M. Allen's humour have no cause to sneeze at *Pinches of Salt*. The book is amusing enough, though some of the stories are rather laboured. Still, there are plenty of spontaneous jests to contrast with their more ponderous cousins. In "Silver Sand" a pathetic note is sounded with considerable skill. On the whole, this collection is as good as anything its author has yet done.

Mr. Gissing's new story will surprise many of his admirers; I trust it will not alienate them. It is very short, and very amusing. As a rule, his novels are lengthy and lugubrious, the reader not objecting to these sombre qualities because of the gripping power and notable sincerity evident on every page. Strength and truth are again apparent; the lightness of touch, the "fun" of the new story are the astonishing revelations. Yet there is pathos in the book for those who have eyes to see, pathos none the less real because only hinted at. Miss Derrick, the paying guest, is drawn by a master hand. No doubt the prosaically worthy couple at "Runnymede" found her a great nuisance while she stayed with them at their magnificently named suburban villa. One can feel a good deal of sympathy for them, but they who interpret the story acutely will think still more kindly of the unfortunate young woman. Even Mr. Gissing will find it hard to equal *The Paying Guest*. It is a subtle study of human nature, an excellent bit of writing and composition.

Mr. Stackpoole's *Pierrot* is curious, clever, yet not wholly satisfactory. He writes excellently: each word has a definite value, is neatly chosen. The impending catastrophe is skilfully suggested from the first; a mysterious haunting atmosphere closes round the reader. Mr. Stackpoole can amuse, excite, thrill. Strangely enough, though endowed with these powers, he cannot always convince. I have sought patiently for words wherewith to explain my verdict. I have not found any. I can only record my own impression for what it is worth. Yet the story has an extra-

ordinary charm, imagination, style. The descriptions of the German soldiers passing the park gates on their way to Paris, of the old corporal of the Grand Army drunken and broken-hearted, of the gentle figure of the poor young count, of the song of the faun, these belong to literature, and literature of a fine quality.

Mr. Henry Murray's little story is interesting, if slight. A natural style, some command of humour and pathos, and a very real sympathy with his hero, combine to make the reader's time slip by pleasantly and satisfactorily. The method is old-fashioned, but direct; the tone healthy. No more need be said; but of many more pompous experiments one cannot truthfully say so much.

Miss Joan Barrett is, it would seem, a beginner. Her stories appeared in *Pearson's Weekly*, and, on the whole, are worth a more permanent form. A fair level is maintained throughout; the style, if undistinguished, is careful; and some of the sketches, as "Kismet" and "The Mystery of Villa Francoisy," have more than mere negative merits.

Unfortunately it is impossible to praise *A Trial and its Issues*. Some people may like this sort of thing; readers of the ACADEMY will scarcely be among the number. The grammar is bad, Americanisms of the "it is just impossible" type are beyond forgiveness, and the plot is prodigiously impossible.

Historical novels have become so fashionable that it were vain to offer reasons against them. To some they will always seem lame fiction and perverted history; to others arguments in their favour trip readily from the tongue. Whichever side in the controversy be right, it is clear at the present moment that neither party will be easily persuaded. Some of the more famous names among contemporary novelists rely on this kind of romance for their chief honour, and the greater public takes kindly, nay eagerly, to the food provided for them. Mr. Andrew Lang is so versatile, wields so ready and ingenious a pen, that it is not astonishing to find him in the lists. He is well equipped too, knowing a great deal of history, having a brain richly stored with old legends; moreover, he is a poet and a lover of poetry. Whatever the subject he chooses, he is ever among the first in his handling of it: on his own special studies he is beyond the reach, if not the envy, of rivals. So *A Monk of Fife*, his latest task, is well done, full of incident, imagery, and quaint conceits. The style adopted is, perhaps, too faithfully copied from the manner of older chroniclers to be quite as easy reading as it should be. One wishes now and then that the title-page had borne the legend, "Done into Modern English." But only a very foolish person will venture to dispute Mr. Lang's right to do as seemed best to him; and those who read his story will get all, and more than all, they could reasonably expect of excitement and romance. The book is good of its kind, which is what it aims at being. Consequently anything but praise of it were unreasonable, and discourteous to a greatly accomplished author.

PERCY ADDLESHAW.

#### SOME VOLUMES OF VERSE.

*Arrows of Song*. (Hutchinson.) The author of *Arrows of Song* desires—so we are informed by the publisher's announcement—no publicity as a writer of verse. From the same source we gather that he is a well-known provider of prose. If we were timid critics, we should not relish this position; but as we are accustomed to deal in candour without adulterating it by the inclusion of spite, we welcome this opportunity of considering the merit of a volume while its author's big name is kept discreetly hidden from our knowledge; for thus we shall certainly disarm the suspicions of such onlookers as believe in a general state of corruption among reviewers, supposing them to be merely industrious rollers of logs. With regard to *Arrows of Song* the question at once arises, Is there any special reason why the singer of these songs should stoop behind the hedge of anonymity? Does his whim, or his discretion, drive him to adopt this humble attitude? Whenever we read about arrows it is difficult not to think of targets; and as soon as we saw the title of this book advertised we leaped to the conclusion that we were to be entertained by versified comments upon prominent living minstrels. Rumours supported this supposition. What is the actual state of affairs? The volume is quite innocent of parody, and only one target is aimed at. In the poem entitled "My Enemy" the author has not been sparing of literary gall and wormwood. We are bound to say that after reading these most bitter verses, which are obviously directed against a man of mark, we are surprised to find their writer devoid of the necessary pluck to sign his name to the attack. To dress up in a cloak and mask for the purpose of pelting foes with unsavoury missiles is a proceeding which does not commend itself to the average male. Thank God for that. Anonymous fun may pass; anonymous malice is, so to speak, a horse of another hue. And now, leaving this part of our subject with a right good will, it is time to spare a few words for the arrows remaining in this quiver. Among the thirteen other poems there are several which charm by passages made up of metrical skill and beautiful expression, though we search in vain for extended excellence. When poetry gives out, the author does not hesitate to employ prose; and as the former not infrequently withholds assistance to the rhymers, it follows that we are obliged to read more of the wrong stuff than of the right. Perhaps the most satisfactory exercise submitted to us is "Lulu," despite of the fact that the subject has been worn threadbare by lyrical predecessors. Other pieces which deserve notice are "Nelson Day" and "The Coming of Keats." Here follow two verses from the latter:

"O Keats-Endymion! thou beloved youth,  
Whom but to think of is to threnodise,  
And evermore to bow to in amaze  
For all thou wert in thine enchanted days,  
I kneel to thee, sweet spirit! in the truth  
Of all thy teachings, merged in many sighs.

"By moonlight and by starlight I am thine—  
If one unfit to touch thy lyre divine  
May dare to call thee brother for a space.  
In whispering winds I hear thee, as I deem;  
And in my slumber, like a silent dream,  
I seem to see the outline of thy face!"

*A Sextet of Singers*. By George Barlow, J. A. Blaikie, "Paganus" (L. Cranmer Byng), Vincent O'Sullivan, Walter Herries Pollock, and Sidney R. Thompson. (The Roxburghe Press.) A certain strain is put upon the reviewer when he finds himself confronted with the task of considering half-a-dozen singing gentlemen in a paragraph. Before we arrive at professional comment, we feel constrained to chronicle our anxiety with regard

to the possible fruit of the example of this poetical band. Six is not likely to remain as the extreme number in such progressive days as these; and now that the ground is broken by these explorers, we fully expect to have abundant crops of versifiers, twelve or twenty at a time. It is not an exhilarating prospect. *A Sextet of Singers* opens with some eloquent contributions from the pen, or lyre, of Mr. George Barlow, who is first in merit as he is first in position. Mr. Barlow is no novice where beauty of language and impetuous rhythms are concerned, and those who have been moved by former examples of his skill will surely not be disappointed by the perusal of the six poems by which he is here represented. We quote a couple of stanzas from "A Song of the Sea":

"Nought can turn aside the singer from the  
loves that lure his praise,  
From the gold-tressed wood-nymph smiling  
underneath the tangled sprays,  
From the red-lipped Naled laughing with a  
mouth where summer burns,  
From the maiden stepping gently through  
the flowers and clinging ferns.

"Virgin ever, unexhausted, are the great sea's  
loving arms.  
Who hath ever wholly won her, who hath  
numbered all her charms?  
Who hath said 'I am her bridegroom, she for  
me alone is fair,'  
Lifting star by star her jewels from the mid-  
night of her hair?"

The remaining minstrels can easily be disposed of in a few sentences of commendation, for while they keep an excellent average they bring forward nothing actually remarkable. Mr. Pollock—five of whose pieces will amply repay attention—has passed, quite unaccountably, two most indifferent lines. Mr. O'Sullivan's "Christmas Cradle Song" is very much to our taste, though we cannot help regretting what we consider to be the unwarrantable intrusion of a word which will be untranslatable by ninety-nine mothers out of a hundred. The verb in question is "to blip."

*Ballads of Boy and Beak*. By C. E. Johnstone. (John Lane.) With the increase of population the struggle to secure bread and cheese becomes harder and harder. It may be asserted as a general rule that the sterner the effort to support existence the grimmer becomes the labourer, and the less likely there is to be produced among us men of irrepressible gaiety: men who will turn with enthusiasm to the jolly task of amusing the world. We are sadly in need of merry minstrels who will compel us to hold our sides, or, at least, to display a very decided enjoyment of their drolleries. Weeks, months, years pass; but the rhyming wag, whose advent we wait to bless, fails to arrive. In the meanwhile divers candidates for our smiles appear and set forth their wares; but, to our thinking, their fun belongs more to contrivance than to native mirth. The latest arrival among those who would lay claim to the bays of jocosity is Mr. C. E. Johnstone, who sings in very spirited fashion, though not without compelling us to feel that he is forcing himself to be amusing, of boys and masters, canes and impositions. Much of *Ballads of Boy and Beak* can be read with pleasure; and if only Mr. Johnstone showed signs of being inexorably driven from within to express himself in rhyme, we should be able to record an ungrudging verdict in his favour. But his verses are often stiff. There is too much of the common-room in them, too little of the playground. Now this stiffness, this want of nimble movement, is peculiarly unfortunate in poems which relate to such easy-going, unfettered creatures as boys. As if heaviness of touch were not enough to produce dissatisfaction in a reader, Mr. Johnstone has actually put the doings of his

pupils into rondeaus, pantoums, and villanelles, thus patting mere manufacture on the back while giving inspiration the cold shoulder. We are left with a sense of restraint, as may well be imagined. If there is cause for a hearty burst of laughter in the whole of the book, we have failed to discover it. It behoves us to add that one or two of the parodies are really capital fooling.

*London Visions.* First Book. By Laurence Binyon. (Elkin Mathews.) Most certainly Mr. Laurence Binyon deserves to be bracketed with Abou Ben Adhem, and should be written down by the angel as a man who loves his fellow men, especially if they inhabit Whitechapel or any other part of the mightiest of all cities. It seems to be Mr. Binyon's ambition to discover his themes in the streets of London: to adventure forth by day or by night full of a desire to be hail-fellow-wall-met with as many of his kind as possible, and to share with them both joy and grief. Though this is a laudable, and even a beautiful mission, Mr. Binyon, who has the root of poetry in him, must be observant lest he deteriorate from the genuine bard to the philanthropist with a camera; for we are obliged to consider some of his *London Visions* more as verbal photographs than as examples of successful singing. At present his mental attitude is far more admirable than his attempts at its translation to the printed page, though signs of loving care are as abundant as the numerous eloquent passages. To our thinking, Mr. Binyon is not infrequently unlucky in his choice of the form which is to hold his subject. For example, take "The Little Dancers," a poem which strikes us as rather heavy when we remember the nature of the theme:

"Lonely, save for a few faint stars, the sky  
Dreams; and lonely, below, the little street  
Into its gloom retires, secluded and shy.  
Scarcely the dumb roar enters this soft retreat;  
And all is dark, save where come flooding rays  
From a tavern window: there, to the brisk  
measure  
Of an organ that down in an alley merrily  
plays,  
Two children, all alone and no one by,  
Holding their tattered frocks, through an airy  
maze  
Of motion, lightly threaded with nimble feet,  
Dance sedately: face to face they gaze,  
Their eyes shining, grave with a perfect  
pleasure."

In this particular case we can see no good reason why the measure should not have been the ally of the subject. We are not pleading for an abandoned jig. There is a middle course. These few lines will be evidence that our remark as to photography was neither unjust nor uncalled for. The following extract contains more of the true stuff:

"But thou, divine moon, with thine equal beam,  
Dispensing patience, stealest unawares  
The thoughts of many that pass sorrowful on  
Else undiverted, amid the crowd alone:  
Embroiderest with beauty the worn theme  
Of trouble; to a fancied harbour calm  
Steerest the widow's ship of heavy cares;  
And on light spirits of lovers, radiant grown,  
Dropest an unimaginable balm.  
Yet me to-night thy peace rejoices less  
Than this warm human scene, that of rude  
earth  
Pleasantly savours, nor dissembles mirth,  
Nor grief, nor passion: sweet to me this press  
Of life unnumbered, where if hard distress  
Be tyrant, hunger is not fed  
Nor misery pensioned with the ill-tasting bread  
Of pity; but such help as Earth ordains  
Betwixt her creatures, bound in common pains,  
Brother from brother, without prayer, obtains."

In the last five lines it will be noticed that poetic license makes short work of fact. Mr. Binyon seems to think that the children of poor

neighbourhoods do not enjoy their games in the mire. This is a mistake. They have their intensities of enjoyment equally with the little folks in a far-away village.

NORMAN GALE.

#### NOTES AND NEWS.

MR. WILLIAM HEINEMAN will publish shortly a new volume of biographical and critical studies of nineteenth century literature, by Mr. Edmund Gosse, to be entitled *Critical Kit-Cats*. Among the writers treated are Edward Fitzgerald, Walt Whitman, Lord de Tabley, R. L. Stevenson, Christina Rossetti, and Walter Pater.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. announce their intention to publish a series of translations of foreign military works, to be called the "Wolseley Series," under the editorship of Captain Walter H. James. The first volume, to appear shortly, will be *Letters on Strategy*, by the late Prince Kraft-Hohenlohe-Mgelfingen, with a preface by Lord Wolseley. Two other volumes are also in the press: *With the Royal Headquarters in 1870-71*, by General Verdy du Vernois; and *Napoleon as a Strategist*, by Count Yorck von Wartenberg.

MR. GEORGE REDWAY will publish early in March two military books: *The Soldier in Battle*, or *Life in the Ranks of the Army of the Potomac*, by Mr. Frank Wilkeson, a survivor of Grant's last campaign; and *Eighty Years Ago*, or the *Recollections of an old Army Doctor*, by the late Dr. Gibney, of Cheltenham, edited by his son, Major Gibney. The latter book gives an account of the battle-fields of Quatre Bras and Waterloo, and of the occupation of Paris.

MESSRS. CHAPMAN & HALL announce an historical sketch of Bohemia, by Francis Count Lützow, a large landowner, and formerly a deputy for Bohemia in the Austrian Parliament.

MESSRS. BLACKIE & SON will publish shortly an English translation of the late Dr. A. E. Brehm's *Vom Nordpol zum Äquator*. The book consists of a collection of pictures of wild life, scenery, and travel in various parts of the world, especially Asia and Africa. It is enriched with full-page and other illustrations, in which feature the English edition will be superior to the German. It has been edited by Mr. J. Arthur Thomson, who contributes an introductory essay and numerous notes.

MESSRS. A. & C. BLACK have in the press an English translation of Prof. Adolf Harnack's *Christianity and History*. It has been made, with the author's sanction, by Mr. T. Bailey Saunders, who will also prefix an introductory note.

THE second series of Mrs. L. T. Meade's "Stories from the Diary of a Doctor," which appeared in the *Strand Magazine* for 1895, will be published in book form next month by Messrs. Bliss, Sands & Foster.

MESSRS. A. D. INNES & Co. will publish in the course of this spring a new novel by the author of "Ant Diabolus, ant Nihil," to be entitled *The Limb*, the scene of which is laid among Court circles in St. Petersburg.

MESSRS. HUTCHINSON & Co. will publish shortly *The Oracle of Baal*, a romance of adventure in Africa, by Mr. J. Provand Webster, with illustrations by Mr. Warwick Goble.

MESSRS. JARROLD & SONS announce the two following novels in their "Greenback Series": *Lindsay's Girl*, by Mrs. Herbert Martin; and *Harum Scarum*, by Miss Esmé Stuart.

*Christ in Hades*, by Mr. Stephen Phillips, will immediately follow Mr. Robert Bridges's

volume in the "Elkin Mathews Shilling Garland." Mr. Phillips's name may be remembered as that of the actor whose delivery of the Ghost's speech in "Hamlet" at the Globe Theatre, during F. R. Benson's lease, won him a call—a unique distinction for the Ghost in the history of the stage.

MR. LEWIS H. VICTORY will publish through Mr. Elliot Stock very shortly a new volume of verse, entitled *The Higher Teaching of Shakespeare*.

MR. LEONARD SMITHERS will issue early in March a volume of verse by Mr. A. Bernard Miall, entitled *Nocturns and Pastorals*.

MR. ALFRED COOPER, of Charing Cross-road, proposes to issue, in a limited edition, a *Life of John Leland*, printed from a MS. formerly in the collection of Sir Thomas Phillips. The authorship is unknown, but it has been attributed to Edward Burton, who is mentioned in Hearne's *Diary*. A bibliography will be appended of the works of Leland, including those that are still in MS.

THE Selden Society is about to issue to the members vol. ix. of its publications, being the volume for 1895. This consists of a selection from the Coroners' Rolls in the Public Record Office from 1265 to 1413 A.D., with an introduction on the history of the office of Coroner by Dr. Gross, of Harvard. The volume for 1896 will be *Select Cases in Chancery from the Time of Richard II.*; a portion of this is already in the press.

A REPORT on the conference at Ottawa on the Copyright question, at which Mr. Hall Caine and Mr. Daldy were present on behalf of English interests, has been published as an appendix to the annual report of the Canadian Minister of Agriculture for 1895.

ON Thursday next, at the Royal Institution, the Rev. Dr. William Barry, author of *The New Antigone*, will begin a course of four lectures on "Masters of Modern Thought," dealing with Voltaire, Rousseau, Goethe, and Spinoza.

AT a meeting of the Elizabethan Literary Society, to be held at Toynbee Hall on Wednesday next, the president, Mr. Sidney Lee, will read a paper on "An Elizabethan Bookseller."

#### UNIVERSITY JOTTINGS.

PROF. J. J. THOMSON, professor of experimental physics, has been appointed by the Vice-Chancellor to deliver the Rede Lecture at Cambridge this year.

SIR HENRY ROSCOE has been elected vice-chancellor of the University of London, in place of the late Sir Julian Goldsmid; and Mr. Victor Dickens has been appointed to succeed Mr. Milman as registrar.

THE series of alternative resolutions regarding degrees for women will be discussed and voted upon in Congregation at Oxford on Tuesday next. In accordance with a memorial signed by 104 members, an additional resolution has been added to those originally proposed, by which a woman may receive a diploma, stating the examination she has passed and the place at which she has studied. At this stage no amendment can be moved; and whatever resolution be passed, a select committee will have to be appointed later on to report on the provisions of a draft statute. Among the memorials printed in the *Gazette*, we observe that the thirty-five headmistresses under the Girls' Public Day Schools Company are all, with one notable exception, in favour of the B.A. degree; as also are eighteen out of twenty-four headmistresses under the Church Schools Company.

AT Cambridge the discussion on degrees for women took place on Wednesday of this week.

The next stage will be the appointment of a syndicate, to consider the whole question; and to this it is, probable that there will be no serious opposition.

THE Senate at Cambridge has granted Prof. Jebb leave of absence during Easter term, in order to enable him to discharge his duties in Parliament.

THE Board of Trinity College, Dublin, have decided to republish Sir W. Rowan Hamilton's *Elements of Quaternions*, and have entrusted the task of editing the work to Mr. Charles J. Joly, fellow of Trinity, who will also add annotations.

MESSRS. A. & C. Black announce *Studies in Judaism*, by Mr. S. Schechter, reader in Rabbinate at Cambridge.

ON Wednesday of this week, the Rev. Dr. C. H. H. Wright, Grinfield lecturer at Oxford on the Septuagint, delivered his terminal lecture, on "The Seventy Weeks of Daniel (LXX. and Hebrew), considered in relation to Modern Criticism."

THE Rev. J. E. Odgers, Hibbert lecturer in ecclesiastical history at Mansfield College, proposes to deliver three public lectures on "Ecclesiastical History," illustrated with diagrams and lantern-slides. He will deal with the early cemeteries and inscriptions at Rome, and the early art of Ravenna.

THE accounts of the colleges at Cambridge have been printed as a supplement to the *University Reporter*. A considerable want of uniformity is still observable. In the great majority of cases the financial year ends at Michaelmas; in three or four cases in October; in one case on Lady Day; in another on St. Thomas's Day. So, again, abatement of rents is in one case entered as a deduction from income; in another as an item of expenditure. It is interesting to learn that a larger amount is universally expended on the chapel than on the library. For example, at Trinity, out of the corporate income, only £1461 is appropriated to the library, compared with £2112 for the chapel, and £2792 for the augmentation of benefices.

THE expenditure on the restoration of St. Mary's spire at Oxford already amounts to £11,633. The architect, Mr. T. G. Jackson, hopes that the work may be completed by the end of January, 1897. Meanwhile, the University has resolved to appropriate to this account all sums received by way of composition for university dues for a further period of two years.

THE following have been elected fellows of University College, London: Mr. G. F. Blacker, Miss Clara E. Collet, Mrs. Rhys Davids, Mr. T. G. Foster, Mr. H. F. Heath, Mr. A. W. Porter, Mr. W. B. Ransom, and Mr. A. G. Tanaley.

#### ORIGINAL VERSE.

PAN.

HUSH! Pan is sleeping  
In forest deep on leafy bed:  
Oh, softly tread.  
Hum lullaby, O drowsy bee:  
In charmed silence every tree  
His watch is keeping.

Oh, softly tread: great Pan is sleeping.

Hark! Pan is waking!  
A shiver through the leaves is creeping  
Before the breeze.

Oh, see the Hamadryads peeping  
Behind the trees.

Their trunks glow ruddy in the sun,  
And hark! the blackbirds one by one  
The silence breaking

With flute-like note; for Pan is waking.

ETHEL R. BARKER.

Versailles.

#### MAGAZINES AND REVIEWS.

THE current number of the *Jewish Quarterly Review* (Macmillan) opens with an obituary of Joseph Derenbourg, by Dr. Neubauer, who writes as a friend of nearly forty years' standing. Then follows a lecture delivered by Mr. Claude Montefiore before the Theological Society of the University of Glasgow last November, entitled "On Some Misconceptions of Judaism and Christianity by each other." But it is really more than this; for not the least interesting part is an estimate of the several ingredients which Judaism and Christianity have each contributed to that Theism which is the working belief of so many of the best modern minds. While scrupulously fair to Christianity, Mr. Montefiore certainly brings out a good deal in Judaism which will be novel even to thoughtful readers. In the same connexion we may mention a study of Jowett's religious teaching, as exemplified in his college sermons, by Mr. Oswald Simon. Prof. D. Kaufmann gives a lurid picture of the fate that befell Jewish informers in the middle ages. It appears that, in Spain at any rate, the state used to lend its sanction to death sentences passed upon informers by the Jewish community in accordance with Talmudic law. Maimuni, writing in Egypt, states that in the cities of the West the punishment of informers was a matter of daily occurrence. Of the actual procedure, few records have been recorded. But Prof. Kaufmann here prints, in Hebrew, the Responsum of a German Rabbi, approving the execution of a Spanish informer circa 1283. Unfortunately, he does not tell us precisely what was the special treason against their co-religionists that these informers committed. Mr. F. C. Conybeare begins an elaborate attempt to restore the archetype of the Armenian Version of the Testaments of Reuben and Simeon, by means of a comparison with the Greek MSS. collated by Mr. Sinker; Mr. S. Schechter concludes his corrections and notes of the Midrashic treatise entitled *Agadath Shir Hashirim*; and the Rev. G. Margoliouth prints and translates, from a MS. in the British Museum, the *Megillath Misraim*, a liturgical document commemorating the deliverance of the Jews at Cairo in 1524, which has hitherto supposed to have been lost. Two ladies, Mrs. Henry Lucas and Miss Nina Davis, contribute some effective renderings of Hebrew poetry. Passing over the reviews for want of space, we must not omit all mention of the "Massoretic Studies" of Prof. Ludwig Blau, of Buda-Pest. He subjects to a minute examination the well-known Talmudic custom of counting the number of letters and words in the Bible. The former was the older practice of the two. But strange variations are found in different calculations, which are here explained as clerical errors. Considering the importance attached to the matter, it seems odd that the Rabbis should give 600,000 and 400,000 for the number of letters in the Pentateuch, whereas the actual total can easily be ascertained to be just 300,000.

#### SLAVICA.

The *Bulgarski Priegled* ("Bulgarian Review"), which we are glad to see continues its successful career, contains among other interesting articles one by Dr. Shishmanov, of Sofia, the son-in-law of the lamented Prof. Dragomanov, on the valuable MSS. of Schafarik which are preserved in the Bohemian Museum at Prague, and are still unpublished. Attention is especially called to the important material collected by that distinguished scholar on the ethnology, language, and literature of the Bulgarians. When Schafarik published his *History of Slavonic Literature* in 1826, the Bulgarian language was so little known in Europe

that he treated it as a dialect of Serbian. But on taking up his quarters at Neusatz, where he had an official appointment at the Gymnasium, he began his study of the Bulgarian language and literature, and thenceforth was occupied with it off and on till his death in 1861. His MSS. were purchased by the Municipal Council of Prague, and were afterwards placed in the Museum. During, however, the life of the late librarian, Vrtatko, everything in the Museum seems to have been allowed to remain in a state of confusion, and persons who expressed a wish to see the MSS. were put off with various excuses. However, matters have changed under the régime of Dr. Patera, the present holder of the office; and an edition of the correspondence of Schafarik is being prepared by Prof. Jireček, so well known for his *History of Bulgaria*, and his work on the Principality since its emancipation from the yoke of the Turks.

W. R. M.

#### CORRESPONDENCE.

##### THE LITHUANIAN BIBLE.

Cambridge: Feb. 5, 1896.

In the *ACADEMY* of 1891 (vol. xxxix., pp. 370, 443, 467, 514, 564), and more recently in 1895 (November 30, p. 461), certain circumstances connected with the Lithuanian Bible have been discussed, and I wish to add a few details which may interest those who have followed the discussion. These particulars I found some time ago among the papers belonging to the Dutch Church, Austin Friars, London, which are at present here in the University Library, and will, I hope, be published shortly in the third volume of the archives of the Church which I am now preparing for the Consistory.

On Monday, July 7, 1662, Evan Tyler writes (from London) to Caesar Calandrin (one of the ministers of the London Dutch Church):

"Monsieur, Ayant esté a ce matin chez \* Mr. le Chevalier Brown [Sir Richard Browne; see the *Dictionary of National Biography*, vol. vii.]. Secrétaire du Conseil par son ordre, il m'a fait savoir que pour le bien des Eglises de Lithuanie, il avoit esté trouvé apropos que ce qu'il y a d'imprimé de leur bible fust mis en deposit entre les mains des Pasteurs et Anciens de vostre Eglise; et que vous fussiez pries de recevoir les dits imprimés en quelque endroit de vostre Bibliothèque pour y estre gardés jusques à ce que les Seigneurs du Conseil qui sont nommés Commissaires pour les Eglises de Lithuanie, en ordonnent pour le bien des dites Eglises. Je ne vous dirai rien pour vous porter a consentir a ce que l'on desire de vostre Compagnie ne doutant point que vous ne vous y portiez de vous meême. Il faudra donner à l'imprimeur un reçu de ce qu'il aura delivré. Si la chose se peut faire des aujourd'hui ce sera le mieux. C'est pourquoy je vous supplie que l'on n'y apporte point de delay. Je suis Monsieur Vostre tres humble et tresobeissant serviteur

"E. Tyrel. Ce 7 Juillet."

The letter is addressed: "To the Reverend Mr. Calandrin, one of the Ministers of the Dutch Church, these London."

On one side of the letter Mr. Calandrin has written (in Dutch):

"July 10, 1662, I gave a receipt to Evan Tylor, printer, for 2980 copies of twenty-six sheets each, the beginning of the Lithuanian Bible, by order of the Commissaries of the High Council for the Lithuanian Collection, to remain in our keeping—namely, of the ministers and elders of the Dutch Church—at the disposal of the said Commissaries."

On the other side he wrote:

"October 7, 1662, I gave a receipt to Tho. Seward for 158 reams of paper for the Lithuanian Bible by appointment of the Commissaries for the Lithuanian Collection for their further order."

\* I follow everywhere the spelling of the original.



On Thursday, September 15, 1681, the following order was issued from Whitehall:

"These are to certify whom it may concerne,\* That Nicolaus Minwid Superattendens Transvillensis in the Great Dukedome of Lithuania is a Person very particularly and earnestly recommended to his Majesties Royall Protection and Bounty by Letters Recommendatory from their Electorall Highnesses the Prince Elector Palatine, and the Elector of Brandenburg, and that a Petition presented to his Majesty by the said Superattendant is by his Majesties speciall command Recommended to his Grace the Lord Archbishop of Canterbury and the Lord Bishop of London to consider of meanes whereby those distressed Protestant Churches that the said Superattendant doth Petition for, may have some relief suitable to his Majesties gracious Disposition and Royall Goodness in that behalf; Therefore 'tis my opinion that if there be any money or effects in the hands of the Elders of the Dutch Church, or of any other person formerly Collected or given to the Protestant Churches of Lithuania that it may and ought to be paid or delivered to the said Superattendant to the use of the said Churches, Provided his Grace the Lord Archbishop and the Lord Bishop of London be first acquainted therewith and their approbation had thereto. Whitehall, the 15th day of September, 1681.—L. JENNINGS."

Then follows, evidently in the handwriting of the Archbishop of Canterbury, William Sancroft:

"We do approve that the Money, which arose upon the Sale of the paper formerly provided for printing of the Lithuanian Bible, or so much of it as remains in the Hands of the Elders of the Dutch Church in London be paid into the Hands of the Reverend Nicholas Minwid, Superattendant of the Lithuanian Church. Sept. 19th, 1681.

[Signed:] W: Cant.

H: London. [Henry Compton.]"

On the verso is found the following receipt of Nicolaus Minwid:

"Quod a Consistorio Ecclesiae Londino Belgicae Biblia Lituanica Idiomate ex parte Impressa mihi concessa et insuper triginta septeni (sic) librae et sedecim solidi monetae Anglicanae quas chartae venditae produxerunt per manus Reverendi Domini Philippi de Beeck eiusdem Ecclesiae Clerici Ministri numeratae et a me receptae fuerint, hac manus meae Subscriptione testor, atque grato animo fateor Scriptum Londini Anno 1681, 20 Septembris, Nicolaus Minwid Superattendens Districtus Transvillensis mpp."

From this receipt it appears, therefore, that Minwid received from the Dutch Church the copies of the Lithuanian Bible as far as it had been printed, besides £37 16s., the produce of the paper, which had all been entrusted to the Church on July 10 and October 7, 1662, according to Calendrin's receipts printed above. On looking in the Consistorial Acta Book of the time, which I have also here, I find the following note (in Dutch) under date October 5, 1681:

"As a certain student from Poland had undertaken to translate the Bible into the Lithuanian language, and some copies, as far as he had been able to complete it in his lifetime, together with some papers ordered for the printing of it, had been placed in our library with the consent of the late Mr. Oalandryn, and the papers, to prevent their being damaged, were sold to Mr. Jan Lande (?), stationer, on September 20, 1672, for £37 17s., and as Mr. Nicolaus Minwid, Superintendent of some Reformed Churches in Lithuania, at the order and instruction of the Synod of these churches, has requested us for leave to take away these copies of this Bible so commenced, together with the money realised by the paper sold—the Brethren of the Consistory having seen his instructions, and an approbation of the Archbishop of Canterbury, the Bishop of London, and Mr. Leonyn Inkins, Secretary of State, consented to his taking away these copies of the Bible and would hand him the money aforesaid, which was done according to his receipt dated September 20, 1681."

\* I follow again the original.

I do not think that researches in the Acta Books would yield further information, but the above seems sufficient to explain the whereabouts of the Bible and the paper from 1662 to 1681. It is not impossible that one or two copies of the book may have remained in the church, which I myself have searched four or five times, but merely for MSS., letters, and documents. Printed sheets or books may therefore have escaped me.

J. H. HESSELS.

#### ARNOBIVS AND THE "GOSPEL OF PETER."

Jersey: Feb. 8, 1896.

Two years ago I pointed out (*Athenaeum*, May 13, 1893) that the Gospel of Peter was largely used in the Institutes of Lactantius and the Acta Pilati. Those two works, taken together, provide certain important additions to the Akhmim fragment. My object in the present letter is to show that further additions are supplied by comparing the Acta and the Institutes with a third authority—the *Adversus Gentes* of Arnobius.

Let us consider the personality of Arnobius. (1) He was a Docetist. He speaks of our Lord as "disguising" Himself in the garb of the human race, "feigning" Himself a man in order to deceive the powers of darkness. He tells us that it was not Christ that was slain, "but only a very small part of Him." "the form which He bore about with Him." (2) Arnobius was the master of Lactantius; and the obligation of Lactantius to the Gospel of Peter is unquestionable.

*A priori*, then, there is considerable likelihood that it was the Gospel of Peter which supplied Arnobius with his extra-canonical matter; and this likelihood is slightly increased when we compare his statement (*Adv. Gentes*, i. 63) that Christ when crucified "regarded but as childish trifles the wrongs done to Him" with pseudo-Peter's "He was silent as though He felt no pain." But it is not a matter for mere guessing. The coincidences of Arnobius with the extra-canonical matter in Lactantius and the Acta Pilati leave very little room for doubt that all three were indebted to one and the same document.

(I.) "Christ made the lame to run" (*Adv. Gentes*, i. 45). So in the Institutes (iv. 15): "To the lame and those afflicted with some defect of the feet He not only gave the power of walking, but also of running." In the Report of Pilate we are twice told that "He gave the power to walk and run." (*Cf.* Justin, *Adv. Trypho.*, 69: "Those lame from birth He enabled to leap by a word.")

(II.) It is not merely the phrase "to run" that is common to Arnobius, Lactantius, and the Acta, but also the fact itself that Christ signally healed one who was lame. In addition to the passages above quoted, we find "He gave the power of walking to the shrivelled," "corrected the shrivelling of the sinews" (*Adv. Gentes*, i. 47, 48). In the Institutes (iv. 28), "He renewed the feet of the lame." And in the Acta Pilati (I. Latin and Greek A.) we are told that He performed this miracle on the Sabbath.

(III.) Arnobius tells us that "Christ loosed the rigidity of joints"; "He healed deformity"; "joints relaxed the rigidity acquired even at birth" (*Adv. Gentes*, i. 45, 47, 48). The allusion here points to a hunchback. Similarly in the Acta Pilati we are told that Christ healed one who was *κνυρὸς* (*gibberosus*) on the Sabbath (I. Greek A. and Latin); and the man gives evidence before Pilate, "I was *κνυρὸς*, and seeing Him I cried, 'Have mercy on me, Lord,' and he made me straight with a word." By the way, the statement in the Report of Pilate that the man with the withered hand was wonderfully deformed, and had not

half his body sound, leaves room for a suspicion that he and the hunchback may be one and the same.

(IV.) Arnobius tells us that on one occasion Christ "healed a hundred or more afflicted with various diseases and infirmities by a single act of intervention" (i. 46). Here we are reminded of Matt. xv. 30, 31; but, in the light of what has gone before, it seems unlikely that the statement is a mere rhetorical embellishment on the part of Arnobius. And there is a suggestive coincidence in the Institutes (iv. 15), "By a single word, in a single moment, He healed the sick and infirm and those afflicted with every kind of disease."

(V.) Arnobius calls Christ "the gate of life" (*Adv. Gentes*, ii. 65). So does Lactantius (Institutes iv. 29). (*Cf.* "I am the gate of life," Clem. Hom. iii. 52.)

Things being so, we may with some confidence add to the Gospel of Peter the cure of a lame man who was told to rise and run, and of a man born hunchbacked, both on the Sabbath; also the simultaneous cure of a great crowd. And there is a remaining extra-canonical reference in *Adv. Gentes*, i. 50, "ulcers oris immensi et recusantia perpeti frenavit" (a detail of the leper's cure?), which probably belongs to the same source.

But the matter does not end here. With the light afforded by the extra-canonical references of Arnobius, and bearing in mind the facts mentioned in the *Athenaeum* article above referred to, we may recover further fragments of the Gospel of Peter from the Acta and the Institutes—fragments of the highest interest.

(a.) In the Acta:

"I lay sick upon my bed thirty-eight years. And some young men had pity on me and carried me with my bed and took me to Him. And He said, 'Arise, take up thy bed and depart to thine house' . . . on the Sabbath."

"I was born blind. And as Jesus passed by I cried with a loud voice, 'Have mercy on me, Thou Son of David.' And He laid His hands upon my eyes (v.r., took clay and anointed my eyes)."

Notice here the daring identification of the paralytic of Capernaum and blind man of Jericho with St. John's paralytic of Bethesda and blind man of Siloam.

(b.) In the Institutes, iv. 15:

"A multitude followed of maimed and sick. And He went up into a mountain, and when he had tarried there three days, . . . five loaves and two fishes in a wallet."

"They began to be distressed by a contrary wind. And when they were in the midst of the sea, He came up to them walking as though on the ground. And, again, when He had gone to sleep and the wind had begun to rage, being aroused from sleep, He ordered the wind to be silent."

Notice that here Lactantius mixes the feeding of the 5000 with the feeding of the 4000, and the storm stilling of Matt. viii. 23-27; Mk. iv. 35 with the storm stilling of Matt. xiv. 32, 33; Mk. vi. 51, 52. Most critics regard these doublets in our canonical Gospels as evidence of the combination of separate documents; and the fact that pseudo-Peter should identify narratives between which our canonical Evangelists have distinguished points perhaps to his having had access to the documents behind.

\* In *Adv. Gentes*, i. 53, we find a reference which the Akhmim fragment does not support—"an earthquake shook the world, the sea was heaved up from its depths, the heaven was shrouded in darkness, the sun's fiery blaze was checked and his heat became moderate." But that all four elements were affected is a stock argument, frequently repeated in early Christian literature; and a comparison of the passages in which it occurs obviously points us back not to any gospel but to some work argumentative and rhetorical.

Thus, in fine, the miraculous narratives which we are justified in imputing to the Gospel of Peter point in exactly the same direction as the Akhmim fragment. Pseudo-Peter makes use of the Fourth Gospel, but in such a free manner as to prove that it was very new when he wrote. His miracles show development as contrasted with the Synoptic; but the doubling back, above noted, of the Synoptic Gospels into themselves tends to show that the posteriority is not absolute.

F. P. BADHAM.

#### THE VERB "DEECH."

Oxford: Feb. 17, 1896.

I have to thank Prof. Napier for courteously pointing out that Prof. J. Bugge had already dealt with O.E. *dēcan*, and its cognates outside Teutonic: which I should have been glad to know in 1894. There is, I think, something to be said for the sense "impregnate"; for the modern *ditched* (which has now been also reported to me as *deech't*), has not merely the sense "smeared," but especially that of ingrained with dirt, which has, as it were, dried into the surface.

I am grieved that my remarks on the interesting history of the word have disturbed my old friend Dr. Henry Sweet, and moved him to a letter somewhat wanting in the suavity which one would fain associate with his name. I grieve the more because it obliges me to undertake the time-wasting task of correcting him as to the substance of his statements. The picture which he has drawn of myself coming to him "in great perplexity," to learn "how it was possible to connect the O.E. *deccan* with German *decken*" (!!!), and of my amiable mentor, in compassion of my forgetfulness of elementary facts of Teutonic phonology, opening his own MS. dictionary, and imparting to me precious knowledge "known only to a specialist like [him]self," is very pretty, and might form the subject of an interesting painting "of us twain."

But, alas! it is too ideal. I came to O.E. *dēcan* in another and more matter-of-fact way. The quotations for *deche* from the fifteenth-century *Palladius* came before me in January, 1874, in ordinary course, among the dictionary slips, and the word had to be dealt with as to sense and etymology. Looking, in ordinary course, to see if there was any corresponding word in O.E. (Anglo-Saxon), I duly found in Bosworth *deccan* and its cross-reference to *gedeccan*, with "the three well-known instances" quoted, and saw (as anyone would have seen in the circumstances) that the sense was the same as that of *deech*, and the form given a mistake for *dēcan*. It did not occur to me that this was any particular discovery, or that I or anyone else had any property in *dēcan*. But I was interested in the fact that a word found in O.E. should not (so far as I could see) appear again till the fifteenth century; for it strengthened the feeling one had often had, that many words known to us first in fifteenth-century vocabularies must have existed in English from the beginning, though no example of them has come down to us; and during the ensuing two months, while *deech* was passing from "copy" to "final," I mentioned the circumstance incidentally to various English scholars who are in the habit of asking if I have any interesting words in hand. Among these were Mr. M. H. Liddell, who was working at a new edition of *Palladius*, and had often examined passages for us, Prof. J. Wright, Mr. Mayhew, and possibly Prof. Skeat and Prof. Sievers; that I did not mention it to Prof. Napier, and thereby learn from him that the O.E. word had been already discussed by Prof.

Bugge, must be owing to the circumstance that I did not happen to meet him. It is very probable that I mentioned it also to Dr. Sweet, although I do not remember this. It is possible even that I asked him if he had Thorpe's Homilies at hand, and could verify for me Bosworth's quotation (not quotations, as Dr. Sweet puts it; there is only one, the quotations are in the Leechdoms, which I verified myself). We do regularly verify quotations from other dictionaries. Prof. Napier has collated passages for us a score of times: so has Prof. Skeat, Dr. Aldis Wright, Mr. Macaulay, and many others. Dr. Sweet has similarly obliged us more than once. I, in my turn, have furnished other scholars with hundreds of quotations or collations, as, if there were any need for it, fifty readers of the ACADEMY could attest. That on such an occasion I may have referred to the absurd dictionary identification of the O.E. verb with German *decken* is quite possible, and that Dr. Sweet may have looked up his MS. dictionary to see if he had got it right is also possible; but that he was under the impression that he had communicated to me some special information on the word I never knew till Saturday last. As a fact, my original letter to the ACADEMY was not sent when written, being kept back, in the first place, until I could get the quotation from the Homilies verified, and eventually it was lost sight of and, as other words pressed upon me, forgotten. I turned it out of the pocket of an old coat a short while ago when its original occasion had long passed; but as *ditch* had meanwhile turned up, and by its apparent identity with M.E. *deche*, added fresh interest to the history of the word, I sent the original letter, as it was written in 1894, with an epilogue referring to the modern dialect word, little dreaming that I should thereby disturb the gentle soul of my friend Dr. Sweet, of all men. But we live in perilous times: now it is an American President, now a German Kaiser, now an Old English "specialist," who, as with a bolt from the blue, warns us in vigorous language that neither in Venezuela, nor in South Africa, nor in the ACADEMY must we, under penalty of his high displeasure, venture on territory within his "sphere of influence."

As to the characteristic words about "decking oneself with borrowed philological plumes," I will not rejoin with "Physician, heal thyself!" on the ground that Dr. Sweet claims as his special property in 1894 what Prof. Napier shows had been published by Prof. Bugge eight years before. Dr. Sweet is an honourable man, and evidently knew no more about Prof. Bugge's article than I did. I am sure he has as little need of "borrowed philological plumes" as I have. As to my own habits in the acknowledgment of borrowings, I think I can safely leave myself in the hands of English and foreign scholars; they will appreciate the humour of the situation.

One word in conclusion. Dr. Sweet in the preface to his *Oldest English Texts* in 1886, disgusted by the want of appreciation *urbis et orbis*—of Oxford and the world—announced his withdrawal, "for a time, at least," from the ungrateful field of English philology. The friends who like myself regretted this withdrawal, and the manner of it, and all who are more anxious to see work done than to squabble over who does it, will be glad to see that Achilles has again emerged from his tent, eager for the fray; and even if he at first hit out rather wildly, Berserker-like belabouring friend and foe, and damaging himself not a little, they will hope that, when this "humorous" fit has passed, he will again fall into line and do useful service in some department of English scholarship.

J. A. H. MURRAY.

Oxford: Feb. 24, 1896.

In my forthcoming edition of the M.E. *Palladius* I had expected to note Prof. Bugge's correction of the error in Bosworth-Toller in respect to O.E. *dēcan*, to which Prof. Napier called my attention some two years ago, and present also the evidence furnished by the M.E. and N.E. forms as communicated to the ACADEMY two weeks since by Dr. Murray. But as the word seems, to have aroused some interest, it might be well to mention a N.E. dialect form which is regular and does not present the difficult shortening we have in *ditch*. In *A General Dictionary of Provincialisms*, ed. Wm. Holloway (Sussex Press, 1838), *deched* is entered on p. 41 as an adjective meaning *foul*, with the illustration, "The scythe is so *deched* I can't sharpen it" (Warwickshire). Wright also has the word in his *Provincial Glossary*, and assigns to it the meaning of "foul," "rusty," improving somewhat on the previous editor.

If this spelling represents a long close *i*-sound as in "green," we have here the regular representative of O.E. *dēcan*. In the North of England and in the Lowlands of Scotland we ought to get forms with *k*, such as *deek*; but I can find no trace of this, unless it is in the *daik* entered in Jamieson as being in use in Ayrshire, with two senses: (a) "to *daik* the head"—i.e., "smooth the hair," (b) "to soak, to moisten." (The second instance cited by Dr. Murray from the M.E. *Palladius* seems to have this meaning.) Also Jamieson says that in Ayrshire the expression, "It has ne'er been *daikit*," describes a thing that "has never been used or is quite new." In Jamieson's Dictionary *ai* represents an *ā*-sound.

According to Ellis (*Early Eng. Pron.*, vol. v., p. 723), an *ā*-sound as the representative of M.E. *ā* is regular in Dialect 33—that is, the South-East of Scotland; so far as one can make out from the scanty material, the South-West and Ayrshire should have an *i*-sound in N.E. *green*. But even if the form is *dēk* as Jamieson represents, we have no greater anomaly than occurs in N.E. *steak*. So that it may be possible to connect *daik* also with O.E. *dēcan*.

MARK H. LIDDELL.

Liverpool: Feb. 21, 1896.

This verb is extant, as Dr. Murray surmises, in a modern English dialect; I have been familiar with it from childhood, but in the speech of one person only—my mother. On reading Dr. Murray's letter in the ACADEMY for February 15, I at once asked her what was the meaning of the word "deech," and she replied:

"Oh, it's a Birmingham word, which I have never heard in Liverpool. My mother used to apply it to clothes that were not clean—that were of a bad complexion with bad washing, not merely soiled with wear or use. Things that looked *deechy*."

I remember thinking that the word was probably connected (antithetically) with "bleach" and imagined it written "deach."

R. McLINTOCK.

#### THE SIN-EATER IN WALES.

New College, Eastbourne: Feb. 22, 1896.

Now that Mr. Owen has retired from the field to all appearance, you will perhaps allow me, as the person who was directly challenged by Mr. Hartland, and the initiator of the whole discussion, to say a word or two on the question.

The main purpose of my letter in the *Times* was to throw doubt on the Llandebie story, and my doubts rest on a point that has not yet been mentioned in the ACADEMY. In the evidence quoted by Canon Silvan Evans in the

ACADEMY in 1878, the schoolmaster of Llandebie stated that cakes were not given at Llandebie. If this is so, it seems to me impossible to suppose that the Sin-eater existed there at the close of the first half of the century, if Mr. Hartland is correct in regarding this dolo as a survival and degenerate form of the central rite was in full tide if those portions of the ritual which survive longest in other parts had entirely disappeared.

My second point is, that if Mr. Hartland is correct in identifying all these funeral customs with tribal feasts, he cannot adduce them all as proofs of the existence of the Sin-eater, unless he is prepared to argue that in Wales and the Borders the whole of the tribal ceremonial was swallowed up in the Sin-eating. Unless the custom of tribal feasts underwent a uniform evolution, we should find by the side of any single descendant of it in folk-custom various analogous customs bearing a resemblance more or less close; but these analogous customs cannot be brought forward as a proof of the existence of their co-descendants. We are not entitled to conclude the general practice of Sin-eating from an analogical argument, backed by a few isolated instances on the authority of a single writer, who wrote forty years after the single case which he mentions within the Welsh borders. I say a single writer advisedly, for I cannot regard Mr. Moggridge as an authority: he gives us no hint of his source: we have no certainty that he derived his account at first hand or even at second. I am not enamoured of the anonymous newspaper correspondent as a collector of folk-lore; but he is better off than Mr. Moggridge's informant, for, if he cannot be identified, he is at least not liable to have his words distorted by transmission and final publication at third, fourth, or fifth hand. Even if we had no denials such as those given by intelligent and competent persons like Mr. Rowlands in 1871, the Llandebie story would rest on an uncertain foundation. In the face of these denials, it seems impossible to give credence to it.

I call attention to the fact that in 1878, though the Sin-eater was said to have existed thirty years previously, no one was produced who had ever seen him, nor even one who had seen a person who had seen him. Thirty years is not so long in a rural district that old customs are forgotten. If the Sin-eater had really existed there in 1850, it would have been possible to find an eye-witness. But no eye-witness was forthcoming.

N. W. THOMAS.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 1, 4 p.m. Sunday Lecture: "Counsel, Crimes, and Criminals," by Mr. Keith Firth.  
4 p.m. South Place Institute: "The Administration of Justice in India," by Mr. K. N. Chaudhuri.  
7 p.m. Ethical: "Oldham Wakes—a Study in Thrift," by Mr. B. Bosanquet.  
MONDAY, March 2, 4.30 p.m. Victoria Institute: a Paper by Dr. Guppy.  
5 p.m. Royal Institution: General Monthly Meeting.  
8 p.m. Royal Academy: "The Art of Asia Minor," I., by Mr. A. S. Murray.  
8 p.m. Royal Institute of British Architects: "The Society of Arts: Cantor Lecture, 'The Chemistry of Metals and Alloys employed for Building and Decorative Purposes,' III., by Prof. J. M. Thomson.  
8 p.m. Aristotelian: Symposium, "In what sense, if any, is it true that Psychological States are extended?" by Mr. G. F. Stout, Mrs. Sophie Bryant, and Mr. J. H. Muirhead.  
TUESDAY, March 3, 3 p.m. Royal Institution: "The External Covering of Plants and Animals," VIII., by Prof. C. Stewart.  
3 p.m. Anglo-Russian: "A Passage in the Life of a Siberian Peasant," by Mr. W. F. Kirby.  
5 p.m. Imperial Institute: "My Twelve Years' Stay in Cyprus," I., by Dr. Ohnefalsch-Richter.  
8 p.m. Biblical Archaeology: "Assyriological Gleanings," by Mr. Theo. G. Pinches.

8 p.m. Civil Engineers: "Littoral Drift in Relation to River Outfalls and Harbour Entrances," by Mr. W. H. Wheeler.  
8 p.m. Society of Arts: "The Commercial Prospects of English East Africa and British Central Africa," by Mr. G. Scott Elliot.  
8.30 p.m. Zoological: "Remarks on the Divergences between the 'Rules for Naming Animals' of the German Zoological Society and the Stricklandian Code of Nomenclature," by Mr. P. L. Solater; "The Ornithological Researches of M. Jean Kallinowski in Central Peru," by Graf Hans v. Berlepsch and J. Stolzmann; "West-Indian Terrestrial Isopod Crustaceans," by M. Adrian Dollfus; "The Discovery of Remains of the Norway Lemming (*Lemmus lemmus*) in South Portugal," by Mr. G. E. H. Barrett-Hamilton.  
WEDNESDAY, March 4, 4 p.m. Archaeological Institute: "Feathers and Plumes," by Viscount Dillon; "The Possible Arabian Origin of Gothic Characters," by Mr. Henry H. S. Cunyngame.  
4 p.m. National Indian Association: "Kathinawar and its People," by Mr. M. A. Turkhud.  
8 p.m. Society of Arts: "Röntgen's Photography of the Invisible," by Mr. A. A. Campbell Swinton.  
8 p.m. Elizabethan: "An Elizabethan Bookseller," by Mr. Sidney Lee.  
THURSDAY, March 5, 3 p.m. Royal Institution: "Masters of Modern Thought," I., by the Rev. Dr. W. Barry.  
8 p.m. Royal Academy: "The Art of Asia Minor," II., by Mr. A. S. Murray.  
8 p.m. Linnean: "Segmentally disposed Thoracic Glands in the Larvae of Trichoptera," by Prof. Gustav Gilson.  
8 p.m. Chemical: "The Explosion of Cyanogen," by Messrs. H. B. Dixon, E. Graham, and E. H. Strange; "The Mode of Burning of Carbon," by Mr. H. B. Dixon; "The Detonation of Chlorine Peroxide," by Messrs. H. B. Dixon and J. A. Harker; "The Constitution of a New Acid resulting from the Oxidation of Tartaric Acid," by Mr. H. J. H. Fenton.  
8.30 p.m. Antiquaries.  
FRIDAY, March 6, 8 p.m. Philological: "Semi-Vowels, or Border-Sounds of Consonants and Vowels," by Mr. J. H. Staples.  
8 p.m. Geologists' Association: "Pebbly Gravel, from Goring Gap to the Norfolk Coast," by Mr. A. E. Salter; "Some Pleistocene Ostracoda from Fulham," by Mr. Frederick Chapman.  
9 p.m. Royal Institution: "The Tunnel under the Thames at Blackwall," by Mr. A. R. Binnie.  
SATURDAY, March 7, 3 p.m. Royal Institution: "Light," III., by Lord Rayleigh.

## SCIENCE.

### ZOOLOGICAL NOMENCLATURE.

AT the meeting of the Zoological Society, to be held on Tuesday next, Mr. P. L. Solater, the secretary, will introduce a discussion on Zoological Nomenclature, with some remarks on the divergencies between the rules for the scientific naming of animals, compiled by the German Zoological Society, and the Stricklandian code of nomenclature. The following is the text of the German rules:

#### "A.—GENERAL RULES.

1. Zoological nomenclature includes extinct as well as recent animals, but has no relation to botanical names.
2. Only such scientific names can be accepted as are published in print, in connexion with a clear description either by words or figures.
3. Scientific names must be in Latin.
4. Names of the same origin and only differing from each other in the way they are written are to be considered identical.
5. Alterations in names otherwise valid are only permitted in accordance with the requirements of sections 13 and 22, and further for the purpose of purely orthographical correction when the word is without doubt wrongly written or incorrectly transcribed. Such alterations do not affect the authorship of the name.
6. Of the various permissible names for the same conception only the one first published is valid (Law of Priority).
7. The application of the Law of Priority begins with the tenth edition of Linneus's *Systema Naturae* (1758).
8. When by subsequent authors a systematic conception is extended or reduced, the original name is nevertheless to be regarded as permissible.
9. The author of a scientific name is he who has first proposed it in a permissible form. If the author's name is not known, the title of the publication must take its place.
10. If the name of the author is given, it should follow the scientific name without intervening sign. In all cases in which a second author's name is used, a comma should be placed before it.

"11. Class (*classis*), Order (*ordo*), Family (*familia*), Genus (*genus*), and Species (*species*) are conceptions descending in rank one after the other, and are to be taken in the order here given. These terms should not be employed in a contrary or capricious relation or order.

#### "B.—RULES FOR DESIGNATING SPECIES.

12. Every species should be designated by one generic and one specific name (Binary Nomenclature).
13. The specific name, which should be treated always as one word, should depend grammatically upon the generic name.
14. The same specific name can only be used once in the same genus.
15. In the case of a species being subdivided, the original name is to be retained for the species which contains the form originally described. In doubtful cases the decision of the author who makes the separation shall be followed.
16. When various names are proposed for the same species nearly at the same date, so that the priority cannot be ascertained, the decision of the first author that points out the synonymy should be followed.
17. In the case of species with a cycle of generation of different forms, the specific term must be taken from an adult form capable of reproduction. In these cases, as also in species in which polymorphy occurs, the Law of Priority must be observed.
18. The author of the specific name is the author of the species.
19. The author's name should be placed in brackets when the original generic name is replaced by another.
20. Hybrids should be designated either by a horizontal cross between the parents' names, or by these names being placed one above the other with a line between. The parents' sexes should be stated, when known. The name of the describer of the hybrid should be added, preceded by a comma.

#### "C.—RULES FOR THE NAMES OF SUBSPECIES AND OTHER DIVERGENCES FROM TYPICAL SPECIES OR SUBSPECIES.

"21. When constant local forms, varieties, strains, &c., require special names, these names should be placed after the specific name. The rules for such names are the same as those for specific names.

#### "D.—RULES FOR GENERIC NAMES.

22. Names of genera should be substantives, and of the singular number. They should be one word, and be written with a large initial letter. If a subgenus is used, its name (which follows the same rules as a generic name) should be given in brackets after the generic name.
23. A generic name is only valid when a known or a sufficiently characterised species (or several species) is referred to it, or when a sufficient diagnosis of it is given.
24. The same generic name can only be employed once in zoology. Nor can names already proposed as subgeneric be employed also as generic names in another sense.
25. When several generic names are proposed for a genus at nearly the same date, so that their priority cannot be settled, the name for which a type-species is given is to be preferred. In all uncertain cases the decision of the author who first arranges the synonymy is to be followed.
26. When a genus is separated into several genera, the old name must be retained for the type-species. If this cannot be positively ascertained, the author who splits up the genus must select one of the species originally in the genus as the type. When a subgenus is raised to generic rank, the subgeneric name becomes the generic name.

#### "E.—RULES FOR THE NAMES OF THE HIGHER SYSTEMATIC GROUPS.

27. Names for higher systematic groups of animals must have a plural termination.
28. Names of families and subfamilies must henceforth be taken from the name of one of the genera belonging to the group, and formed from the stem of that name, with the addition of *-idae* (plural of *-ides* [Gr. *-ειδης*], masc.) for the families and *-inae* (fem.) for the subfamilies.

The principal points in which these rules conflict with the Stricklandian code are three in number, namely:

1. The German rules (sect. 1) disclaim any relation to botany, so that, according to them, the same generic names may be used in zoology and botany. This is contrary to the Stricklandian code (sect. 10).

2. Under sect. 5 of the German rules the same term is to be used for the generic and specific name of a species, if these names have priority. This is contrary to the Stricklandian code (sect. 13).

3. The German rules (sect. 7) adopt the 10th edition of the *Systema Naturae* (1758) as the starting-point of zoological nomenclature, whereas the Stricklandian code (sect. 2) adopts the 12th (1766).—P. L. S.

### CORRESPONDENCE.

#### "THE RESTORED PRONUNCIATION OF GREEK."

Liverpool: Jan. 20, 1896.

In addition to the comments already offered (ACADEMY, January 11), the proposals of the Welsh professors need criticism also in respect to accentuation. They say that

"we should certainly make our pronunciation more, not less, remote from that of the Greeks themselves, if we gave to their accented syllables the same stress as we do to the accented syllables in English";

and that

"perhaps the most practical reform would be to pronounce Greek words with an even degree of stress on all syllables."

Both of these propositions I venture to deny. It is indisputable that the ancient accents were musical, and signified acute tone, grave tone, and the succession of acute and grave respectively, in the notation which has been handed down to us. Must we continue to ignore that notation? Attempts have been made to show that ancient Greek possessed a stress accent which did not necessarily fall upon the same syllable as the tonic accent. But while this may be admitted to be theoretically possible, it is noteworthy that the two investigators who have tried to locate this stress have arrived at quite discordant conclusions; and the fact remains that the old tonic accent was gradually transformed into a stress accent, which is found to-day on exactly the same syllables where the tonic accent formerly fell, while the supposed independent ancient stress accent has vanished into thin air. The safest conclusions seem to be: (1) that the syllables of a Greek word were uttered each distinctly, but not with perfectly even stress; (2) that a slight stress tended to accompany the tonic accent. I say "tended to accompany," because it would doubtless happen in such a case, as it actually does in French, that the rhetorical or sentence stress would often overmaster the weak accentuation of the words and occasionally reverse it. I should therefore advocate the observance of the Greek acute and circumflex accents in the first instance as *stress*. If the student is compelled at the same time to bring out the vowel quality of every syllable distinctly, that in itself will modify the native violence of English stress. He must also be restrained from lengthening the stressed vowels of open syllables, if short. At some later stage he might be taught to give to these stressed syllables a raised musical pitch. This is not such a difficult thing as it may seem. It is commonly assumed that in English the musical pitch of discourse is purely rhetorical and has absolutely nothing to do with word-accent. But this is not strictly true. If the intonation of any long sentence be noted down, it will be found that all the chief word-accent falls upon maxima or minima of pitch. We always, except in purposed

monotone, give musical distinction to the accented syllable; and in Greek we need only learn to make this distinction always by raising and never by lowering the tone. Whether it would be worth while to restore the compound rising and falling tone to the circumflex, may be doubted; but it would be a real gain to have the accents observed, even as weak stress. I differ from the Welsh professors in thinking that we should then be many steps nearer to, not further from, the true ancient language. It would at any rate be much less horrible to hear Greek pronounced thus, than to hear intelligent men reading out the masterpieces of human speech in monotone and without accent, with something less than the charm of a curate saying prayers or of a National school declaiming the Catechism. One would like to hear a play of Aristophanes "restored" on the stage in this manner and then to kill the stage-manager.

The sounds of the Greek language, including breathings and diphthongs, are about forty. About half of these need no reformation; about half of the remainder can be restored with some certainty; but there are about a dozen sounds as to which the most instructed opinion is divided, either as to the facts or as to the appropriate measure of reform. In saying this I do not class as instructed opinion that of those who would impose modern, or relatively modern, Greek pronunciations upon us wholesale. Let us both work back from the more modern pronunciations and forward from those of Aryan and post-Aryan antiquity; let us weigh the various spellings of the monuments, and the transcriptions of Greek words into the Latin alphabet and into the Kypriot syllabary—even then it will appear that there is much room for difference of opinion as to classical pronunciation, a difference which can be only reduced by further study and exploration of the original sources. This will appear clearly when the evidence respecting each several symbol is gone into. So far are we still from being able, as alleged, "to reproduce with certainty the sounds actually heard at Athens in the fifth century B.C."

It is very remarkable that the evidence for the critical period 500-300 B.C. is perhaps more slippery than that for any other age. It would be palpably easier to determine the pronunciation of Constantinople in A.D. 1000, or of Alexandria in A.D. 100, or even that of Homer, than that of Athens in the period of its greatness. I strongly suspect that that period was one of transition in pronunciation as well as in other things. Pronunciation is always tending to change more or less; but the historical study of phonetics has revealed immense differences in the pace of change. The causes of these differences are difficult to trace; but it seems to be established that a great and busy city, uncontrolled by the linguistic inertia of a country population, or of other cities speaking the same language, will change its pronunciation at an abnormally rapid rate. There was ample time in six generations of human lives for much to happen in the way of phonetic change, and that without attracting much, if any, attention from those immediately concerned.

The preceding part of this letter was already in type when the reply of Profs. Conway and Arnold to my former letter appeared in the ACADEMY of February 15. I rejoice to learn that there is some prospect of a reissue of their pamphlet, in which full attention will be given to criticisms received. No one would be more disappointed than I if they desisted from working towards this reform. They complain of the "exaggerated" nature of my attack; but the whole scheme was put forward with such an air of practical finality that the necessity of forcible remonstrance was self-evident. I understand that it has actually begun to be put

in force in the colleges. This seems to me to be quite premature. My chief points against the pamphlet are: (1) that there are several errors in the "phonetic explanations"; (2) that authoritative decisions are given respecting pronunciations which are really still *sub judice*. The errors in phonetics are admitted; and the question whether I rightly called them "serious" need not detain us. They were certainly avoidable. As to the other branch of the accusation, I fear that space compels postponement to a further letter, in which I shall not forget to meet the professors' challenge respecting *ε* and *η*.

R. J. LLOYD.

#### A CONJECTURE IN OVID'S HEROIDES, IX. 93.

St. Paul's School: Feb. 22, 1896.

"Quaeque redundabat fecundo vulnere serpens  
Fertilis, et damnis dives ab ipsa suis."

It is most rash to attempt to improve on any suggestion made by Prof. Palmer, but (whether I have been anticipated or no, I cannot say) I cannot help thinking that "repullabat" would approach more nearly to P's apparent reading, "redulabat," and at the same time make even better sense than "rebellabat."

"Pullo" is used by Calpurnius; and, though "repullo" does not occur, "repullulasco," "repullulesco," and "repullulo" are given in the dictionaries.

An extremely parallel passage is quoted by Faeciolati (s.v. "pullulasco") from Prudentius (Prudent. in Romano, *περὶ σκεφ.* ult. v. 882), who asks, referring to the Hydra:

"Utrum renatis pullulescat artubus."

The *re* of "renatis," plus the "pullulescat," almost suggests a reminiscence; and the next line, "Ac se imminuti corporis damnis novum Instaurat," can hardly owe its similarity to accident.

Virgil's (Aen. vii. 329) "Tam saevae facies, tot pullulat atra colubris," which is also quoted by Faeciolati, is hardly less to the point.

R. J. WALKER.

### SCIENCE NOTES.

THE gold medal of the Royal Astronomical Society has been awarded to Dr. S. C. Chandler for his many astronomical observations, and especially for his work in connexion with the variations of latitude.

THE Easter excursion of the Geologists' Association will be to the Dorsetshire coast, in the neighbourhood of Swanage, under the direction of Mr. W. H. Hudleston.

THE evening discourse at the Royal Institution next Friday will be delivered by Mr. A. R. Binnie, chief engineer to the London County Council, on "The Tunnel under the Thames at Blackwall."

At a meeting of the Society of Arts on Wednesday next, with Prof. Dewar in the chair, Mr. Campbell Swinton will read a paper on "Röntgen's Photography of the Invisible."

### PHILOLOGY NOTES.

At the monthly meeting of the Philological Society, to be held at University College on Friday next, Mr. J. H. Staples will read a paper on "Semi-Vowels, or Border-sounds of Consonants and Vowels, as exemplified in some of the Romance and Germanic Languages, in English and Gaelic."

At the meeting of the Royal Archaeological Institute, on Wednesday next, Mr. Henry H. S. Cunyngame will read a paper on "The Possible Arabian Origin of Gothic Characters, derived from an Examination of the Methods of Writing used by the Arabs."



## REPORTS OF SOCIETIES.

CLIFTON SHAKESPEARE SOCIETY.—[Saturday,  
January 25.]

ARTHUR S. WAY, Esq., president, in the chair.—In a paper on "The Genesis of the 'Merry Wives of Windsor,'" Mr. Way said, in reference to the tradition, that Elizabeth bespoke from Shakspeare a drama of "Falstaff in Love," that we cannot expect to find documentary evidence among state papers or records of the Lord Chamberlain. But the pedigree, so to call it, of the tradition is as good as that of most items of personal interest about distinguished men. The farthest link in the story is the actor Betterton, who was born in 1635, less than twenty years after Shakspeare's death, and who therefore might have heard it from the poet's contemporaries. Rowe, in his *Life of Shakspeare*, published in 1709, quotes it on Betterton's authority. Dennis had previously given it, presumably from the same source, in 1702, in the preface to "The Comical Gallant," a comedy founded on the "Merry Wives of Windsor." Gildon, who was Betterton's friend and biographer, repeated it in 1710; and Pope, Theobald, and other early editors accepted it without question. Moreover, there is nothing antecedently improbable in the story. Shakspeare, like other playwrights of his time, must often have written to order; and there would be for a dramatist in those days (bearing in mind the social and we may say the statutory position of the class) something very flattering, something inspiring, in the command of a queen to write a comedy for her delectation. We know also that the Queen, who believed herself to have a very pretty literary taste, and who could talk Euphuism with the best of her courtiers, was not chary of suggestion on occasion. Hartley Coleridge's view—"that Queen Bess should have desired to see Falstaff making love proves her to have been, as she was, a gross-minded old baggage"—is by no means an inevitable inference. We are not compelled to suppose that she indicated to the alighest extent the course of treatment of the theme, or that she wanted to see what figure Falstaff would cut as a courtier engaged in a too common occupation of the courtiers of the day. That Elizabeth did not see the impossibility of making Falstaff really in love, is only to say that she had not the artistic literary sense, which proposition is expressed with unnecessary brutality by Dowden when he says: "The *Merry Wives of Windsor* is a play written expressly for the 'barbarian' aristocracy, with their hatred of ideas, their insensibility to beauty, their hard efficient manners, and their demand for impropriety"—a description which might better apply to the aristocracy of the days of the Georges than to the bright wits who surrounded Elizabeth. Shakspeare can hardly have so regarded them when he made Prince Hal so nearly a match for Falstaff in some of their wit-combats. There is also nothing improbable in that feature of the legend which defines the time of the play's composition as fourteen days. The first cast of the comedy, as printed in the first Quarto, was only 1410 lines. We do not find our present version of over 3000 lines till the Folio of 1623. That Shakspeare could not have composed at the average rate of 100 lines per day is preposterous. The real difficulty of producing such a play at short notice lay not so much in the mere amount of work involved, as in the new conception, which the poet saw to be inevitable, of a character which had already taken a certain shape in his mind. He found himself under the necessity of recasting his Falstaff. He could not, and would not do this so as to make an impossible Falstaff—since he must call this new creation "Falstaff." But he did, in order to make him possible, divest him of much of his wit, of his ready presence of mind, of his incomparable art of simultaneously warding and returning the shrewdest thrusts of an antagonist. The old wit, indeed, scintillates here and there, and the old humour flashes out in a situation which is the severest test of a man's sense of humour—when the laugh is against himself, as in his account to Ford of the buck-basket episode. There was enough of Falstaff left to pass muster; and the make-up and acting of the actor would do the rest. Dowden, as usual, a little overstates the case when he puts it thus: "He dressed up a fat rogue brought forward for the occasion, from the back

premises of the poet's imagination, in Falstaff's clothes; he allowed persons and places and times to jumble themselves up as they pleased; he made it impossible for the most barbarous nineteenth century critic to patch on the 'Merry Wives' to 'King Henry IV.' But the Queen and her court laughed as the buck-basket was emptied into the ditch, no more suspecting that its gross lading was not the incomparable jester of Eastcheap than Ford suspected the woman with a great beard to be other than the veritable Dame Pratt." Now this view really makes the problem as to the position in Falstaff's life of the events of the play absolutely unimportant. No doubt, if we must find a place for the "Merry Wives of Windsor" in a connected and consistent biography of Sir John Verplanck's hypothesis (*Illustrated Shakspeare*, 1847), quoted by Rolfe in his edition of the play, that it must come before the Histories is the correct one. But it is noteworthy that Shakspeare does not, by any single allusion (unless we accept the very vague and general one in IV. v. 83-88), connect Falstaff with the life and surroundings of the Henrys. He, with his hangers-on, is lifted bodily up and transported like a Sinbad to an enchanted valley. But Prince Hal, Poins, the Chief Justice, the wars, Falstaff's military reputation, are as though they had never been. It is as if the poet had meant to say, "This is Falstaff—for those to whom he is Falstaff." Yet, even so, not quite all has been said. There may be a subtle holding up to nature in this new presentation of Falstaff in new surroundings. It is no uncommon thing to find that a man who has a reputation as a wit or as a brilliant talker in congenial society becomes, when dropped among dull, commonplace, matter-of-fact people, tongue-tied. He seems to be paralysed by his surroundings. The steel cannot strike fire on clay. And so when Falstaff came in contact with plain, homespun folk, in whose talk there is nothing provocative to his wit, he is an Antaeus whose feet are for the time lifted off the earth. He needs the bright ring of Prince Hal's tongue, the music of his laugh, the glitter of word-play, to bring out the Falstaff of Eastcheap, the flame round which the princely moth cannot choose but hover.—Miss Katharine G. Blake, in a paper on "Character in the 'Merry Wives of Windsor,'" said that the play is brimful of absurdity. No trace of the sadness or pathos of life shadows its versatility or solemnises its mood. Fun rides rampant throughout with no check to his bridle. For though jealousy raises its head, it is of so groundless a nature and so harmless in its results that it never silences the ripple of laughter which flows around the doings of the "merry wives." If in "Othello" jealousy mounts to its height of tragic terror, here it tricks itself in comic garb and turns our laughter from Falstaff's woes to good Master Ford's. The play has two themes, a major and a minor; with true artistic power, the threads are woven together, and the crisis of the fat knight's discomfiture is the opportunity for the happy loves of "Sweet Anne Page" and her favoured lover. Hopeless scoundrel as Falstaff here appears, his rascality never raises our anger nor stirs our scorn. Is it his unfailing good temper under ridicule and failure which makes us like the old rogue? Good-temper seasoned with wit is so lovable. Then, too, he is a warm-hearted old rascal. We recall his words when Prince Hal had made sport of him: "The rogue hath given me medicine to make me love him." Masters Page and Ford are well distinguished. Page is cheerfully ready to stake all on his wife's honour. Ford's temper is of a decidedly jealous nature; where jealousy is unfounded, it is, perhaps, a sign of weakness of character. Ford's irritable weakness makes us enjoy his discomfiture little less than that of the knight. The scene between Anne Page and Fenton shows that true love is always humble. Slender's muddle-headed condition is well portrayed. Talent is shown in delineating noble character; but genius is needed to invent a fool who shall be true to nature, and who shall not bore but delight us by his folly. This is work such as we find in Miss Austen's writings, and in this power she has been compared to Shakspeare. Compare her Mr. Woodhouse, Mrs. Bennett, Mr. Collins, and Miss Bates; each is the perfection of folly. The first, the hypochondriac taking his

walk in the sun, or offering "half a glass of wine" or a "small egg" at supper to a hungry guest; then the shallow, worldly mother with her transparent plans for settling her daughters, and her ridiculous assertion that there is quite as much change in character to observe in the country as in town; Mr. Collins, with pompous folly making the irresistible offer of his hand; and Miss Bates, with her garrulity, her simplicity, her too overflowing gratitude—who does not know and love her!—Mr. Way read a paper written by a member of the Melbourne Shakspeare Society, in which it was said that the plot of the play of the "Merry Wives of Windsor" contains all the stock characters of the erotic writers of the French, Spanish, and Italian schools. But Shakspeare's edition of the fascinating reductive creature of romance is an amorous knight, well stricken in years, sensual in body, swinish in habit, bestial in mind, a greasy, leering old satyr. Shakspeare's women differ no less than the lover from the romantic type. The minor plot of the play depicts a story of pure and honest love. Shakspeare has given us a comedy as interesting and amusing as his Italian models; but he has from the materials extracted good where they found evil, he has treated in an absolutely inoffensive manner the incidents in which they sensuously wallow. Instead of an atmosphere of guilt and suspicion we find refreshing purity of thought, purity of motive, purity of action. A wholesome open-air character pervades the play and carries away, in a few seconds, even the rank odour of the old sinner's greasy lust. Shakspeare, with the uncleanest of models and in a play which, lacking literary merits, might have seemed to require some adventitious bolstering, has almost entirely eschewed coarseness. He makes vice, not virtue, ridiculous; makes sin hideous and the sinner contemptible; there is no pandering to vicious tastes, no glorification of successful villainy, no suggestive tampering with the Seventh Commandment; the lessons inculcated are wholesome, and the tendency of the play is to make us better men, better Christians.—Mr. L. M. Griffiths called attention to the question of incorrect costume so often adopted by actors in Shakspeare's plays, and showed in the Boydell Collection the pictures illustrating the "Merry Wives," which, though admirable examples of the engraver's art, do not in all cases represent the dress of the people in the play, which would be more like that given in the illustrations in the Ellesmere MS. of the *Canterbury Tales*.

## FINE ART.

*The Art of Velasquez.* By R. A. M. Stevenson. (Bell.)

By the very title of his finely printed and admirably illustrated book, Mr. Stevenson informs the world of the precise extent of its intended limitations. The volume is the essay of a critic, not the task of a biographer. Curtis and Sir Stirling Maxwell and Justi—who, above all others, has been elaborate and detailed in his treatment of the one very great master whom the Art of Spain has produced—find no rival in the work of a writer who has neither ignored nor has especially profited by their voluminous pages. The book of Mr. Stevenson is the record of a visit and an impression; it scarcely aims to be more, except that it adds to the interest naturally arising from the comments of the capable on a particular master that interest, which a thoughtful writer can scarcely suffer his work to go without—the interest, that is, of comparison, and more especially the interest which comes of the often incidental, but none the less useful, elucidation of the things that appear to him as the very principles of art. This then—and excluding all biography and many a dry-as-dust and merely specialist question

as to the rightful attribution of work whose very doubtfulness must show it to be at best but second-rate—this is the real range of Mr. Stevenson's treatise.

Having, now, however imperfectly, defined the intention, I may pass, I suppose, to the further question of the execution, and may declare at once that it possesses the best qualities of Mr. Stevenson's writing. In a notice brief even as the present one—and addressed much more to the consideration of the claims of a particular writer than to the long-admitted claims of a great painter, still ever increasing in fame in the estimation of the wise—some attempt must be made to define what are indeed these "best qualities" of the writing of a critic known well to the higher journalism and in the art reviews, but who, if I mistake not, presents us in the instance before me with the very first of his books. From each of the opposite poles of contemporary criticism Mr. Stevenson is far removed; for, if certainly he does not approach the discussion of an artistic theme from the point of view of a sentimental imagination acceptable only when we could romance about art, and quite out of the fashion now that our grasp of it is firmer, neither does he now, or is he ever wont to, approach his subject as one to whom the qualifications of a trustworthy dealer—actual knowledge, or, failing that, cocksureness about facts—appear of greater value than the quality of aesthetic appreciation, subtle discrimination of merits as much intellectual as technical, and the power of delicate or vivid exposition of whatever artistic personality may chance to be under notice. Needless to say that both these points of view, whatever may be said in their disparagement, have their merits. Yet Mr. Stevenson's point of view is another one. He addresses us to some extent as a painter; but a painter in whom we find that rare being, one whose sympathies are not narrowed to a single school—who, indeed, has some prepossessions begot of training perhaps, more than of instinct, but who in the main is tolerant and many-sided, as if a studio, with all its cramping influences, had never known him. Moreover, along with that general appreciation which betokens a much wider mind than is discovered generally in those few gentlemen of the brush who elect to discourse to us as well as to practise, Mr. Stevenson has that outlook upon life, that intelligent grasp upon a thousand facts of it, which belongs, or should belong, to thinker or writer, but which we can scarcely ask shall be the characteristic of the dweller in studios, the practitioner, after all, of a craft in which there is much that is mechanical. And, in regard to his command of literary expression, rarely indeed do we find Mr. Stevenson deficient within the lines in which he has purposely set himself to move. Conceiving with clearness, feeling often with enthusiasm, he drives his matter home to us with directness and force. We do not always agree with him; we seldom fail to be interested in him. And where he is most emphatic he does not cease to be reasonable. One puts down his *Velasques* then, having received a stimulus that is not common: one trusts

that in fulness of time the book may prove to have been but the first of a succession of such monographs, presented by one who is enough of a craftsman to be able to know, but—thank goodness!—so much of a writer that he can forget altogether that he is a craftsman at all.

FREDERICK WEDMORE.

#### NOTES ON ART AND ARCHAEOLOGY.

It has already been decided that the next winter exhibition at Burlington House shall consist in great part, if not entirely, of works by the late president, Lord Leighton.

THE following exhibitions will open next week: (1) a collection of pictures and drawings of Balmoral, Deeside, and the Highlands, by Mr. J. Clayton Adams and Mr. E. Wake Cook, at the Fine Art Society's; (2) one hundred paintings of Brittany and the Norfolk Broads, by Mr. W. J. Laidlay, at the Dowdeswell Galleries—both in New Bond-street; (3) etchings, drawings, and sketches, by Mr. William Strang, at the Rembrandt Head Gallery, in Vigo-street; and (4) facsimile reproductions in colour of old masters, at Messrs. Fairburn & Co.'s, in Regent-street.

THERE will also be opened next week the eighteenth spring exhibition of pictures at the Atkinson Art Gallery of the Southport Corporation.

THE usual two private views at the Royal Institute are fixed for Thursday and Friday next.

IN addition to certain of the pictures from the collection of Sir George Clerk—from Penicuik House, Midlothian—there are to be sold to-day (Saturday), at Christie's, certain pictures of the older English school, "the property of a gentleman." It is perhaps an open secret that this gentleman, whose properties begin with lot 135, is the possessor of English work of the finest and most interesting quality. There is, to begin with, an important family portrait group by that highly esteemed portrait-painter, J. Jackson, R.A. It was his last work; it was left by him not wholly finished, and was found worthy of exhibition at the collection of Old Masters at Burlington House in 1895. Then again, there is a whole group of the admirable animal pieces and other compositions and studies of that most sterling master, James Ward, R.A., who, though he worked quite early in the century, died only at the beginning of our own generation—a veteran indeed, and most full of years. At least four of the examples of his art to fall under the hammer to-day are of rare quality. They are: first, his own portrait, then the admirable "Old Horse in the Wind," and the study of a Boar's Head, and the small but significant panel "A Cow in a Stall."

ON Monday and Thursday of next week, Mr. A. S. Murray will deliver two lectures at the Royal Academy on "The Art of Asia Minor."

AT a meeting of the Society of Biblical Archaeology next Tuesday, Mr. Theo. G. Pinches, of the British Museum, will read a paper entitled "Assyriological Gleanings."

IN his lecture on "The Decoration of St. Paul's," delivered before the London Institution last week, Prof. W. B. Richmond stated that there had now been completed nearly 10,000 square feet of mosaic, exclusive of the gilding and painting of the barrel vaulting, of the design upon the stone work, and exclusive also of the windows. This included a figure of The Majesty in the centre of the apse, on either side two groups of Recording Angels; two panels of the Sea giving up its Dead; six

panels of Virtues; the Sacrifice of Noah after the Flood, the meeting of Abram and Melchizedek; the creation of the birds, the creation of the fishes, the creation of the beasts; twelve herald-angels proclaiming the prophecies from chapter ix. of Isaiah concerning the coming of Christ; colossal figures of Sibyls, the Persian and the Greek; similar figures of David and Solomon, of Alexander and Cyrus, of two of the builders of the Temple, of Moses receiving the Law on Mount Sinai, of Job and his friends, of Jacob's Ladder, and of Abraham outside his tent, when visited by the angels promising him a son; three windows in the apse, and six clerestory windows representing angels singing in Paradise; and allegorical figures of Adam and Eve marrying the beasts. There had also been completed panels of peacocks, panels of fish, and panels of beasts, as well as panels of arabesque designs representing various Oriental flowers and fruits. The whole of the vaulting down to the main cornice of the choir would be completed by Easter; and there would then remain six spandrels to be finished, which would be accomplished before Easter of next year.

#### THE STAGE.

##### THE THÉÂTRE FRANÇAISE.

Paris: Feb. 15, 1896.

"GROSSE FORTUNE," M. Meilhac's new comedy in four acts, has the good luck to be played by the leading "sociétaires" of the Comédie-Française, with the additional attraction of the most exquisite *toilettes*. The plot and the characters are, perhaps, not particularly new; the dialogue, though elegantly written, may be thought somewhat wanting in the wit and traits of satire we expect from the author of "La Petite Marquise" and "Gotté." But these slight defects may be explained to a certain extent by the following anecdote, which is attributed to an influential member of the Comité de Lecture:

"Il y avait beaucoup de mots spirituels dans la pièce de Meilhac; mais comme notre public n'y aurait rien compris, on les a tous enlevés."

This may have been intended merely as a malicious skit at the "abonnés du mardi." However that may be, "Grosse Fortune" is a pretty, interesting comedy à la Scirbe.

The story may be told in a few lines. Pierre (M. Le Bargy), a very good and nice young man, has come, quite unexpectedly, into a large fortune on the eve of his marriage with Marcelle (Mme. Bartet). During the first two years of their married life the young couple revel in all the pleasures of society. But, as the old saying goes, "L'argent ne fait pas le bonheur." Pierre gets tired of his pretty wife, and, according to the traditional custom of French *ménages*, makes love to his wife's best friend, Georgette (Mlle. Brandès), the intriguing wife of the unscrupulous adventurer, M. de Marasly (M. Duflos). The guilty pair are discovered by Marcelle, who forthwith abandons her home and rushes off to her mother, who is delightfully personified by Mme. Pierson. Georgette soon throws Pierre overboard in favour of richer prey, so the prodigal comes back in the fourth act to obtain his wife's pardon, which leads to a very pathetic scene played to perfection by M. Le Bargy and Mmes. Pierson and Bartet. Thus this "moral play" comes to a pleasant termination amid the plaudits of a delighted audience.

The second act is enlivened by the appearance of M. Coquelin Cadet, attired as a gentleman-rider in pink jacket and sleeves, who proceeds to explain, amid roars of laughter, how he has won a race "malgré lui." Then comes the *clou* of the new piece, the effulgent apparition of Mlle. Brandès as Judith, a part

she is to act in a *tableau-vivant* in which Coquelin Cadet figures as Holofernes. These two sensational "numbers" will probably contribute in no small measure to the success of the play.

CECIL NICHOLSON.

#### STAGE NOTES.

WITHIN the last few days the part of the fashionable clergyman's daughter in "A Woman's Reason" which was originally played by Miss Maud Millett, and afterwards for a short time by a young lady whose performance, though meritorious, was described in last week's ACADEMY as by no means equal to Miss Millett's, has been assigned to a fresh representative—Miss Kate Cutler. Under these circumstances it is fair to Miss Cutler to state that the reference to the performance in the dramatic article in last Saturday's ACADEMY was not intended to apply to her. She had not, indeed, at the time of writing, been seen in the part. It behoves us to point out this circumstance all the more perhaps because a high opinion of the talent of Miss Cutler—as shown in that which she has hitherto played—has been expressed more than once in the ACADEMY—with cordiality, we trust.

#### MUSIC.

##### RECENT CONCERTS.

MR. MARK HAMBOURG gave a third piano-forte recital at St. James's Hall on Tuesday afternoon. He played Rameau's Gavotte and Variations in A minor with great skill and expression, although there was at times an attempt, not altogether satisfactory, to modernise. Then followed a Fugue in A minor by Bach, neatly rendered. This Fugue is not one of the composer's greatest; but, at any rate, it was more welcome than one of the transcribed organ fugues which pianists are so fond of playing. The most important piece of the afternoon was Schubert's Fantaisie in C, and in its interpretation the pianist displayed many excellent qualities. He used the Liszt version, and in so doing acted, we think, unwisely. The king of pianists loved to touch up the piano-forte works of his illustrious predecessors: in this case he has made few alterations, but these can scarcely be accounted improvements. It is not difficult to distinguish between the true virtuosic music written by Schubert and the meretricious ornaments of Liszt's: the two styles do not blend. Mr. Hambourg gave two studies of Chopin: the one in E from the first set, and the one in C from the second. They were both effectively rendered. In the second some alterations in the text were made, and it seemed to us as if these, too, emanated from Liszt.

The old Latin hymn "Dies Irae" has been set to music by many composers, ancient and modern: among the latter, the foremost names are those of Berlioz, Gounod, and Dvorák. The "Messe des Morts" of Berlioz is remarkable for its daring realistic effects; and, to a certain extent, the Requiem of M. Bruneau, produced by the Bach Choir at the Queen's Hall on Tuesday evening, is allied to that of his predecessor. Berlioz crossed, at times, the borderline which in art separates the real from the ideal; but by his masterly orchestration, and by certain moments of genuine musical inspiration, his offences are condoned. M. Bruneau has also crossed the line, and for his sins he, too, makes amends. His orchestration, though now and again effective, can scarcely be called masterly; yet his work is conceived with wonderful breadth and nobility, and he has made earnest endeavour to heighten the effect of the solemn words. The boldness with

which the composer sets at defiance the ordinary laws of tonality and modulation; his apparent indifference to any harsh effects in part writing; his freedom of form—all these things render it difficult to pronounce judgment on the work. If adopted merely to give a false impression of originality, then they are deserving of censure. If, however, they are the natural outcome of the composer's originality of thought, the true expression of his feelings, they must not be submitted to cold analysis, must not be considered apart from their context, and must not be condemned straight away because they are strange or even unpleasant. The hard criticisms passed on some of the novel effects of Beethoven, Schumann, Wagner, and other composers of the past, should make one reflect carefully before passing sentence. To us it seems that the plan of the Requiem is nobly conceived, and that the music shows sustained thought; a cautious attitude with regard to its peculiarities appears, therefore, reasonable. There are sections of the work in which we find great effect produced by ordinary means, as in the "Quid sum miser et Rex tremendae majestatis"; there are others, as, for instance, the "Recordare," which display intense power and passion, free from any exaggeration; and again in the "Sanctus" there is lofty thought combined with great simplicity. And, further, never once does the composer descend to the commonplace. These are the portions of the work on which we base our high idea of its merits. If M. Bruneau had merely filled his score with lawless progressions, eccentricities of various kinds to hide his poverty of invention, then any simple passages introduced for the sake of contrast would at once have exposed his weakness. The power, however, which he reveals at such moments makes us accept on trust much to which we are not, at first blush, disposed to give ready acceptance. This Requiem, like the same composer's "Le Rêve," is almost sure to elicit various and even contradictory opinions, which seems to show that it is a work of no ordinary character. There are compositions which competent critics are able to accept or reject at a first hearing, but this is not one of such. Then, again, the performance, under the careful direction of Prof. Stanford, though in many ways commendable, was by no means an ideal one. The difficulties are very great, and every allowance must naturally be made for any shortcomings. Of the vocalists—Mme. Amy Sherwin, Miss Marian McKensie, and Messrs. Lloyd and Robert Hilton—Mr. Lloyd carried off chief honours.

The second part of the programme consisted of Beethoven's Oratorio, "Christ in the Mount of Olives," and it ought certainly to have been given first. In the Requiem we have an ambitious composer working on new lines and trying to rise to the height of his argument; in the other we have, on the contrary, a great composer, apparently indifferent to the pathos and nobility of his theme, writing, with one or two exceptions, down to the level of his day and generation. Beethoven, we know, in later years, expressed dissatisfaction with this work. If it had been the only one by which he had become known to posterity, his claim to immortality would indeed have been a slender one. We do not blame the Bach Choir for giving the Oratorio; it serves to remind us that even the greatest composers sometimes nod.

J. S. SHEDLOCK.

#### MUSIC NOTE.

A VERY instructive paper on "Pitch, and the History of its Rise and Fall," written by that excellent authority, Mr. A. J. Hipkins, was read by the secretary of the Society of Arts on Wednesday evening. Mr. Hipkins is strongly

in favour of adopting the French pitch, and believes that its universal recognition in this country is only a question of time. Mr. Curwen and others afterwards took part in an interesting discussion; and, while holding the same view, pointed out some of the practical difficulties which for the present stand in the way of its immediate adoption. Sir A. Mackenzie was in the chair, and Mr. Hipkins, though unable to read his paper, was present.

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Tafilet (Tafilelt, Tafilala), which lies about 300 miles east by south of Marakesh, is not known to have been previously visited by any Europeans except Caillié in 1828, and Rohlfs in 1862-64. Hence Mr. Harris has much to say about its present condition, its Arab and Berber inhabitants, irrigation works, products, and industries. The information, however, is mainly in the nature of a compilation, his stay having been limited to nine days, during most of which time he was laid up with a bad attack of quinsy, and also practically under arrest. For some unexplained reason the Sultan, who was now encamped in the oasis, gave him a most ungracious welcome, showing much anger at his arrival, and sending him back by the same route to Marakesh as soon as he had sufficiently recovered to face the return journey. Nevertheless the data here supplied are welcome and valuable, while the reference to the ruined city of

Sijilmassa, in the heart of the oasis, will awaken interest in this now forgotten centre of Moslem culture during medieval times. The confusion long attaching to the names Tafilet and Sijilmassa (now Medinet el-Aamra) had already been cleared up by Rohlfs, who clearly showed that there never was a city "Tafilet," nor a district "Sijilmassa," but that Tafilet was always the name of the district of which Sijilmassa was the capital. This conclusion is now confirmed by Mr. Harris, who could find no trace of a town called Tafilet, his informants "one and all stating that Sijilmassa was the sole and only large town that ever existed in Tafilet"—that is, in the oasis. His explanation, however, of this term "Tafilet" seems open to question. The radical part of the word is undoubtedly, as he says, the district of Filál in Arabia, whence came the ancestors of the reigning dynasty. Mr. Harris is also right in treating the final *t* as a Berber feminine ending; but it is difficult to accept his suggestion that the initial *Ta* is the Berber *At*, answering to the Arabic *Ulad*, "sons of"; so that "the whole name may be said to signify the sons of the Filál (district)." For the prefix *At* is not applied to districts, but only to tribal names, and then properly only to Berber tribal names, which are not here in question, Filál, as seen, being an Arab place-name. The *ta* would therefore appear to be the Berber initial feminine prefix *t*, as in *Tidikelt*, *Tugurt*, &c., in strict accordance with such double feminine formations as in *akli*, negro; *taklit*, negress. Hence *Tafilelt* = *Ta-Filál-t* = Filál-land.\*

In other respects Mr. Harris's observations on the Berber peoples whom he visited along the route, taken in connexion especially with his previous remarks on the Riffs and other Berber groups in the north, are of extreme value to ethnologists. Some years ago he described the Arabised Berbers of North Morocco—that is, Arabised in speech and religion—as "for the most part fair, with blue eyes and yellow beards, perfectly built and exceedingly handsome men" (*Proceedings*, Royal Geographical Society, 1889, p. 490). He now tells us that the Southern Berbers, those especially of the anti-Atlas, are noted for their good looks and handsome build, being above the average height, of fair complexion, aquiline nose, finely cut mouth, and sometimes even with blue eyes. The women also are "distinctly pretty, with very fair skins and clear complexions." Thus we find the regular features and light colour, supposed to be peculiar to Europeans, prevalent among all the Moroccan aborigines, while similar traits have been met by Barth and Lenz among the kindred Tuaregs of the Western Sahara. This universality of the type is the best answer to the suggestion that it may be due either to Roman or Vandal interminglings, for neither of these races ever spread very

\* Cf. also *Tamazigt*—the Berber language, more particularly that of the Saharan Tuaregs. When stripped of its feminine, pre- and postfix particles, *Tamazigt* is seen to be the *Maxyes* of Herodotus (later *Maxices*, *Masices*)—i.e., *Amsigh*, pl. *Imazighen*. "Freeman," still the most general name of the Mauritania Berbers.—A. H. Keane, *Ethnology* (p. 384).

far from the seaboard, at least in Mauritania, and even in Tripolitania their farthest outposts were those of Phasania (Fezzan). Their names, however, were widespread, and it is interesting to find the term *Rumin* (Romans) still current in the trans-Atlas regions in the sense of Europeans, foreigners, and even Christians. When leaving Agurza, on the southern slope of the Great Atlas, Mr. Harris was greeted by the friendly natives with the words *Arja, Allah ijibna or Rumin*, "Come back again; God bring us Romans" (Europeans)!

There was, perhaps, more reason for this mutual feeling of goodwill than either party could be aware of. As our knowledge of the Hamitic aborigines increases, it becomes more and more evident that the North African and European peoples belong fundamentally to the same primitive stock, which, as elsewhere shown by the present writer, had its origin more probably in the south than on the north side of the Mediterranean. From this cradleland of the highest division of mankind, the race spread eastwards through Egypt to Asia, leaving a record of itself in Prof. Flinders Petrie's "New Race" of the Nile Valley, and northwards across then continuous land to Europe in company with the late pliocene and early pleistocene African fauna. Later this primeval stock became modified in its original home by the reflux movement of differentiated Semites from Asia, and leavened in Europe by the spread of Aryan-speaking peoples over the whole of that continent. Thus, while the present inhabitants of North Africa may be spoken of as Hamito-Semites, those at least of West Europe, its peninsulas and islands, may be regarded as mainly Aryanised Hamites. But not all of them, for the little Basque group still surviving in the Western Pyrenees has preserved the original mother-tongue, which the late G. von der Gabelenz regarded as a member of the primitive Ibero-Berber stock language.\* If this view be confirmed by further linguistic inquiry, a solution will be afforded of one of the great fundamental problems in the evolution of the human family.

Nor need we Europeans be ashamed of such a connexion. Mr. Harris, who has had such exceptional opportunities of studying them *in situ*, speaks in glowing terms of the many noble qualities by which the lawless and apparently ferocious Berber tribes of Morocco are favourably distinguished from their Semitic (Arab) neighbours. They are lawless and turbulent, thanks to generations of misrule, and in virtue of that undying love of freedom, which is expressed in the national name, and which has saved them from extinction during the thousands of years that they have been successively exposed to the attacks of Phœnician Semites (Carthaginians), Romans, Vandals, Byzantine Greeks, and Arabs. But in their mountain homes Mr. Harris found them everywhere genuinely kind, gentle, frank, and unselfish to an extraordinary degree.

"Fierce as they are in war, the people of

\* Die Verwandtschaft des Baskischen mit den Berbersprachen Nord-Afrikas nachgewiesen. (Brunswick, 1894.)

Dads [in the anti-Atlas region] are when at peace the gentlest of creatures, extremely devoted to their children, and living a home-life absolutely unknown among the Arabs. Just as in appearance, so in moral character, do they excel, and the vices so common among the Moors [sedentary town Arabs] are unknown in the homes of the Berbers. They seem to possess none of the uncontrollable passion that is so large a feature in the Arab character, and its place is taken by affection and sincerity."

At Dads Mr. Harris secured the services of a native guide for the rest of the journey to Tafilet, who was a "typical Berber," of splendid physique, but whose heart

"was even better than his looks; more than once as we tried to sleep of a night, our teeth chattering with the frost, he would cover me with his warm cloak, sharing it with me until I slept, when he would give up his half so that I might be warmer, and in the morning tell me half a dozen lies, saying that he had been so hot he had kicked it off, and it was only by accident that I found myself warm and comfortable and him half frozen."

So trustworthy did he prove, that Mr. Harris, travelling in the disguise of a Mahomedan pilgrim, did not hesitate to reveal himself to his Dadsai friend, who kept the secret loyally, and, in fact, regarded the affair as "a tremendous joke, reiterating his approval of my venturing where none had ever trod, and where my life, if discovered, was worth probably about half an hour's purchase."

The book is beautifully printed, and enriched with numerous excellent illustrations prepared by Mr. Maurice Romberg from sketches and photographs by the author. There is also a sketch map of the route, and an index, which, however, is a specimen of what an index ought not to be. References are given without the least discrimination to every page where a name occurs, so that "Arabs," for instance, is followed by fifty figures, "Berbers" by eighty-four, "Tafelet" by thirty-eight, and so on. Such an *embarras de richesses* defeats its purpose, unless that purpose be to try the patience of the student beyond all endurance.

A. H. KEANE.

*History of the Post-office Packet Service, 1793-1815.* By Arthur H. Norway. (Macmillans.)

THE records of the Post-office, which slumbered in neglect for many a decade, have within the last few years been stirred into activity. Chronicler after chronicler has arisen at St. Martin's-le-Grand, and claimed for himself a section of its history which he could call his own, and within which he could dig and delve. Mr. Baines has appropriated the history of the development of the telegraphs and telephones, and has imparted to us many a curious detail in the progress of the Office during the last half century. Mr. Joyce has taken a wider range, and has completed a full survey of its history from the establishment of postal communication, an inquiry which involved the protracted investigation of huge bundles of official documents. Another enthusiast, Mr. Hyde, has traversed many

a by-way in postal life in search of romantic and picturesque incidents. Now comes another investigator into the past, and he has been fortunate enough to find a sphere of labour practically unexplored by any of his predecessors. This is Mr. Norway, who has seized on the chronicles of the packet-service during the long French War; and we shall probably not err in supposing that to him the task has been sweetened through a relationship with the Captain John Arthur Norway, whose gallant deeds are recorded in its pages.

The history of the packet-service during this period is practically a record of the prosperity of Falmouth. The town was not called into existence, the very name of Falmouth was not created, until after the restoration of Charles II.; and its life was due to the influence of the family of Killigrew, one of whom, from his activity in rushing about the continent of Europe with royal messages, was dubbed "Sir Peter the Post." The first buildings were erected about 1615; and the town rapidly expanded, so that when Hale wrote his *History of Cornwall*, at the end of that century, he was justified in penning the words:

"In this town his majesty hath his custom-house collector, comptroller, customs, surveyor, sea and land waiters, and from this town the packet-boats from Lisbon to America receive their despatches from their agent, to the great advantage of this place in times of peace and war."

Mr. Norway concludes his history with some reflections on the neglect which has befallen the memory of those who risked their fortunes and their lives in the attempt to maintain postal communications with our colonies and our fleet. It was not until he conversed in the churchyard of Mylor, on the slopes of the Fal, with its aged sexton that he could discover any precise information on the career of one of the brave combatants in this service. But had he examined the monuments within the parish church of Falmouth he would have found some memorials of more than one of the heroes commemorated within his pages. There are inscriptions on its walls to the memory of Capt. James Bull; Capt. Isaac Moorsom; James Ure, the surgeon on board Capt. Norway's ship the *Montagu*, who was killed in 1813, at the age of twenty-three; and, perhaps saddest of all, there is a memorial-stone for the passenger from New York who was slain off Scilly in defending the packet-ship against a French privateer.

The record of many a stirring deed of British pluck, fighting against long odds, will be found in the narrative of Mr. Norway. The packet-boats were often insufficient in size, they were frequently without the requisite weapons of defence, and the total of the crew always fell short of the numbers fighting in the vessels of the enemy. But the sailors in the packets rarely failed to render a good account of themselves in the struggle to which they were exposed, and in not a few instances they came off victorious over their foes. One or two of these combats—notably that of the *Antelope*, under Boatswain Pasco, "an illiterate fellow who could not write his name, but a brave sailor and a born leader of men"; and the

fight of the *Windsor Castle*, when the ship was in charge of William Rogers, the master—have passed into history. But the recollection of most of them had perished, though they will now live again in the chapters of Mr. Norway. At one time the sailors at Falmouth "waxed fat and kicked," and for a few months the packets were moved from the Fal. But under the pressure of penalty the men proved more reasonable, and the Department speedily realised that the convenience of transport from Falmouth could not be paralleled elsewhere. The service was restored to the town after a removal of a few months, and happiness once more reigned supreme. The post-office agent at Falmouth during the crisis, a gentleman named Christopher Saverland, proved to be versed in the arts of diplomacy. His action was agreeable to his chiefs in London and also to the commanders of the packet-service. On his death in 1821, the captains erected to his memory in the parish church a tablet "in testimony of their esteem and high sense of his public character."

An unfortunate key-note is struck at the beginning of this volume. The first two lines of the prefatory remarks contain a couple of awkward misprints, which should not have passed without correction. We observe, a few pages later, that Mr. Norway does not seem to be aware that "the Spanish traveller, Don Manuel Alvarez Espriella, who visited England in 1808," was no other than Robert Southey. His observations are none the less true or amusing on that account, but they cannot be imputed to the keenness of a Spanish grandee. The reader who is undeterred by these points, and goes further in his perusal, will not be disappointed. The volume discloses an interesting tale and it is told with much sprightliness. Those who applauded the surrender of Heligoland to Germany should note the testimony of Mr. Norway, in his ninth chapter, to its value to this country in times of struggle against a whole continent—times which may recur at no distant date.

W. P. COURTNEY.

*Poems.* By Emily Hickey. (Elkin Mathews.)

It is less than ten years since Mr. W. B. Yeats published, in his *Fairy and Folk Tales of the Irish Peasantry*, a little tale called "The Countess Kathleen O'Shea," regarding which we are told in a footnote—"this was quoted in a London-Irish newspaper. I am unable to find out the original source." Since that time the tale has been made the basis of three noteworthy poems—the first by Mr. Yeats, the second by Mrs. Tynan-Hinkson, and the third, and last, by Miss Emily Hickey. To Miss Hickey's poem, which is called "The Ballad of Lady Ellen," there is prefixed a fine piece of prose, which contains the argument of the poem, and, as I want to say some things on the argument of the poem, I subjoin that passage:

"There was a very mighty famine in the land, and the people's cry went up day by day, and many of them died. And the Lady Ellen, their Duke's daughter, sold her jewels and her rich robes, that the people might have wherewith to stay their hunger: for her father, the



Ruler of the land, cared not a whit whether the folk lived or died, and would not hearken to the praying of his daughter on their behalf.

"Then, when she had spent all she had, the lady went forth into the city, in the disguise of one of mean estate; that with her own eyes she might see the plight of the people, and hear it with her own ears.

"And lo! she learned how the emissaries of the Evil One were buying the souls of the folk, and how the folk were selling their souls that they might have bread for themselves and for their children.

"Then the lady, knowing this dreadful thing, prayed once more to the Duke, her father, on the folks' behalf, and found his heart as hard as the nether mill-stone.

"And so she sold her own soul to the Evil One for a mighty sum, and bought therewith food and seed-corn for the people.

"So plenty drove out famine, and the emissaries of the Evil One were hounded forth, not as at that time to return.

"And the soul of the Lady Ellen fared forth to hell, and lo! at the very heart of hell she found the Lord's heaven, and was laid to rest on the bosom of Mary."

This, then, is the story which is being set to music by those of Ireland who to-day keep green the memory of the harp that once through Tara's hall the soul of music shed. It is a beautiful story; but, says one of these harpists, "the source of it I know not," while another of them, the writer of the book here under consideration, goes further, and says: "It is, I am informed, certainly no Irish ballad." These are grave drawbacks to it as a theme for that harp of Tara; and there is another drawback to it which, to my thinking, is as grave. The beautiful tale points a very unbeautiful moral, no less unbeautiful an one than this: "The devil helps them who cannot help themselves." No one shall make me believe that the Isle of Saints is the home of the story which yields this shocking variant of the good old saw, "God helps them who help themselves." The young person will take grievous harm from this tale, and the old person—may I be allowed to say here that we do not show half enough care of the old person?—will take grievous harm from it too. These persons, both, have always been told that to go to the devil is to do a very wrong thing, for whatever reason it be done, and under whatsoever circumstances. Now the poem of the Lady Ellen, and both the poems of the Countess Kathleen, tell, to state the facts of this matter in plain English, how a very sweet lady, who was an Irish patriot, went to the devil, and thus obtained a temporary solution of the Irish question; for what has this question ever been but "a very mighty famine in the land, and the people's cry going up day by day, and many of them dying"?

The result of the Lady Ellen's going to the devil is that her soul fares forth to Hell; but, lest the Nonconformist conscience, which some philosophers among us are beginning to think is the all of conscience now left in the world, should be made too happy, we are told that on arriving in Hell she finds at the very heart of it the Lord's Heaven, and is laid to rest on the bosom of Mary.

All's well that ends well, but this is parlous eschatology. Besides, it is newest

of newest. It is decadent, it is *fin de siècle*—only odious terms will describe its odiousness. It is so horribly unhealthy, that the unhealthiness of it must strike even that Scotchman (were he still living, as his like, by thousands, are still living) who—so the author of *Obiter Dicta* tells us—"could not for the life of him understand how a book could properly be said to enjoy either good or bad health," and who probably lacked the same perception in regard to a book's theme.

When we leave the ethical for the literary aspect of the three poems, the case presents itself in a different light. They are each and all of such singular beauty that I, for one, will frankly admit that, with eyes wide open to their moral defect, it would go hard with me, were I empowered to do so, to "call in" the whole edition of any of them.

To pass now to an analysis of Miss Hickey's ballad. With the exception of, perhaps, two couplets it is wholly admirable. The couplets are:

"But Lady Ellen, who loved them so,  
Was gone from the sound of their weal or woe,"

and

"Let fiery-hearted rubles deck  
Your rosed-white ears and lilled neck."

"Who loved them so" is not good prose, and it is execrable poetry. As for "rosed" and "lilled," these are words which may pass in prose of a certain type—the first of them is rather effective in the following words, which describe the dress of a lady of the end of last century, "head-dress in rosed toupet and laced cap"—but they will not pass in poetry of any type. Miss Hickey, as a poet, should leave such language as that to the poetasters. In the same way, as a scholar, she should leave such language as this to the pedants:

"No pestilential sloughs of decadence  
Have ever clogged your spirit, fouled your sense."

These are words (they occur in the poem "Ad Poetam") that do not even run, but crawl; and the writer of them can make words not only run, but dance. She does so here. I return to her "Ballad of the Lady Ellen:

"Your maids must buck you royal fair,  
With a golden circlet round your hair;  
And a stately robe of cramoisie,  
Set with the fine lace daintily.  
Bid your ladies bring for you  
The scented glove and the brodered shoe."

That is excellent. And this has the right note too:

"Goodly fair, indeed, to see  
Are piles of the red and the white money."

And this—

"She bad that none should come to her;  
And she drew the bolts of her high chamber."

While acknowledging her indebtedness to the prose version of the Kathleen story given by Mr. Yeats in his *Fairy and Folk Tales*, Miss Hickey points out that she has made "very considerable alterations and additions." I am acquainted with her prose original, and cannot agree with her in this matter. The main difference between her poem and the folk-tale in question appears to me to be one of diction. The tale is written in racy Anglo-Irish, opening

with the typical pleonasm: "A very long time ago, there suddenly appeared in old Ireland two unknown merchants of whom nobody had ever heard." Miss Hickey's poem is written in the dignified language which, in the Irish home of my childhood, we used to call "*English-English*," pronouncing that italicised word with just enough sarcasm to set forth what we considered to be the inferiority of English-English to Irish-English. As one who has, mayhap, not yet wholly shaken off old mental slough, I am led to close my remarks on Miss Hickey's beautiful ballad with this one—that in it, as in all her poetry, her style and language is just a little too English-English for an Irish poet. It is a high charm in the work of the best among her contemporaries that, without employing, at every turn, what English people somewhat vaguely call "the brogue," there is almost always noticeable in their language that lovely thing, the Irish lilt. If Miss Hickey is not to be ranked with the English-English poets—and we can ill spare any from our Irish-English ranks—she must put Irish tales to Irish music. But if she is willed to go over to the majority, she is assured of welcome so long as she produces work as exquisite as that which marks the sonnet which follows, and above which she has put a German name:

"My love beloved is mine, and I am his!  
My poet beautiful and great of soul!  
The coming days may bring me joy or dole,  
But naught remains for me to gain or miss.  
My soul hath met his soul in that still kiss,  
My life stands fearless out, a perfect whole,  
My brow is lucent with the aureole  
Set round it by his great love's emphasis.  
"I know not how such glory as this can be;  
I am as one who, after heavy noise  
Of tempest and the shouting of the sea,  
Comes to a paradise of perfect joys,  
Where every gift and grace, in equipoise,  
Goes round a sun of light, eternally."

ELSA D'ESTERRE-KEELING.

*A History of Gardening in England.* By the Hon. Alicia Amherst. (Bernard Quaritch.)

SOME four or five years ago Mr. Percy Newberry suggested to Miss Amherst that she should edit the articles he had contributed to the *Gardener's Chronicle* on the History of English Horticulture. The subject proved so fascinating that she was led to pursue it beyond its original limits; and the result is this beautiful and interesting volume, far too modestly described as "a handbook by which to classify gardens and fix the dates to which they belong."

It is really the most complete history of English gardening we possess; and in its compilation Miss Amherst has drawn from public records, monastic cartularies, and private documents a vast amount of curious and interesting information. It is, perhaps, open to question whether her mode of arrangement has been the best, but her insight and industry deserve the warmest recognition.

Gardening as an art was probably unknown in this country before its occupation by the Romans, and what progress was made by them in introducing it is a matter rather of inference than of fact. There is a

tradition that one species of stinging-nettle was brought by them as an esteemed pot-herb, and probably many of the vegetables now in common use are of Southern origin. Not a few Saxon names of plants can be traced to Latin sources; and most of these—if not all—are attached to what we still regard as exogenous plants: e.g., the "mor beam" (mulberry), "ciris beam" (cherry), "fic beam" (fig), "Persic treow" (peach), and even "win treow" (vine). The kitchen-garden, as we call it, naturally preceded the pleasure garden. It was an almost invariable adjunct to the monastery, and to the religious orders must be attributed whatever progress horticulture had made in the Middle Ages. The earliest writers on the subject in English were Churchmen—Alexander Necham, Abbot of Cirencester, in the twelfth, and Bishop Grosseteste in the thirteenth century. But in the Middle Ages what has been called "the discovery of natural beauty" was made by the Italians, and slowly spread among those European nations with whom they were brought in contact. Gardens for beauty, as well as for use, came into vogue; and even in England kings and nobles learnt to care for them and, it would seem, to extract profit from them.

"Henry the Third's chief garden was at Woodstock; but he was not the originator of it, as there had been a garden there in the time of the second Henry. In it was the labyrinth which concealed the "Bower," made famous by the tragic fate of the Fair Rosamond. A halo of romance and mystery hangs round this hiding-place, but in reality labyrinths were by no means uncommon. There is evidence of the existence of labyrinths in very early times, and they, presumably, suggested the maze of more modern date. The first labyrinths were winding paths cut in the ground, and the survival of them is still traceable in several places in England. Of these Saffron Walden, with its encircling ditch, is the most striking example. Camden describes one existing in his time in Dorsetshire, which went by the name of Troy Town, or Julian's Bower."

Seclusion was the main object aimed at in the pleasure garden, where the arbour, or "privy playing-place," made of trees thickly intertwined with climbing plants, was a conspicuous feature, and scarcely less so the fountain or cistern of water. Of flowers those most in favour were the periwinkle, the marigold, violets, lilies (including the iris), and the rose:

"The savour of the roses swote  
Me smoe right to the herte rote."

Of course, as the fortified castle gave place to the Tudor dwelling-house, the garden had greater space allotted to it, and grew in importance. The principal features in the fifteenth and sixteenth centuries were the railed beds of flowers, with knottes, mounts, arbours, and alleys. Sun-dials and carved beasts holding vanes were interspersed among the beds, and "topiary work"—more grotesque than beautiful—became a fashion. Later in the same period new ideas were imported from France, Holland, and Italy; and from Bacon's *Essay on Gardens* we gain a good idea of the then condition of horticulture and its formal character.

"It was in Queen Anne's time that Addison and Pope first ridiculed the old style and sought

to bring in the fashion of 'copying nature.' But the reaction and destruction of old gardens did not take place till later, when the theories they advanced had had time to spread. There is no lack of views and designs of gardens of this period. They are to be found in county histories, such as Plot's *Staffordshire*, Atkyns' *Gloucestershire*, and Dugdale's *Warwickshire*; also Beeverell *Les Delices de la grande Bretagne et de l'Irlande*, published at Leyden in 1707; in *Britannia Illustrata*, 1709, with a large series of views by Kip; and in other similar works. If the authors had foreseen the annihilation that was to fall on so many gardens, they could hardly have more carefully preserved their designs. But these pictures are mostly taken from some imaginary point, and give a bird's-eye view of house, gardens, and surrounding landscape in a conventional plan, regardless of perspective. Faithful representations though they may be in many cases, the formal garden, as they show it, has lost all its poetry: the pale tints of the tender shoots of the beech hedges in the spring, the soft green of the sheltering yews in winter, the secluded alley, or the woodbine-covered arbour, have no charm when set down in these stiff lines of black and white."

It is not necessary to trace the rise and progress of landscape gardening under the hands of London and Wise, Switzer and Bridgeman, and especially "Capability" Brown and Kent. They did good work in banishing the Dutch style and what Walpole called "the verdant sculpture" which disfigured the beauty of English gardens.

Miss Amherst has greatly added to the value of her book by her bibliography of gardening. She gives a carefully prepared list of printed books on the subject, chronologically arranged and carried down to 1837, and also the names of authors. Nor must we pass over without notice the numerous illustrations—many drawn from early sources—which adorn its pages, and the index which renders it complete.

CHARLES J. ROBINSON.

#### EARLY GERMAN MYSTICISM.

*Meister Eckhart und seine Jünger; ungedruckte Texte zur Geschichte der Deutschen Mystik, herausgegeben von Franz Jostes. (Freiburg, Schweiz.)*

This most interesting work is the result of a discovery of MSS. in the town library of Nuremberg, which reminds one of the celebrated recovery of the Waldensian MSS. by Henry Bradshaw in the University Library of Cambridge. In both cases the temporary disappearance was due to the errors of the catalogue. Both sets of MSS. throw light on nearly the same period of Church history, both deal with mystics: in the one case with orthodox, in the other with heterodox, mysticism; the historical significance of the one, the theological context of the other, is the more important.

The volume is made up of sermon notes written down by nuns of the Saint Katharine Dominican Convent in Nuremberg. After hearing each discourse the Sisters seem to have put on paper the passages which most struck them. It is not always easy to detect whether this was done from memory only, or whether the writers had some copy or text before them. At times it seems to be the one, some-

times the other. The lovely mystic prose poem in praise of suffering on p. 52, and the verses which follow, can hardly have been taken down from memory. But, however this may be, we cannot but be thankful to these Sisters for preserving to us these fragments of the teaching of their spiritual masters. Scarcely less gratitude is due for the descriptive catalogue of 404 books which fills nearly fifty pages of the Appendix. From the documents taken together we might almost fancy that the favourite occupations of these Nuremberg Burgher Sisters were like those of Milton's Fallen Angels in "Paradise Lost," bk. ii., who

"retired  
In thoughts more elevate, and reasoned high  
Of providence, foreknowledge, will and fate;  
Fixed fate, freewill, foreknowledge absolute  
And found no end, in wandering mazes lost."

Not that I would insinuate that these good Sisters belong to the ranks of fallen angels; but rather that Milton, who has made a hero of his villain, is here ascribing to the fallen angels employments which would better befit spirits who had never lapsed.

If we consider this work as a contribution to early German mysticism, it is evident that it can be only a fragmentary one. We cannot be sure that the good Sisters thoroughly seized the meaning or reported the exact words which follow the phrases—"Maister Eckhart sprach" or "Bruder Heinrich sprach disen sermonen"; but, so far as we can understand their mysticism, it seems to follow the great outlines of nearly all Christian mysticism. The authors most frequently cited are the Pseudo-Dionysius, St. Augustin (into whose words the preachers or writers frequently read a meaning which the Father never dreamt of), and St. Bernard. The ruling ideas seem to be these: everything is contained in God, the world is eternal in the sense that it was eternally existent in God. God's self-consciousness or self-contemplation is the cause of all existence or being, because He was all things eternally in Himself. The Son is as soon as the Father had consciousness of Himself, and the Holy Ghost is the necessary result of the will and love of the same eternal act. To gain God the soul must lose itself in God, the guilt is that the soul cannot annihilate itself in God. Yet this does not lead to vague pantheism or to Molinistic nihilism. For freewill is necessary to all self-consciousness whether in God or man. God is the highest personality; the soul does not lose but enhances its own personality by its union with or absorption into God. There is, too, the favourite idea or fancy of the whole macrocosm of the universe being represented in the microcosm—man. These are abstruse and difficult matters, they touch on the most insoluble problems of Christian theology and philosophy; yet they are here treated of in the simplest language. There is no difficulty in the terminology or in the grammar, we seem to be reading over again the opening verses of St. John's Gospel; and we wonder as we read how this plain and simple language, this translucent style of the fourteenth and fifteenth centuries, should have developed into the

involved grammar, the cumbersome sentences, the strange and harsh terminology affected by German writers of the nineteenth century.

To all who delight in mysticism it will be a real treat to spend an hour or two with these Nuremburg nuns, as they report in simplest phrase what their well-loved masters taught them in the days of old.

WENTWORTH WEBSTER.

#### NEW NOVELS.

*The Sport of Stars.* By Algernon Gissing. In 2 vols. (Hurst & Blackett.)

*The Red Cockade.* By Stanley Weyman. (Longmans.)

*A Master of Fortune.* By Julian Sturgis. (Hutchinson.)

*Felix Dorrien.* By Reginald Lucas. (Ward & Downey.)

*Comrades.* By Annabel Grey. (Drane.)

*A Woman of the Commune.* By G. A. Henty. (White.)

*A South Sea Siren.* By George Chamier. (Fisher Unwin.)

*The Cleckim Inn.* By James C. Dibdin. (Archibald Constable.)

*One Hour of Madness.* By Gilberta M. F. Lyon. (Digby, Long & Co.)

*The Weird Ring of Aviemoor.* (Digby, Long & Co.)

But for the wilful improbability—amounting to impossibility—of the closing incidents, Mr. Algernon Gissing's new story would take high rank as a study of humanity. But the final separation between Theodore Carr and his wife Laura is incredible: they are the sport of Mr. Algernon Gissing, not of the stars, which invariably fight in their courses for simple sexual love, and the morality which is based upon it. When she was Laura Blakenhurst, the bright, capricious daughter of a tyrannical squire, and he was a struggling, susceptible lad, he fell in love with her. It is quite natural, therefore, that when he, unmarried, again meets her as a widow, his old feeling for her should have been revived. But that, after they are married, he should sacrifice her, himself, everything, for the old man Benjamin Saloway, who has brought him up, and his daughter Emily, whom he has tried to love—but failed—is "agin nature" and therefore not "inevitable," although it is pronounced to be so by Laura when she comes to see how her husband and his sentimental experiment are getting on. Otherwise *The Sport of Stars* is one of the most notable novels that have appeared for many years. Mr. Gissing's analysis of the characters of the two contrasted representatives of classes and masses in his story—Geoffrey Blakenhurst, and the temporarily energetic and socialistic cobbler Benjamin Saloway—is perfect. Nor is it too much to say that his realisation of the evolution of character in Theodore Carr, who with a spice of healthy selfishness in him would have made a second Felix Holt, is almost worthy of George Eliot. Firkins, as a *bour-*

geois Napoleon, is a very good study; and Major Kennet, as a rival and foil to the painfully serious Carr, is "good fun" of the quieter sort, although he occasionally recalls too readily Jerrold's Major Loo.

*The Red Cockade* is full of incident and well written. But it will not rank among Mr. Weyman's greater books. He has been over weighted with his "period," or perhaps his heart was not in it. He is invariably successful when he reproduces the romantically picturesque—or the picturesquely romantic—in French history. But epic or at least Carlylean force is needed to do justice to the French Revolution. The purely historic portions of *The Red Cockade* give too readily the impression that its author had "read up"—assiduously enough no doubt—before writing it. At the same time the struggles between the Revolutionists and their opponents are admirably told. In particular, that last fight or massacre, in which St. Alais, the true hero of the story, dies, is a magnificent piece of description. St. Alais is a fine specimen of the old noblesse, while the narrator of the story is a quite probable example of the politician who does not quite sit on the fence, but who cannot help his head being with the Revolutionists, or his heart being with the Royalists. In the representation of French family life of the socially higher orders, Mr. Weyman has no rival among literary artists—not even Mr. Conan Doyle. It is hardly necessary, therefore, to say that the St. Alais portraits, more particularly that of Denise, the heroine, are admirable.

*A Master of Fortune* is one of the very best of Mr. Julian Sturgis's stories—readable, human, full, of course, of eccentricity, but not infested with any smarter writing than "It was a midnight evening, all electricity in lights and temperaments, sparkling with real diamonds and with wit less real, roaring softly with a babble of words, crackling with frequent laughter." Mr. Sturgis shows rare skill in bringing together Carteret Ultimus and Millicent Archer, then parting and finally reuniting them with fierce quarrels and tears. Millicent in her character of adventures—who, owing to circumstances, takes to financial gambling—may seem a trifle too "bold." But in the end her true womanliness asserts itself. And Carteret's chum, Tommy Seafeld, is half-brother to Tommy Traddles.

There is a very great difference between Felix Dorrien and his friend Lord Southborough. Felix is "astonishingly handsome." He is tall, very slim, with broad shoulders, and carries himself with a superb air. His features are "as regular and perfect as an artist could desire or design." He had formerly worn a small moustache; but a gushing young lady in Washington, "addicted to sculpture," had induced him to cut it off, in order that she might make a cast of his head for what she described as a Greek god. Southborough, on the other hand, has sandy hair, freckles, and a big disjointed frame. Yet in the race for the good things of life, including a remarkably good woman, Southborough beats Felix. This is largely

due to the fact that Felix, while he has many of the fascinations of Lord Beaconsfield's pretty political men, has also not a little of the unscrupulous selfishness of Randal Leslie in *My Novel*. It is true that Felix, unlike Randal, is not wholly bad. He repents him of his wickedness, and more particularly of jilting Rosamund Foster, the pretty girl whom he meets at Geneva, and in a sense compels to fall in love with him. But his biographer's object is to contrast the man who is all head with the man who is all heart, and to give the victory to the latter, or, in other words, to illustrate the superiority of the power which is purely moral over the power which is purely intellectual. And in this enterprise Mr. Lucas quite succeeds. It is in a state of depression, caused by the shameful conduct of Felix, that Rosamund Foster consents to marry Southborough. Having done this, she proceeds to make a man and a politico-social success of him, and in doing so makes a very good woman of herself. All this is very well managed by the author. He makes Felix, however, contract an unnecessarily uncomfortable marriage; and the end of the whole—the union between his daughter and Rosamund's son—strikes one as artificial justice.

The author of *Comrades* has certainly "put a great deal of work" and a very large number of characters into her book. What with vulgar life in slums and below stairs, and still more vulgar life in society, and murders and conspiracies, and up-to-date journalism, and deliciously idiomatic French phrases like *vous connaissez votre monde*, it really attains the dimensions of an ordinary three-volume novel. But it is, after all, but a weariness of the flesh: unreality and exaggeration characterise everything and everybody in it. Eldred Aulstyn, M.P., murderer, ally of foreign and home revolutionaries, keeper of flower-shops, would-be abductor of flower-girls, lover of foreign countesses, and conductor of a modern "actuality" journal, is an impossibility and a bore at that. As for the Jowskys, Blavinskys, and other Tapperwits who, in the long run, manage to make away with Aulstyn—they are artificial enough to deserve to be for ever in the company of Lord Roper, who

"was a mischievous old man at the best of times, but he believed in *sangre azul*, and thought there was really no unpardonable sin in the social and moral calendar, except a want of *savoir faire*."

Something might have been made of the gin-loving and socialistic Windells and their more than ordinarily pure and lovely daughter Valencia, for there is no question whatever as to the industry of the author of *Comrades*. But she ought not to crowd her canvas, and should give up her Franco-English jargon.

*A Woman of the Commune* is in its way a careful historical study; but Mr. Henty does not here attain so great a success as in his excellent books for boys. For one thing, the dialogue is out of all proportion to the narrative; for another, the incidents, except, of course, the closing one, where Minette dies like the *petroleuse* she is, are rather tame. It

was, indeed, a risky experiment to introduce an English artist into the life of Paris before the period of the Commune, and Mr. Henty has not succeeded. Outhbert Hartington and Mary Brander make a very fair middle-class Romeo and Juliet. But their love-affair is of no account whatever, even although Mary's father is a good bit of a scoundrel. Arnold Dampierre and Minette Dufaure are much more interesting, if Minette does somehow look like Trilby taken to fire-raising. The best thing in this volume is the account of the fighting between Germans and French around Paris.

*A South Sea Siren* is about as queer a combination of pronounced flirtations and amateurish debating-society discussions as could well be conceived. One gets tired of Mrs. Celia Wylde, the Cleopatraesque Becky Sharp, who plays the title rôle of the story; her "snowy bosom," "dishevelled hair," "passionate embraces," "half-draped figure," and quite undraped debts, are too much in evidence. One gets even more tired of her lover, Raleigh, who makes love to—or is made love to by—every woman he meets, from a commodore's wife to a milk-maid, as a preliminary to delivering long and incoherent speeches in a South Sea Tobacco—and Spirits—Parliament. Some of the declarations made in the name of what is termed "the law" are of a rather elementary character; for example,

"A true statement may be pronounced libellous, and punished as a crime; while on the other hand a false statement, even when made on oath, is not held to be perjury, unless it has a direct bearing on the case at issue."

Yet there is no doubt that the author of *A South Sea Siren* is familiar with life in Australia and New Zealand, especially in days anterior to the present, that he has read a good deal, and that he possesses a large fund of animal spirits. He has yet, however, to learn point and condensation. Poor Scotland has a great deal to suffer for; but it is rather hard that we should be told that the devil "did good service in the Middle Ages, and, according to Buckle, kept such a hard-headed nation as the Scotch in terror [sic] for centuries."

It is a pity that the author of a story having such an unmistakable air of historic reality about it as *The Clockin Inn* should have been so indifferent as to the accuracy of his English and of his Scots. Why, for example, should he, while reproducing the period of the '45, also reproduce such Cockney slang as "the party with the fat legs"? And why should he be so lavish of the word "tae," which, at the very best, is not independent Scots, but bad English, as in such a sentence as

"The lassie was delighted tae come tae Edinburgh, and made me promise no tae tell her mither; so Sir Michael he never could wun frae the army till yesterday, and when he called I was surprised tae see that the lassie had taen quite a dislike tae him and wouldna speak tae him."

Yet a good deal of spirit is displayed in the telling of the story, the hero of which is Will Scott, a Border smuggler, who by way of concealing his identity

enlists in the rebel army. But all of course to no avail, at all events in the long run, for a human sleuthhound—Thomas Mason, a resolute Customs officer—is after him, and he has made a host of enemies in the persons of "women scorned." So, after innumerable adventures and hairbreadth escapes, Mason shoots Scott—to the delight of one of the old crones with whom the book abounds, and who tells him that he has killed the father of his own wife. The adventures, old hags, and older superstitions in *The Clockin Inn* are all good in their way.

Lord Malreward was a very terrible fellow:

"He was tall, rather over six feet; his face was spoilt by its satirical expression, his brow was low and broad, his eyes brown, which more often than not seemed to flash fire, so terribly passionate was his nature, but at times they looked dreamy and even sad."

In an hour of madness, although he "was proud and revolted at the idea of bringing trade into his family," he married "the wealthy Miss Frances Smith, tall, with red hair, angular figure, ugh!" He ought to have married Lady Nan; while Miss Smith ought to have married somebody else, though that somebody else would appear to have been rather "sensual." The expected happens. Lord and Lady Malreward grow more and more "apart." He loves Lady Nan, but she will not elope with him. His wife does elope, of course, and comes to grief in every way. When Lord Malreward finds himself "free," he would, of course, marry Lady Nan. But he has got into a wretched state of health and dies; and all that poor Lady Ann can do is to "say softly, 'Take me also, dear God.'" The plot of the story is thus seen to be altogether commonplace; nor does the Scottish scenery count for much. But Miss Lyon's sentences are delightfully short.

*The Weird Ring of Aviemoor* is very poor as a story, and even poor if it be regarded—as perhaps it should be regarded—as a bundle of legends and dissertations. Even the weird ring is, in modern slang, "a bit of a fraud." As for the plot, there appears at the beginning of the book the possibility of a good struggle for the possession of the hero Cameron, between Isabel the heiress and her governess-companion Elsie. But Cameron marries Lady Isabella Champneys, Isabel pairs off with her Captain Tournour, and in the last page Elsie appears as the wife of the celebrated Professor Pakenham "in the beautifully arranged study of a pretty garden-surrounded house at Oxford."

WILLIAM WALLACE.

#### CURRENT THEOLOGY.

*Our Bible and the Ancient Manuscripts*; being a History of the Text and its Translations. By F. G. Kenyon. With twenty-six Facsimiles. (Eyre & Spottiswoode.) It is to be feared that when the revisers of the Authorised Version spoke in their preface or elsewhere of a Massoretic Text and a Septuagint, or even merely of a "text" or "some ancient authorities," they were using words not always understood of the people. What, many

persons ask, is an "authority"? What is meant by a "text," apart from a sermon? The natural history of MSS., their inevitable errors, the existence and causes of different readings, cannot be ideas very familiar to people who perhaps read little and have lost all tradition of other than printed books. It was most desirable that some competent person should explain things which, however well known to scholars and critics, lie quite out of the way of the mass of our fellow-countrymen and countrywomen. Mr. Kenyon tells the story in which these ideas occur with great success; and, as his information filters down from circle to circle, it will doubtless contribute largely to the general understanding of "The Book and its Story." He offers a good deal more than mere explanation too, as the word "Translations" in his title promises, and gives us, in fact, a very thorough handbook of one side, the external history, of our Bible. He tells us, not, to be sure, how and when the several books were written, but in what manner their words, once written, have been handed down to us. It is a subject every section of which has occupied the lives of many scholars, one of the very deepest interest to the world; and we shall be surprised if not only students who want to make some acquaintance with the principles of textual criticism, but also the whole mass of Bible-readers, be not grateful to Mr. Kenyon for his timely and valuable help. The plates by which he illustrates his subjects are very clear and beautiful bits of reproduction. His subjects themselves may be summed up thus: Why there are variations in copies of the Bible; what are our sources of information when we try to decide how a disputed passage ought to run; the form of the oldest MSS. of the Bible; the character and history of the Hebrew text; the Greek and other ancient versions of the Old Testament; the MSS. and ancient versions of the New Testament; and the English Bible, MS. and printed. We have read with special interest Mr. Kenyon's account of the preparation of the Authorised Version and the Revised Version. He has gone as far perhaps as it is possible to go in explaining the literary excellence of the former, and showing exactly wherein lies the superior accuracy of the latter.

"TEXTS AND STUDIES." Vol. III., No. 2.: *The Fourth Book of Ezra*. By the late Prof. Benely and M. R. James. (Cambridge: University Press.) Hitherto it has been to Hilgenfeld's *Messias Judaeorum* and Fritzsche's *Libri Apocryphi* that students have looked for the Latin text of 4th Ezra. The new Latin text presented to us now, based to some extent on MSS. unknown to Hilgenfeld and Fritzsche, is probably destined to supersede their labours. The late Prof. Benely—alas, that we should have to say "late"—had practically completed the revision of the Latin text when he died, but he left scarcely any material for an introduction. This deficiency has been supplied by Dr. M. R. James; but, though his work is on the whole well done, there are now and again blemishes which give us fresh cause for regret that the master hand which began the work was not also able to finish it. Thus, for example, Dr. James speaks of Prof. Benely's recovery of the Latin text of Ezra vii. 36-105 (see R. V.), as "the discovery of a lost chapter of the Bible," apparently oblivious of the fact that this section had long been accessible in the Syriac, Arabic, and Armenian Versions, and that its authenticity was universally recognised. He interprets the famous patristic quotation, "When a tree shall lie prostrate and again arise," as referring to the Resurrection of Christ, without showing the slightest consciousness that this application to Christ instead of to the cross



is at all original. And among the parallels to the eschatological signs mentioned in Ezra v. we miss the commotion of the sea at the Crucifixion mentioned by Arnobius and Alexander of Alexandria.

*Studien über Zacharias - Apocryphen und Zacharias-Legenden.* Von A. Berendts. (Leipzig.) This monograph on the Zacharias Apocrypha comprises nearly all that can at present be said on an exceedingly obscure subject. As all students of early Christian documents are aware, Zacharias, the Baptist's father, is frequently identified with the Zacharias who was slain between Temple and altar; and, as the latter is spoken of as a prophet (Luke xi. 50, 51), his personality got mixed up with that of Zacharias the colleague of Haggai. It is thus often difficult to determine whether early Christian allusions to Zacharias literature point to the Old Testament or the New. There is some probability that the authoritative name of Zacharias was utilised more than once; and the most interesting part of the question treated by Dr. A. Berendts is the possibility of some Apocryphon attributed to the Baptist's father underlying that very neglected and under-rated work, the Protevangel of James.

#### CURRENT LITERATURE.

*The Works of Joseph Butler.* Edited by the Right Hon. W. E. Gladstone. In 2 vols. (Oxford: Clarendon Press.) The novelty introduced by Mr. Gladstone into this edition is the division of both Analogy and Sermons into sections, with a heading prefixed to each, summarising the contents. This arrangement unquestionably facilitates reference to any particular passage in the works; and as this will probably be regarded as the standard edition of Butler, quotations from it will readily be verified by the running indications of chapter and section at the top of the page. It is more doubtful whether a student reading the work consecutively will find the headings which have been introduced an interruption or an aid to thought. Their wording, however, is harmonious with Butler's style; and once granted the propriety of taking this liberty with "the mere body and figure of works such as those of Butler," the process of analysis could not have been more skilfully applied. An index to the sermons is a new thing, and will be useful. The index to the Analogy professes to present, under one heading or another, all the chief points in the argument. It is sometimes a little hard to see on what principle some of these points have been placed under a particular word, as the arrangement is not merely alphabetical, nor again wholly in the nature of an analysis. It is necessary to look at Butler from Mr. Gladstone's point of view, and with something approaching to his knowledge of the text, in order to see the points of the argument in their right perspective, as he doubtless does. The volume of Essays, which Mr. Gladstone promises to issue shortly, will complete the work, and explain more fully his reasons for commending to this age the great eighteenth-century apologist.

*Studies in the France of Voltaire and Rousseau.* By Frederika Macdonald. (Fisher Unwin.) The avowed purpose of these essays being to study "the strong, true, and universal ideas the French Revolution took for its law, not in connexion with that event, but in their relationship to what is called 'the modern spirit,'" one cannot help wondering why nearly half the book is devoted to the rehabilitation of Rousseau's moral character. Nevertheless, it is probable that most readers will be far more interested in these irrelevant chapters than in the discussion, distinguished by much warmth and many digressions, of questions

more obviously germane to the "strong, true, and universal ideas" afore mentioned. Miss Macdonald has no patience with "apostles of culture" who assert that the movement Voltaire led "served no positive and permanent spiritual purpose." But she thinks it is a sufficient answer to insist that, had Voltaire scourged intolerance a whit more tolerantly, Mr. Matthew Arnold himself might have perished at the stake; and she ends by virtually surrendering to the proposition that Voltaire "approached the religious question in an irreligious spirit." There is a chapter on Rousseau's educational theories which is lucid and suggestive, but full of repetitions; and another on the Social Contract in which Mr. Morley is severely taken to task for making Rousseau assume what he does not assume. Miss Macdonald is happier in her essays on Mme. d'Epinau, on Rousseau's treatment of his children, and on the authorship of the intermezzo "Le Devin du Village." She has had access to MSS. in the French Archives, and from the evidence of handwriting she has no doubt that there are extensive interpolations in Mme. d'Epinau's Memoirs, particularly in those passages which concern her friendship and quarrel with Jean Jacques. The account given in the *Confessions* (and grossly exaggerated by Lamartine and others) of the fate of Thérèse Levasseur's children is subjected to a long examination; and a most ingenious theory is started, according to which Grimm and Thérèse, and not Rousseau, should be held to blame in the affair. Miss Macdonald appears to succeed in proving that Jean Jacques, and not Grenet of Lyons or anyone else, really did compose the "Devin du Village," though we know from the *Confessions* that he did not scruple on another occasion to represent as his own composition a popular menuet which Venture had taught him. These three essays are very readable, if rather long. But neither they nor any others in the book have anything to say, except in a very general way, about eighteenth-century France. And considering that Voltaire is dismissed in one short chapter, it will occur to her readers that Miss Macdonald might easily have found a more significant and a more modest title than this of *Studies in the France of Voltaire and Rousseau*. The volume contains an incredible number of misprints, especially in quotations of French verse (with deplorable effects upon the scansion); and two excellent reproductions—of the Rouen portrait of Voltaire, and of Houdon's bust of Rousseau.

*The Cid Campeador: a Historical Romance.* By D. Antonio de Trueba y la Quintana. Translated by H. J. Gill. (Longmans.) Though not of equal genius, Trueba was put forth in the North of Spain as the rival of Fernan Caballero in the South. He did, or attempted to do, for the Basque Provinces what she did for Andalusia. Both reached their highest point in that style of descriptive fiction which the Spaniards so well call *Cuadros de Costumbres*. The audience to which both writers addressed themselves were the young, especially of the fairer sex. Trueba had, moreover, a pretty faculty of verse, which Caballero did not possess; but he approached nearer, both in prose and verse, to the great danger which besets all such writers, when simplicity degenerates into puerility, or even verges on insanity. It is not from authors of this class that we look for a great historical romance; they have neither the power nor the knowledge required to carry it out successfully. In spite of its inclusion in the "Coleccion de Autores Españoles" of Brockhaus; in spite of Mr. Gill's assertion in his Preface that "it is considered by Spaniards to be one of the best historical romances in their literature," *El Cid Campeador* is really a failure, and was admitted

to be so by Trueba himself; and after one or two more trials he abandoned for ever the historical novel as beyond his strength. He here collected together, without regard to age or date, all the legends which tradition has assigned to or foisted on the Cid, and grouped them all in a conventional framework of what the Middle Ages are popularly supposed to be by those who have never studied them. The result is something very like the historical novels of Miss Porter, *Thaddeus of Warsaw*, &c., which were the delight of schoolgirls some sixty years ago. Such work lends itself easily to translation; and Mr. Gill has produced a version which, notwithstanding occasional slips (the worst is the rendering *Gafo*, a leper, by "a nervous affection," and thus spoiling one of the prettiest legends), is pleasing and readable, and sufficiently accurate. One who has read this need not trouble himself further about the Spanish original; he will find nothing more in it.

WE have received *Debrett's House of Commons and the Judicial Bench for 1896* (Dean), which is of special interest as containing the statistics of the new Parliament. Such a work as this, being now in its thirtieth year, stands in no need of conventional praise. It will be a higher compliment to its general utility to submit to the editor a few critical suggestions. In the first place, would it not be as well to banish altogether the armorial engravings, both of persons and of places? These are appropriate in a Peerage, or even in a list of county families, where coats may be assumed to be authentic. But here the editor himself insinuates doubts; and even when genuine, they possess no hereditary interest. In the case of places, it is particularly absurd to see the arms of a borough transferred to the county division that now bears its name. In the biographies of members, the editor shows himself too dependent upon the information supplied to him by the members themselves. For example, on p. 136 it would be easy to fill up the dates of graduation, and to add that the M.P. in question is now a Q.C. and also a professor at the Inns of Court. Among the statistics, we should like to have the number of voters on the register for 1896 as well as for 1895. The section dealing with the Judicial Bench is less open to criticism, and is particularly valuable as being the only thing of the kind published. But here we would suggest the entire omission of the Vice-Admirals of the Coast, who are in no true sense admiralty judges, and the giving of more attention to India. We look in vain, not only for the Judicial Commissioner of Burma and the Recorder of Rangoon (who are much greater personages than many included in the Colonies), but also for the Judges of the Chief Court in the Punjab. On p. 342 a County Court Judge is stated to have been born in 1825 and called to the bar in 1843—which is absurd.

#### NOTES AND NEWS.

MR. W. E. H. LEOKY's new book, *Democracy and Liberty*, will be published by Messrs. Longmans & Co., in two volumes, on March 24.

MR. WILLIAM HEINEMANN will begin immediately the publication of a re-issue of the Works of Lord Byron, both verse and prose, edited by Mr. W. E. Henley, in ten monthly volumes. The poems will be arranged, so far as possible, in strict chronological order. The prose will consist of all the letters (public and private) and the diaries, removed from their environment in Moore's narrative, together with whatever new material the editor has been able to obtain, and annotated to explain allusions originally obscure or veiled of set

purpose. Besides the ordinary edition, there is to be a limited issue, on hand-made paper, with proofs of the portraits.

Messrs. HODDER & STOUGHTON will publish this spring a theological book, by the Rev. Dr. John Watson, of Liverpool ("Ian Maclaren"), to be entitled *The Mind of the Master*, being a popular exposition of the teaching of Christ. Some of the chapters have already appeared in the *Expositor*.

Messrs. HOUGHTON, MIFFLIN & Co. announce *The Life and Letters of Oliver Wendell Holmes*, by Mr. John T. Morse, junior. Who will be the publishers of the book in England we have not heard.

Messrs. CHATTO & WINDUS announce for early publication *As we Are: as we May Be*, by Sir Walter Besant.

AMONG the new features in this year's edition of *The Statesman's Year Book* will be maps showing the frontier arranged between France and England on the Mekong, the Pamir delimitation, the disputed boundary between British Guiana and Venezuela, and the new arrangements with respect to Bechuanaland. The sections relating to the navies of the various States have also been entirely reconstructed, so as to show the precise present condition of each fleet.

THE S.P.C.K. will publish shortly, on behalf of the Archbishop of Canterbury's committee, a penny Church History, written by the Bishop of Stepney.

MR. W. R. WILLIAMS, author of *The Parliamentary History of Wales*, has nearly completed a similar work for Herefordshire, from 1213 down to the general election of last year. He has been able to recover, from research among contemporary documents, the names of not a few members who are omitted from the official Blue Book; and he has expended much pains on the identification of unsuccessful candidates. In former times Herefordshire could boast of five boroughs, now disfranchised—Leominster, Weobley, Bromyard, Ledbury, and Ross; and it used to have its full share of Parliamentary petitions. The book will be privately printed, and issued to subscribers, in an edition limited to 200 copies, through Mr. Thomas Carver, of Hereford.

MR. FREDERICK MARCHMONT, of South Lambeth-road, is preparing for publication a popular Handbook of Anonymous and Pseudonymous Literature, both ancient and modern, compiled mainly from works that have come under his personal observation during fifteen years' experience as a trade cataloguer. The arrangement adopted is alphabetical, under authors' real names, with a full index to titles of anonymous books, pseudonyms, and initials. The number of entries will be at least 2000. Besides bibliographical details, short notices will be given of many of the writers.

MR. WILLIAM CUDWORTH, author of *Round About Bradford*, and other historical works relating to the district, will have ready next month a History of Manningham, Heaton, and Allerton, townships of the present borough of Bradford. The work will be profusely illustrated.

Messrs. OLIPHANT, ANDERSON, & FERRIER will issue about the middle of March *Allan Ramsay*, by Mr. Oliphant Smeaton, being the second volume of their "Famous Scots" series; and also a new volume of "The Golden Nails" series, entitled *Lamps and Pitchers*, by the Rev. George Milligan.

ANNIE S. SWAN's new volume, which will shortly be published by Messrs. Hutchinson & Co., is entitled *The Memories of Margaret Grainger, Schoolmistress*. It will be illustrated by Mr. D. Murray Smith.

MR. HORACE COX will publish immediately *Professional Women upon their Professions*, by Miss Margaret Bateson. It records a series of conversations with ladies of professional distinction, upon such subjects as acting, singing, painting, nursing, School Board work, clerkships, journalism, &c.

THE Sunday School Union will shortly publish *Stephen: a Soldier of the Cross*, by Florence Morse Kingsley.

Messrs. JARROLD & SONS will shortly add to their "Greenback" series of novels *Ruth Farmer*, by Miss Agnes Marchbank; and also a new edition of *The Last of the Haddons*, by Mrs. Newman.

A DRAMA, founded on the life of Francis of Assisi, by Mr. Henry W. Maughan, entitled *The Saint of Poverty*, will be issued very shortly by Mr. Elliot Stock.

MR. W. J. SINKINS, of Paternoster-square, will publish shortly a book entitled *A Wanderer in the Spirit Lands*, by Mr. A. Farnese, giving the experience of a soul after death, with an account of the Astral Plane and its inhabitants.

THE History of the Mutiny by Sir John Kaye and Colonel Mallett, and also the works of Mr. Haws and the late Richard A. Proctor, have been transferred by Messrs. W. H. Allen & Co. to Messrs. Longmans.

MR. ANDREW LANG's romance of the days of Jeanne D'Arc, *A Monk of Fife*, has already passed into a fourth edition.

MR. RICHARD H. VICTORY's forthcoming book, *The Higher Teaching of Shakespeare*, announced in the ACADEMY of last week, is a volume of prose essays, not of verse.

A COMMITTEE has been formed at Nuneaton, the "Milby" of George Eliot, to collect funds for a public library, to be called by her name, and to serve as a museum of relics associated with her.

THE March number of *Macmillan's Magazine* contains a personal reminiscence of the late Alexander Macmillan, by one who knew him for nearly forty years; but there is one statement in it about which we confess that we should like additional confirmation. It is affirmed, as with authority, that the crowned head at the top of the familiar cover of the magazine is that of King Arthur. The other three are, of course, Chaucer, Shakspeare, and Milton; and we had always assumed that the fourth could be no other than King Alfred. The presentment and his position in English literature seem to support this. Perhaps Mr. W. J. Linton—who was doubtless the artist as well as the engraver—may be able to remove the doubts that we still feel.

#### UNIVERSITY JOTTINGS.

IN Congregation at Oxford, on Tuesday, the resolution in favour of admitting women to the degree of B.A. was rejected by 215 to 140 votes—a majority of 75 in a very full house. Consequently, the series of resolutions defining the conditions under which the degree should be granted to women were abandoned. The consideration of alternative resolutions, proposing to confer upon women diplomas or certificates, was postponed till Tuesday next.

THE discussion that took place at Cambridge on February 26, upon the admission of women to degrees, is printed in the current number of the *University Reporter*, where it fills nearly twenty columns. No such demi-official record is ever published of speeches at Oxford.

THE grace for appointing a syndicate at Cambridge to consider the whole question of granting further rights to women will be submitted to the vote on Thursday next.

FOR the professor's place in the Hebdomadal Council at Oxford, vacant by the resignation of Mr. T. Balaigh (on his appointment to the magistrature of the Privy Council), two candidates have been nominated—Prof. Dicey and Prof. Lock, who may be regarded as representing the two parties into which the university is divided for academical purposes. The election will take place on March 19.

THE Right Rev. Dr. G. R. Eden, Bishop of Dover, has been appointed lecturer in pastoral theology at Cambridge for the current year.

AT the invitation of the faculty of law at Oxford, Dr. James Bryce, late professor of civil law, will deliver a public lecture on Saturday next, in the hall of All Souls College, upon "The Constitution of the two Dutch Republics in South Africa."

AT Cambridge, as at Oxford two years ago, arrangements have now been made for the training of student interpreters, sent to pursue their studies in the university by the Foreign Office.

IT is interesting to notice that Mr. A. J. Balfour has been appointed an elector to the Knightbridge chair of moral philosophy at Cambridge.

AT the meeting of the Cambridge Anti-quarian Society held on Wednesday of this week, Mr. J. Bass Mullinger was to read "Notes on the Relations of Lord Bacon [sic] with the University of Cambridge."

THE public lectures of the Rev. J. E. Odgers on "Christian Archaeology," referred to in the ACADEMY of last week, are being delivered at Manchester College, not at Mansfield.

A CORRESPONDENT calls our attention to an announcement in the *Cambridge University Reporter* that, at a meeting of the Philosophical Society next Monday, a description will be given of the skulls found at Giron in 1881. He presumes that the date is so fixed as to exclude the disturbing element of female education.

DR. ROBERT PRIEBSON, who has just brought out the first volume of his monumental work, *Deutsche Handschriften in Englischen Bibliotheken* (Erlangen, 1896), has been appointed lecturer in English at University College, Liverpool.

MR. T. H. ISMAY, on behalf of the White Star Line Company, has offered £2000, to found a scholarship for nautical engineering and marine architecture at University College, Liverpool, as a memorial of the late Sir Edward Harland.

THE Rev. Dr. John Watson, of Liverpool, known in literature as "Ian Maclaren," has been appointed to deliver the Lyman-Beecher lecture on "Preaching" at Yale University.

UNDER the title of "Prussia Scholastica" (Leipzig: Spitzgatis), M. Perlbaach has reprinted from the *Monumenta Historica Warmiensis* a catalogue of all the Prussians (East and West) whose names are to be found on the registers of universities in the Middle Ages. The period covered extends from 1313, the earliest entry to be found at Paris, down to the beginning of the sixteenth century. The total number of names is just 4000, of whom no less than 1213 were at Leipzig and 962 at Cracow. Then follow—Vienna, 431; Prague, 299; Frankfurt, 296; Rostock, 221; Cologne, 159; Bologna, 109. The value of the catalogue is greatly enhanced by a series of elaborate indices, classifying the places of origin according to dioceses, and also the Christian and surnames. Among the Christian names, as might be expected, John vastly predominates, while Nicholas has a good second place. Other names well represented are George, James, Peter, and Martin. We are surprised to find only fourteen Williams, nine Fredericks, and three Ottos.

The English universities are conspicuous by their absence; and, unfortunately, we are unable to contribute much information. The earliest Register of the University of Oxford, from 1449 to 1571, edited by the late C. W. Boase for the Oxford Historical Society, has no classified index. The second instalment of the Register, from 1571 to 1622, edited by the Rev. Andrew Clark, not only collects the names of all Germans, but also arranges them (where possible) under their towns or provinces. We have not taken the trouble to extract those who must be Prussians; but it may be worth while to mention here the names of the following, expressly described as "Prussians," who are recorded as having read in the Bodleian Library between 1603 and 1613: Francis Benckendorff, John Coy, Philip Cluverius, Constantius Farenheid, and Reinhold Farenhad.

## ORIGINAL VERSE.

AT BEDFORD, E. H., FEBRUARY 25, 1896.

I SAW the mortal laid beneath the sod,  
With carven cross above her breast.  
I knew the immortal spirit was with God,  
A bright, pure soul had gained eternal rest.  
First of a band of friends to pass away,  
Her busy, useful life on earth is done;  
Ended for ever is our toilsome day,  
For her the promised rest has now begun.  
I stood and heard the solemn accents fall,  
"I am the resurrection and the life."  
God, whose great mercy watches over all,  
Had t'en my friend from out our earthly strife.  
We left her lying in her peaceful bed,  
Until the dawning of that last great day,  
Trusting in One who long ago hath said  
That He will wipe all bitter tears away.

FLORENCE PRACOCK.

## MAGAZINES AND REVIEWS.

THE *Expositor* for March opens with an ante-Nicene Homily of Gregory Thaumaturgus, translated for the first time by Mr. Conybeare, with a prefatory note defining the genuineness of the homilies ascribed to this Father. Prof. Ramsay replies to Dr. Sanday on St. Paul and the Jewish Christians in 46 A.D. The weight of his reply is somewhat diminished by its personalities. Is his mind really so "non-theological," really so "commonplace," or normal in its working, as he supposes? That he is original and, to discriminating readers, instructive, in spite of his peculiarities, we very gladly admit. A striking sermonette by Dr. Dale will find readers. Dr. Bruce shows much insight in his treatment of Luke's idealised picture of the Christ, as also Dr. Abbott in his subtle inferences from phrases in the Greek text of John xi. (raising of Lazarus). Dr. John Watson, discoursing on "Jesus our Supreme Teacher," repeats unintentionally one of Jowett's last utterances, that the Church has not yet tried the Christianity of Christ. Dr. Dods, in his survey of recent literature, gives the longest notice to Dr. R. F. Horton, on the Teaching of Jesus.

THE *Boletín* of the Real Academia de la Historia for February opens with a critical examination of the MSS. describing the War of the Comunidades attributed to Gonzalo de Ayora. He decides against their authenticity, though they are contemporary documents, and prints extracts showing how the news of the election of Charles V. to the Empire was received at Valladolid. Then follows an account of church architecture in Barcelona in the fourteenth century by Padre F. Fita. A voluntary church rate was voted for the expenses of building; and when some parishioners wished to decline payment the

king, En Jaime II., in 1302, enforced the "talliam quam fecerunt et major et sanior pars ex dictis parrochianis"—the minority must be bound by the majority. E. S. Dodgson has another instalment of Basque inscriptions, chiefly sepulchral, but of greater interest than those of last month. Padre F. Fita also gives an interesting account of the parish church of Baddalona, and of the carving and painting of the retables and other ornaments.

## CORRESPONDENCE.

THE LECTURESHIP IN ENGLISH AT CAMBRIDGE.

Cambridge: Feb. 29, 1896.

A grace for establishing a lectureship in English has lately passed the Senate, on the understanding that the income would be guaranteed by myself for the first five years.

It has rightly been objected that this is unsatisfactory, and I am therefore prepared to make up half the deficit (now amounting to about £400) before the first payment is made.

Before taking this step, I venture to ask for further support from all well-wishers who have not hitherto subscribed to the fund, and who may possibly be inclined to do so, now that smaller donations will go far towards extinguishing the debt.

I may note here that thirty-one resident members of the Senate have generously given £506 15s., and we are indebted for £42 17s. to seven members of the University of Oxford. The whole sum subscribed amounts to £1331 7s. 6d.

WALTER W. SKEAT.

CHAUCER'S BOETHIUS TRANSLATION.

Oxford.

On p. 18 of vol. ii. of his edition of Chaucer's works, Prof. Skeat, in enumerating the various English versions of the "Consolation," refers to MS. Auct. F. 3, 5, in the Bodleian Library, as containing a "prose translation [the italics are Prof. Skeat's] different from Chaucer's." From this summary description it is evident that Prof. Skeat has not examined this MS.; for it is Chaucer's version itself that we find in it, disguised to a certain extent, and equipped with a commentary containing the usual array of metaphysical explanations of Boethius current at the time. Whether the author wished the text to pass for his own, or merely intended to add a commentary to Chaucer's translation (which certainly stands in need of one), is not clear from the words of his preface. He says (fol. 198):

"For als meche as eche a boke oweth worthily to be hadde in prys, charged and lovede aftur the worthynesse of his auctor and the profyte of the mater tretid therein, therefore as anemptes the boke of counfort, the weche with lowly subeccoun of myself to coreccoun of alle wiser, principally for ese of myself and thenne for other goode frendes, I take in purpos to telle the menyng of it in engellysche as nere to the entent of the auctor as I am disposide be grace of the goode lorde above."

In either case, however, it is not possible to consider the work which we have before us as an independent translation of Boethius' "Consolation." A few specimens, taken at random, and arranged in parallel columns with Chaucer's text, will make this clear.

PROSE III., ll. 16-31.  
(Chaucer, ed. Skeat, ll., pp. 7, 8.)

MS. AUCT. F. 3, 5,  
Folio 207 b.

For trowestow Philosophie be now alderfirst assailed in perils by folk of wikkede maneres? Have I nat striven with ful gret stryff, in olde

Triste bon nouzt Philosophie be now o first assailed in p[er]ils be folk of enyl maners and foly leynge; hause I stryuen, sche saith, wit

tyme, bifore the age of my Plato, aseyne the foolhardynesse of folye? And eek, the same Plato livinge, his maister Socrates deservede victorie of unrightful deeth in my presence. The heritage of which Socrates—the heritage is to seyn the doctrine of the whiche Socrates in his opinionum of Felicitie, that I clupe welefulnesse—whan that the poeple of Epicuriens and Stoiciens and many othere enforceden hem to go ravyshe everich man for his part—that is to seyn, that everich of hem wolde drawn to the defence of his opinionum the wordes of Socrates—they, as in partie of hir preye, to drowen me, crynges and debatinge ther-aseynes, and corven and to-renten my clothes that I hadde woven with myn handes; and with the cloutes that they hadden araced out of my clothes they wenten away, wenyng that I hadde gon with hem everydel.

PROSE IV., ll. 8-17.  
(Ibid., p. 9.)

FOLIO 208b.

Ne moeveth it nat thee to seen the face or the manere of this place (I. prisoun)? Is this the librarie whiche that thou haddest chosen for a right certain sete to thee in myn hous, ther—as thou desputedest ofte with me of the sciencis of thinges touchinge divinitee and touchinge mankinde? Was thanne myn habite swich as it is now? Was than my face or my chere swiche as now (quasi dicere, non), whan I soughte with the secrets of nature, whan thou enformedest my maneres and the resoun of alle my lyf to the ensample of the ordre of hevne?

Art thou not mounyd to see the face or the manere of this persone\* and this place? Was this the lyberarye (that is, Was this foule persone that hous of wysdom?) that þou summe tyme ohest for thy self and disputyd ofte with me of the soeyence of thynges that touches godhede and creatures? Was thanne my abyte sweche as it is now, was my face or my chere sweche as it is now, whanne I saw with the Socrates of kynde and þou enformyd al my lyf be ensample of the ordre of hevne?

From this we see that the translation which the commentator had before him was Chaucer's; that he paraphrased his original, and, by changes of construction and other apparent devices well known to the modern schoolboy—

"the same with intent to deceive"—

he made his text as unlike his original as he dared without altering the sense; that in MS. Auct. F. 3, 5, we have to do with a copy of an earlier one; the strange evolution of Chaucer's "whan I soughte with thee secrets of nature" into "whanne I saw with the Socrates of kynde," would indicate that the MS. had passed through the hands of at least two scribes. We can go even further, and point out the class to which the MS. from which the author copied belonged. A comparison of this version with the known texts of the "Boece" makes it clear that it goes back to the MS. from which were derived Add. 10,340, edited

\* The abbreviation of the first syllable of this word, both here and below, is that for *per*, not *pri*, as in "prise," in the second line of the passage first quoted.

or the Chaucer Society and the Early English Text Society by the late Dr. Morris, and the MS. at Salisbury (see *Anglia*, ii. 373). I might add that the language is East Midland, with a sprinkling of Northern forms; and that the handwriting, according to the opinion kindly given by Mr. Madan, is not later than the third quarter of the fifteenth century.

This MS. is very interesting, as throwing light on Chaucer's "Boece," for in it we have the evidence of a contemporary as to the meaning Chaucer's translation conveyed. Unfortunately, however, it is incomplete, and does not reach beyond the first book. Nor is it to be expected that another and completer copy will turn up, though one may exist somewhere, and have lain undiscovered from having been inadequately described in some such notice as that which has given rise to this letter.

MARK LIDDELL.

March 2, 1896.

P.S.—In my letter on "The Verb *deech*," in the ACADEMY of last week, please make the following corrections: for "*daikit*," read "*daikit*"; in the reference to vol. v. of Ellis's *Early English Pronunciation*, for "p. 723," read "p. 712"; and for "an *i*-sound in N.E. *green*," read "an *i*-sound as in N.E. *green*."

M. L.

#### TAVERNIER'S TRAVELS.

Wimborne: Feb. 14, 1896.

The travels in India of M. Jean Baptiste Tavernier have been admirably edited by the late Dr. V. Ball (2 vols, 1889). It may be worth while to add a few notes on passages where, from insufficient local knowledge of the Ganges-Jumna Duab, he was possibly mistaken, or which he was obliged to leave unsolved.

1. (Vol. i., p. 96.) Tavernier writes:

"Delhi is a large town near the River Jumna, which runs from north to south, then from east to west, and having passed Agra and *Kadioue*, loses itself in the Ganges."

Dr. Ball suggests that "*Kadioue*" may be Etawah; but it is almost certain that Tavernier (vol. i., p. 113) calls Etawah "*Estanja*." "*Kadioue*" is certainly Khajua, on the old Imperial road, in the present Fatehpur district. There Aurangzeb defeated Shuja in 1659 A.D., and built a hostelry (*sarai*) to commemorate his victory. The identification has been already made by Mr. Archibald Coustable in his edition of the *Travels of Bernier* (p. 75, note).

2. (Vol. i., p. 104.) Bernier gives his stages from Delhi to Agra as follows: Badelpoura. Paluel-ki sera; Cot-ki -sera; Cheki sera. These Dr. Ball identifies with Budurpur, Palwal, Kotwán, and Shaikh kisarai. Working out the distances as given by Tavernier and comparing them with Bishop Heber's Journal, I would suggest that the stages were Ballabhgarh, Palwal, Kosi, and Jamálpur, which last is just outside the present civil station of Mathura. There were Imperial *sarais* at Kosi and Jamálpur. The last may have taken its name from some Shaikh Jamál, its owner or occupier, hence the name given to it by Tavernier.

3. (Vol. i., p. 105.) He makes the distance from Mathura to Agra eleven kos, or about twenty-two miles. It is really about thirty miles. The intervening stage he calls Good-ki-sera. What this may mean I am unable to explain; but the distance from Mathura, about five kos, would bring him near Farah, an important place in those days, which is twelve miles from Mathura. Heber, when marching along the same road, made his halts at Farah and Sikandra, where Akbar was buried.

4. (Vol. i., pp. 113 *sqq.*) There is again considerable difficulty about the stages from Agra

to Alláhábád. Tavernier gives them as—Beruzabad, Serail Morlides, Estanja, Haii-mal, Sekandra, Sanqual, Cherourabad, Serail Ohageada, Serail Atakan, Aurangabad, Alinchan, Halabas. About some of these there can be no question—Estanja (Etawah), Beruzabad (Firozábád), Haii-mal (Ajit Mal), Sekandra (Sikandra), Sanqual (near Músanagar, the site of which is fixed by the river Sengar which Tavernier crossed), Atakan (Hathgáon), Alinchan (Alam Chand). Working out the distances by the map, it is possible that Morlides is Saraganj in the Mainpuri district. Morlides probably represents Murali-dees, "the land of Braj or of Krishna in his form as Murali-dhara, or the flute-player." Cherourabad must, I think, be Kora-Jahánábád, in which case the intervening half-stage, which Tavernier calls in the original Gianábád, would be Ghátampur. If this be correct, the stage between Kora and Hathgáon (both in the Fatehpur district) may be Fatehpur itself, though the distances do not exactly tally. In any case Dr. Ball's identification of Aurangábád with Kadioue (Khajua) cannot stand, as it is west of Hathgáon, while in Tavernier's itinerary it is east. I suspect that Aurangábád is Kara in the Alláhábád district, and that Tavernier blundered about Aurangábád (Khajua), through which he passed on his way to Atakan or Hathgáon. That this supposition is probably correct, is shown by a comparison of the distance which he gives from Alinchan, which must—from its position, about two leagues from the Ganges—be Alam Chand.

5. Dr. Ball has, I think, correctly identified the marches from Halabas (Alláhábád) to Banarou (Benares), Sadoul-serail (Saidábád), Yakedil sera (Jagdis Sarai), and Boraky sera (Bábu ki sarai).

6. (Vol. ii., p. 166.)

"I drew the packet of English letters from the pocket of my greatcoat, and giving it to one of my servants to place in the *boullas*, which is the valise of these countries."

Dr. Ball suggests for *bouchha* the Persian *posha*, "covering." This is impossible. It is really *bugcha* or *bugcha*, "a wallet or knapsack."

7. (Vol. ii., p. 186.)

"The remainder of the people who do not belong to either of these four castes (Bráhma, Kahatriya, Vaisya, Súdra) are called *Paussocour*."

Dr. Ball suggests Pariah or Phánsigar Thaga. This is very improbable. Tavernier may have confused the title of the five northern Bráhma sub-castes, the Pancha Gauda, or the five tribes of Gaur Brahmins.

8. (Vol. ii., p. 198.) The idol Mamaniva, "The representation of the first woman," is possibly Māma Devi, the mother of the gods.

9. (Vol. ii., p. 232.) Bainmadou, "who was formally a great or holy personage among them," cannot be, as Dr. Ball suggests, Bhima Mahádeva, an impossible collocation. The word is nearly correctly given, Beni Mádhó, Veni Mádhava, the deification of the sacred junction of the Ganges and the Jumna rivers.

10. (Vol. ii., p. 237.) The deity Richourdas is properly Ranohhor Dás, "he that avoids the field of battle," a favourite title of Krishna.

11. (Vol. ii., p. 233.) The deity Morli Ram of which Dr. Ball was unable to give any explanation, is Murali-dhara, Krishna in his manifestation as the flute-player, to which reference has been already made.

12. (Vol. i., p. 41.) Tavernier's Manaris, "who have no other trade but to transport provisions from one place to another," must be the Banjāras. They cannot possibly be, as Dr. Ball suggests, the Munda or Mundári Kols. The Banjāras, by the way, are sometimes called Labāna, not Lubbāna, a name which is probably derived from their trade as carriers of salt (Sanskrit *lavana*, "salt.")

WILLIAM CROOKER.

#### THE SIN-EATER IN WALES.

Higborth, Gloucester: March 2, 1896.

It seems generally agreed that the valley near Llandeibie referred to by Mr. Moggridge as the scene of the custom of Sin-eating was Cwmamman. If this be so, the evidence of the schoolmaster of Llandeibie (by name John Rowlands) is of little weight. The parish is a very large one. The village, containing the church and the national school, is at one end, the district bordering on Cwmamman at the other. Fifty, or even thirty, years ago the upper part of the parish (towards Cwmamman) was almost a *terra incognita* to the vicar and the schoolmaster. At least, it was beyond their influence; and probably it is so still. I am informed by Mr. J. P. Owen that both the vicar of Llandeibie and the schoolmaster mentioned by Canon Silvan Evans were known to him; that they were both strangers to the parish, and that neither of them stayed long enough to identify himself with it. Cwmamman is in the heart of a romantic country. Around it are spots renowned for the hunting of Twrch Trwyth by King Arthur. Across the mountains, only a few miles away, is the famous Van Pool, the dwelling-place of the mysterious lady from whom the physicians of Myddvai traced their descent, and the scene down to a few years ago of an annual summer pilgrimage when the lady herself was expected to appear. The valley was at one time sparsely inhabited. It has been described as "lawless"; it was, doubtless, the very home of superstition. But during the last fifty years a revolution has taken place. Large industries have sprung up, and a considerable population of a much more civilised character has been attracted to the place. This revolution was in progress in the sixties; it was completed before Canon Evans's inquiries were set on foot. When we add to all this the fact, to which I have already drawn attention (ACADEMY, November 16, 1895), that those inquiries were not made for more than a quarter of a century after the alleged event, it is hard to see what importance can be attached to the schoolmaster's assertions. He may have been "an intelligent," but he was not a "competent person" to give satisfactory evidence; and it has yet to be proved that his evidence, such as it was, related to a larger area than the village of Llandeibie and its immediate surroundings—which do not come into the story at all. This is my reply to Mr. Thomas's first point.

His second point rests, I think, on a misapprehension. I have never identified "all these funeral customs with tribal feasts." What I have contended is, that Sin-eating is a relic of a specific feast of the kin, immediately following a death, at which feast the body of the deceased was eaten. It is therefore unnecessary "to argue that in Wales and the borders the whole of the tribal ceremonial was swallowed up in the Sin-eating." No doubt there were many tribal feasts of various kinds. I do not trace Sin-eating back to them all, nor indeed to any *tribal* feasts. A tribe is a local organisation. The tribe may have included many clans or kindreds; and, on the other hand, many clans may have stretched far beyond the bounds of the local tribe. It seems to have been the kindred who were entitled and expected to take part in the feast in question. I cannot adequately discuss the matter here, and must be pardoned for referring once more to the chapter on Funeral Rites in the *Legend of Perseus* (vol. ii.) where I have treated the subject in connexion with parallel practices in different parts of the world.

With Mr. Moggridge's sources and opportunities of information I have already dealt (ACADEMY, November 16). I believe his statement. But, even if we leave him out of account, there is enough in Pennant, Robert Jones of



Rhoelan, and the Bishop of St. Asaph's MS. to corroborate Aubrey, who besides gives evidence of having carefully inquired into the matter.

Mr. Thomas's last paragraph would be more difficult to meet if it could be shown that Canon Silvan Evans's challenge was brought under the notice of Mr. Moggridge, or anyone else who was interested in the matter and in a position to investigate. But Mr. Moggridge was then an old man; he had left Wales. Canon Evans's contention was probably popular among Welshmen—at least, they were apathetic—and nobody seems to have been concerned to take up the challenge. It is a pity it was so; but this I think we must conclude was the reason why in 1878 (or was it not 1875?) "no one was produced who had ever seen" a Sin-eater.

E. SIDNEY HARTLAND.

# "CAROON" IN THE NEW ENGLISH DICTIONARY.

Dorney Wood, Burnham, Bucks: Feb. 14, 1896.

The earliest (and only) instances of the above word given in the New English Dictionary is taken from Simmonds's *Dictionary of Trade* (1858). The word *Caroon*, however, was in use at least a hundred years before this date, as is evident from the following extract from a letter of Gray to Thomas Wharton, dated July 21, 1759: "Duke-cherries are over in London . . . *Caroons* and blackhearts very large and fine drive about the streets in wheel-barrows a penny a pound." Further on in the same letter Gray adds, "Black *caroons* were ripe, and some duke-cherries still remained on walls the 26th."

HELEN TOYNBEE.

# APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, March 8, 4 p.m. Sunday Lecture: "The New Far East," by Mr. Arthur Digby.  
4 p.m. South Place Institute: "New Zealand," by Mr. H. B. Vogel.  
7.30 p.m. Ethical: "The Ethical Function of Women," by Miss E. P. Hughes.
- MONDAY, March 9, 7.30 p.m. Carlyle Society: "The Future of India," by Mr. Lokendranath Palit.  
8.30 p.m. Geographical: "The Country of the Shans," by Col. R. G. Woodthorpe.
- TUESDAY, March 10, 8 p.m. Royal Institution: "The External Covering of Plants and Animals," IX., by Prof. O. Stewart.  
4 p.m. Asiatic: "A Persian History of Christ and St. Peter, by Jerome Xavier, S.J.," by Mr. A. Rogers.  
5 p.m. Imperial Institute: "My Twelve Years' Stay in Cyprus," II., by Dr. Max Ohnesfalsch-Bichter.  
8 p.m. Civil Engineers: Discussion, "Littoral Drift."  
8 p.m. Colonial Institute: "The Development of Tropical Africa," by Sir G. Baden-Powell.  
8 p.m. Society of Arts: "English Book Illustration, 1800-70," by Joseph Pennell.  
8 p.m. Toynbee Library Readers: a Paper by Mr. R. Le Gallienne.  
8.30 p.m. Anthropological: "The Shans and Hill Tribes of the States on the Mekong," by Col. R. G. Woodthorpe.
- WEDNESDAY, March 11, 8 p.m. Society of Arts: "Peasant Life and Industries in Ireland," by Prof. A. O. Haddon.
- THURSDAY, March 12, 8 p.m. Royal Institution: "Masters of Modern Thought," II., by the Rev. Dr. W. Barry.  
8 p.m. Mathematical: "The Enumeration of Groups of Totatives," by Prof. Lloyd Tanner; "The Catenary on the Paraboloid and Cone," and "The Motion of the Top," by Prof. Greenhill.  
8 p.m. Electrical Engineers: "High Voltage Lamps and their Influence on Central Station Practice," by Mr. G. L. Addison.  
8.30 p.m. Antiquaries.
- FRIDAY, March 13, 4.30 p.m. Geographical: "A Plan for the Geographical Description of the British Islands on the Basis of the Ordnance Survey," by Dr. H. B. Mill.  
8 p.m. Civil Engineers: Students' Meeting, "Tests of Centrifugal Pumps," by Mr. J. C. Cornock.  
9 p.m. Royal Institution: "The Theory of the Labyrinth," by Mr. W. S. Lilly.
- SATURDAY, March 14, 8 p.m. Royal Institution: "Light," IV., by Lord Rayleigh.  
8.45 p.m. Botanic: General Fortnightly Meeting.

# SCIENCE.

## SOME ARABIC BOOKS.

SEVERAL Arabic books of interest, and some of great importance, have been issued from the press during the last twelve months, and call for notice here.

*Supplement to the Catalogue of the Arabic MSS. in the British Museum.* By Charles Rieu, Ph.D. (Printed for the Trustees.) At the head of our list stands the great work in which Dr. Rieu has recorded, after a lapse of twenty-three years, the result of the administration, in the department of MSS., of the Arabic branch of the great Library of which he himself has been one of the most distinguished controllers. It is a noble record; and the volume, compared with that issued in 1846-71, marks the great advance which has of recent years been made in the art of cataloguing and describing Oriental works—an advance in a large measure due to the labours and example (in his Persian and Turkish Catalogues) of Dr. Rieu himself. Every one of the books here described has passed into the National collections under his own hands, and in the case of those purchased has been acquired upon his advice. No one—at least until the MSS. come to be minutely examined with a view to printing—can be so competent to render an account of them as he. The works described number 1303 MSS., and include the collections of many eminent persons—among them those of the late Sir H. Rawlinson, Baron Alfred von Kremer, and R. W. Lane, and that of Dr. Eduard Glaser. Particularly worthy of mention is the splendid collection of fifty MSS., including many important works by South Arabian scholars, presented to the Library by Col. S. B. Miles, an act of liberality which deserves the national gratitude. Time and space would fail us to call attention to, or even to mention, the many notable entries in this admirable catalogue. It is specially rich—chiefly by acquisition from Dr. Glaser—in theological works of the Zaidi sect, which was dominant for many centuries in the Yemen. In lexicographical material it is naturally, as the inheritor of Lane's collection, exceptionally complete. Among noteworthy rarities is a Kufic Kur'an (No. 56), which contains about two-thirds of the sacred volume, and probably dates from the eighth century A.D.: so extensive a survival of the earliest writing of Islam is unique. The Museum has added another volume (No. 607) to the portions of Ibn Khallikān's autograph of his Biographical Dictionary already in its possession. Another important autograph is a fragment of the *Taj-al-'Arūs* by Sayyid Murtadā (No. 836 III.). Another MS. deserving of special mention is a copy of al-Hariri's *Makāmāt* (No. 1006), in the handwriting of the author's grandson: al-Hariri died in A.H. 516, and this copy is dated 557. In poetry—at least in the classical poetry—the collection is, we are sorry to say, not very rich. Europe still lacks (except in the inadequate unvocalised modern copy from al-Madinah now at Leiden, and the half-burnt MS. of the Escorial) a *diwān* of the greatest poet of the Prophet's day, and the most quoted of all ancient Arab poets, al-A'shā of Kais. There is an excellent ancient MS. of an-Nahās's commentary on the *Mu'allakāt*, a work which is well worthy of a complete and critical edition, for which ample materials are now to hand. The most important other poetical MSS. are those of Jarir—No. 1032, part of the *Diwān*, and No. 1033, the *Nakā'id*, or poetical wranglings between him and his fellow-tribesman al-Farazdak.

*Il Libro dei Verbi di Abu Bakr Muhammad b. Umar b. 'Abd-al-'Aziz Ibn al-Qāṭiyya.* Pubblicato da Ignazio Guidi. (Leiden: Brill.)

We have here the most ancient of Arabic dictionaries of verbal roots, compiled by the Spanish philologist Ibn al-Kūṭiyyah ("son of the Goth mother"), who died in A.H. 367. Prof. Guidi has edited it from a unique MS., dated A.H. 534, preserved in the Lucchesian Library at Girgenti. The work is rarely cited by the long line of Arabian lexicographers—a consequence, Prof. Guidi thinks, of its extremely inconvenient arrangement, which follows an alphabetical order based upon the place of utterance of the initial letters of the roots. For this reason he supposes that copies of it were rarely made, and it thus dropped out of use. This defect, however, it shares with the much more famous lexicons of al-Khalil, al-Ashari, and Ibn Duraid, which are universally quoted and form the foundation of all Arabic lexicography; and it would seem that some other explanation of its unpopularity must be sought. Perhaps this may be found in its meagre exegesis and scantiness of examples. The vocalisation of the roots, their infinitives, and, more rarely, their *nomina agentis*, are the points to which Ibn al-Kūṭiyyah devotes his attention; the explicatory and illustrative part of the work is very concise, and the derived forms of the verb, except No. IV., are seldom noticed. Prof. Guidi has added a complete index of all the roots treated, which makes it possible conveniently to consult the book, in spite of the pedantic arrangement adopted by the author.

*A Chrestomathy of Arabic Prose Pieces.* By Dr. R. Brünnow. (Berlin: Reuther und Reichard.) This excellent collection of extracts has been compiled to accompany the third edition of Prof. Socin's Arabic Grammar, and replaces the texts which, in the earlier editions, formed a portion of the latter work. It may be heartily commended to all beginning the study of Arabic. The extracts comprise a legendary history of Queen Bilkis from *ath-Tha'labi's* "Tales of the Prophets," a series of historical notices relating to pre-Islamic history, the lives of the Prophet and his successors, and the Umawī Caliphs of Damascus, selections from the *Kitāb al-Aghāni*, three specimens of the Kur'an, and the celebrated grammatical treatise on terminal inflexion called the *Ajurrūmiyyah*. The text is followed by a sufficient glossary, in which the Arabic is explained in German and English. The book is likely to take a permanent place among aids to Arabic study, and in future editions will doubtless be brought to a still higher degree of accuracy than that already attained. We may notice, as requiring correction, a frequent confusion between *inna* and *anna* (especially after the verb *kāla*), and a slight uncertainty in dealing with proper names as diptote or triptote (*Wāriddā*, en p. 36, is very strange). On p. 32, l. 5, *Uba'id* should be *'Abid*; on p. 41, l. 3, *ad-Du'it* should be *ad-Du'at*; and on p. 80, l. 6, *Na'imū* should be *Nu'a'imū*. Dr. Brünnow states in his preface that he has in many places abridged or altered the original text of the passages from which his historical selections are drawn; and it seems a pity that he has left uncorrected the absurd statement of Ibn Kutāibah (p. 28, l. 17) that Labid the poet was one of the warriors who slew al-Mundhir b. Ma'sa-Samā' of al-Hirah, and the same writer's story (p. 32, l. 5) connecting the death of 'Abid b. al-Abras with an-Nu'mān, the last king of al-Hirah, whereas it should be placed at least thirty years earlier. It may also be noticed that the date given for the plague at 'Amwās on p. 49, l. 17 (A.H. 18) does not agree with that mentioned in Appendix II. at p. 310 (A.H. 28); the latter is correct.

*Galāl al-dīn al-Sujūtī's "al-Šamārih fī 'ilm al-tarīh."* Herausgegeben v. Chr. Fr. Seybold.

(Leiden: Brill.) This little treatise on chronology (or rather on the Hijri era, for the author has nothing concerning other than Muslim peoples), by the celebrated Egyptian man of letters of the fifteenth century, now printed for the first time from three MSS., at Tübingen and Berlin, is a pamphlet of fourteen pages. It does not contain anything very novel, and, in as-Suyūfī's well-known manner, consists chiefly of traditions supported by detailed *isnāds*. In pp. 8-10 there are some interesting details regarding the syntax and orthography of words and phrases relating to dates; on pp. 11, 12 the old Arab names of the days of the week, and on pp. 13, 14 those of the months, are given. The British Museum (Or. 1535, foll. 16-24) possesses a MS. of the *Shamārikh*, which has not been utilised in Dr. Seybold's edition.

*Al-Fārābī's Abhandlung der Musterstaat.* Aus Londoner und Oxford Handschriften herausgegeben von Dr. Friedrich Dieterici. (Leiden: Brill.) This short work by the great founder of scholastic philosophy among the Muslim races holds to Al-Fārābī's other compositions a place in some respects similar to that of the Republics of Plato and Aristotle to the rest of their respective systems. The title, which Prof. Dieterici has abbreviated into "The Model State," may be more fully rendered—"The opinions of the inhabitants of the most excellent state." But the treatise is not primarily one of political philosophy. More than fifty of its eighty-five pages, which set forth the right opinions, according to the author's view, concerning the nature of God, the constitution of the universe, matter and form, bodies heavenly and earthly, and the constitution of man, have to be traversed before we arrive at the chapter dealing with "the necessity of union and mutual help for mankind," and proceed to consider what sort of ruler the most excellent state should possess, wherein its excellency consists, how its parts are compacted together, and what objects its citizens set before them in life. The work terminates with a review of the defects in those states which are not excellent, and mistake the proper methods of government and objects of the existence of man. (It is not obvious, by the way, why the table of contents should stop at chap. xxxiv. and p. 75, when there are still three numbered chapters and ten pages to be accounted for.) The text might with advantage have been more liberally vocalised and provided with marks of punctuation. The editor promises a translation shortly.

*Tables Alphabétiques du Kitāb-al-Aghānī.* Rédigées par I. Guidi. (Leiden: Brill.) The index to the *Kitāb-al-Aghānī*, of which the first fasciculus is now before us, is one of the most useful books to students of Arabic that have ever been published. We owe it to Prof. Guidi, who has been aided in its compilation by MM. Brünnow, S. Fraenkel, van Gelder, Guirgass, Héroult, Kleyn, Fr. Seybold, and van Vloten, and it appears with the assistance of a subvention from the Deutsche Morgenländische Gesellschaft. The index is divided into four parts: namely, (1) an index of poets' names; (2) an index of rhymes and metres; (3) an historical index, bringing together under each name all the facts recorded against the bearer throughout this vast work; and (4) a geographical index. The printed portion leaves us in the middle of the third part at the letter *zdy*. It is impossible to overestimate the value of such a guide through the twenty-one volumes (in the *Bulāk* edition with Dr. Brünnow's Supplement) of the monumental work of Abu-l-Faraj at Isfahānī. The Institut de France has recently announced, as the subject of the Prix Bordin (3000 fr.) for January 1897:

"Étudier dans ses traits généraux le recueil de

traditions arabes intitulé le *Kitāb-al-Aghānī*; signaler, au moyen des citations, l'importance de ce livre pour l'histoire politique, littéraire, et sociale des Arabes."

With the help of the index now before us, it is to be hoped that many competitors for the prize will come forward, and that the result may be a work as extensive in its scope and weighty in its matter as the pioneer of all research into ancient Arabia and its civilisation, the great "Essai sur l'histoire des Arabes avant l'Islamisme" of Caussin de Perceval. No one who possesses a copy of the *Bulāk* text can afford to neglect this essential aid to its study.

*Faḥ al-Qarīb.* Par Ibn Qāsim al-Ghazālī. (Leiden: Brill.) The next book on our list is a commentary, by Ibn Kāsim al-Ghazālī, who died in A.H. 918, on the *Mukhtasar* or Précis, by Abū Shujā' of Isfahān, who died at the beginning of the sixth century of the Hijrah, of the whole field of Muhammadan law according to the Shāfi'ite rite. This work, which the editor informs us is the manual most used by students of law in the schools of that area of Islam which at the present day holds by the doctrine of the Imām ash-Shāfi'—namely, Egypt and the Malay peninsula and islands—has been given in text and translation by M. van den Berg, who is the professor of Muhammadan law in the Indian school at Delft, at the instance of the Netherlands Government for the benefit of its administrators in the East. Prof. van den Berg is already well known as the editor and translator of the equally famous treatise by an-Nawawī, called the *Minhaj-at-Talibin*, the other great authority on Shāfi'ite law; and the present manual, a stout volume of 742 pages, is no less thoroughly treated than the former. In British India there are very few, if any, adherents of the Shāfi'ite rite; but those who interest themselves in the development of the law of Islam will find in this book a remarkably clear and concise summary of that order of practice which for centuries held the first place in the centre of the Muslim world—the schools at Mecca—and can compare its precepts with those of Abū Hanīfah, which now dominate the other schools both at Mecca (in virtue of the hegemony of the Turkish Empire) and in British India.

*Liber Mafāḥ al-'Olum*, auctore Abu 'Abdallah al-Kātib al-Khawārezmī. Edidit, indices adjeit, G. van Vloten. (Leiden: Brill.) This is a work of great interest. The author was a *Kātib*, or secretary employed in the administration, in the time of the Sāmānī king of Khurāsān and Transoxiana Nūh II., who reigned between A.H. 365 and 387 (976-997 A.D.); and the purpose of his book is to give an explanation of the technical terms of science and art not to be found in the ordinary dictionaries of his time. The work is divided into two *makālahs*: the first treating of religion and the allied sciences, including the Arabic language, the administration of a Muslim state, and historical tradition, in which the technical terms are almost entirely Arabic or arabicised Persian words; and the second of secular science, chiefly derived from Greece through Aramaic translations, including philosophy, logic, medicine, mathematics, geometry, astronomy, music, mechanics, and alchemy. The book thus covers a surprising range, and includes the explanation of many thousand words, a large proportion of them of Greek or Syriac origin, the correct settlement and identification of which must have offered the greatest difficulties to the editor. The whole gives a most interesting picture of the state of knowledge as it existed in Northern Persia and the countries about the Oxus in the tenth century of our era. The author appears to have known something of Greek and Syriac, besides his native Persian; he also notes a few Sanskrit

derivations. His explanations, though concise, are generally accurate and to the point. He was a man of system and method, and modest withal—a worthy forerunner of the great al-Birūnī, whom he preceded by about fifty years. Too great praise cannot be given to the manner in which Prof. van Vloten has edited the text from MSS. which have often made an extraordinary jumble of the outlandish words their copyists had to transcribe. Very complete indices are appended.

*Sībawaihi's Buch über die Grammatik.* Uebersetzt und erklärt von Dr. G. Jahn. (Berlin: Reuther und Reichard.) Dr. Jahn's translation of Sībawaihi's *Kitāb*, which has already made good progress into the second volume, is an attempt to explain the earliest and most difficult book of Arabic grammar according to the commentary of as-Sirāfi. We possess, in the Paris edition of 1881-89 by M. Hartwig Dénenbourg, the text of this great work, unhappily still destitute of the indices required to make it available for reference. The author of the *Kitāb* died before the end of the second century of the Hijrah (the date is variously given as 161, 180, 188, and 194), and the commentator as-Sirāfi in 368. Dr. Jahn's translation is based on as-Sirāfi's text, which occasionally differs from the Paris edition, and is divided into two parts, the notes, containing extracts from as-Sirāfi and other commentators, being separately pagged from the translation of the text. The sixth fasciculus of the work has appended to it a reply by the translator to the only criticism of the translation which has yet appeared—that by Prof. Praetorius in the *Götting. Gel. Anzeigen* of 1894—in which Dr. Jahn explains fully the scope of his undertaking, and sets forth in detail the difficulties which must inevitably be encountered in dealing with a book which first laid the foundations of grammatical study in Arabic. The language of a pioneer necessarily lacks fixity and precision, and the definite terminology of Arabic grammar, as elaborated by successive generations of scholars, had not yet come into existence. No one more competent than the editor of Ibn Ya'ish's commentary on az-Zamakhshari's *Mufaṣṣal* could have undertaken the difficult task which Dr. Jahn has set before him. And his work, which, as he tells us, is intended only for specialists, who will compare the translation with the original, and the notes of as-Sirāfi with the corresponding passages of Ibn Ya'ish, must for years to come remain indispensable to all who would approach the most interesting and absorbing study of Arabic grammar.

C. J. LYALL.

## CORRESPONDENCE.

### THE RESTORED PRONUNCIATION OF GREEK.

Liverpool: Feb. 29, 1896.

I stand pledged by my former letters to indicate to Profs. Conway and Arnold, and to the readers of the ACADEMY, those elements of classical Greek pronunciation which seem to me to be still uncertain. My task, therefore, from this point will be less to express opinions of my own, than to point out cases where good authorities are disagreed, or where evidence is inconclusive. But I have no wish to rest in a pure agnosticism; and where a high authority seems to be wrong I shall not hesitate to say so. My great hope is that a frank statement of the difficulties of the case may lead others to co-operate in their solution.

There are two small differences in principle between the Professors' aim and my own, which the reader will kindly allow for. The Professors would restore the pronunciation of Pericles: I think that that of Demosthenes and Aristotle, in the following century, is equally good. They are disposed to scoff at

the "tutorial" point of view: but I hold that in all cases of final uncertainty we ought to give a decided preference to those sounds which will be most easily taught by modern schoolmasters and learned by modern pupils. Without the schoolmasters, Latin pronunciation could never have been reformed, and it is safe to say that Greek never will be.

The first case which I shall bring forward is one in which there is a very marked disagreement between Profs. Conway and Arnold, and the authority whom in all other cases they follow—Prof. Blass, of Kiel. The Welsh professors direct the *mediae*  $\beta$ ,  $\gamma$ ,  $\delta$  to be pronounced like French (i.e., "dorsal")  $b$ , hard  $g$ , and  $d$ . But Blass says (§ 29), "The name *media* denotes a half-aspirated sound, and not by any means a soft or sonant one [einen weichen oder tönenden], by which name we now define  $b$ ,  $d$ ,  $g$ , in contrast to  $p$ ,  $t$ ,  $k$ ." Elsewhere (§ 27), Blass makes it perfectly clear that his notion of the values of  $\beta$ ,  $\gamma$ ,  $\delta$  is as follows:

$$\begin{aligned}\beta &= p + \frac{1}{2} h \\ \gamma &= k + \frac{1}{2} h \\ \delta &= t + \frac{1}{2} h\end{aligned}$$

and I am not aware that he has yet abandoned this position. Until then it seems too much to say that there is even "practical" agreement among the authorities. The difference between French  $b$  and a half-aspirated  $p$  is as wide as it well can be without getting altogether outside of the labial class. So also with the other two cases.

I will venture an opinion here. It is that Prof. Blass has allowed himself to be too much swayed by the Latin nomenclature, *tenuis*, *aspirata*, *media* = thin, aspirated, and intermediate. With these names before us, the equations

$$\begin{aligned}\tau &= p \\ \phi &= p + h \\ \beta &= p + \frac{1}{2} h\end{aligned}$$

have a tempting look of probability. But the Greek names were  $\psi\alpha\lambda\acute{\eta}$ ,  $\delta\alpha\sigma\iota\alpha$ ,  $\mu\iota\sigma\eta$  = thin, thick, and intermediate; and these do not lend themselves at all to the same inference. There ought also, if this hypothesis were true, to be an invincible confusion between  $\beta$ ,  $\gamma$ ,  $\delta$  and  $\tau$ ,  $\kappa$ ,  $\tau$  in all Greek writing, especially in inscriptions, and still more in transliterations; but this does not occur. Prof. Blass, however, has always before him the fact that in South and Middle German dialects  $b$ ,  $g$ ,  $d$  always stand for a kind of  $p$ ,  $k$ ,  $t$ , which only differs from the real  $p$ ,  $k$ ,  $t$  in being less strongly exploded; and his opinion is too important to be overridden by mere decree.

I must also emphasise the opinion that every theoretical discussion about pronunciation is imperfect until it has become international. Every nation has an inborn prepossession in favour of its own sounds, regarding them as normal and natural, and all others as exceptional or even perverted. No amount of personal study quite suffices to eradicate these prepossessions. An example may be given referring to  $b$ ,  $g$ ,  $d$ . The justly celebrated Edouard Sievers, of Halle, writing a *Phonetik* for Indogermanists, in his third edition (p. 116), deliberately defines  $b$ ,  $g$ ,  $d$  so as to include the above-named German sounds, and to exclude them from their proper  $p$ ,  $k$ ,  $t$  category—a classification which could hardly have been made out of Germany (cf. Vietor, *Phonetik*, 3rd edit., p. 226). If this can happen with Sievers, it follows a *fortiori* that there is no one whatever from whom the national and local equation does not need to be eliminated. This can only be done by international discussion.

I will next endeavour to state the case respecting  $\phi$ ,  $\chi$ ,  $\theta$ .

R. J. LLOYD.

#### PERSIAN LAPIDARIES.

Teheran: Jan. 20, 1896.

In reference to my note on "Persian Lapidaries" in the ACADEMY of December 14, Prof. de Goeje writes to me from Leyden to say that the title of Nasir ed-din's treatise should be *Tashavvuk nāmāh*, and not *Tansūk nāmāh*, as I read it, and that the Leyden Library possesses a copy of it.

According to Persian Dictionaries, *tansūk*, or *tansūkh*, is the Arabicised *tansukh*, a Persian word meaning anything rare, precious, unique; and the latter, according to Persian etymologists, is composed of the two Persian words *tan* "body," and *sūk* "good, precious." *Tansūk-nāmāh*, therefore, is a book of precious things, exactly as Nasir ed-din explains it in his preface, when he says: "I have entitled this book *Tansūk-nāmāh*, because all the *tansūk* [rare and precious things] which are presented to kings will, please God, be described in it."

All the copies which I have seen have *tansūk nāmāh*. The *Habib us-siyar* by Khondamir (A.H. 930) in the short biographical notice on Nasir ed-din (vol. iii. 1; p. 37, second line from top, Teheran edition, A.H. 1271) also has *tansūk nāmāh*; but in the preface to *Hamdullah Kasvini's* *Nuzhat ul Kulūb* (A.H. 740) the book is mentioned as the *tansūk nāmāh*, where *tansūk* is, I take it, a Turkish rendering of *tansūkh*. In Vassaf's *History* the word also occurs as *tansūk*, with the same meaning. If the Leyden copy has "*tashavvuk nāmāh*," I can only suppose that the mistake was made by the copyist. An ignorant or careless scribe might easily write *tashavvuk* for *tansūk*, the more so as the former word, meaning "manifesting a strong desire" (for the acquisition of knowledge), occurs in the first part of the preface, where it is applied to Hulākū Khān, for whom the treatise was written; and the two words, carelessly written, look very much alike.

A. HOUTUM-SCHINDLER.

#### DR. GINSBURG'S EDITION OF THE HEBREW BIBLE.

London: Feb. 25, 1896.

Leaving it for another occasion to deal more minutely with Dr. Ginsburg's new edition of the Hebrew Bible, in which are embodied the results of his long Massoretic studies, I limit myself now to pointing out a serious mistake which has crept into it.

Prov. ii. 10 reads in this edition:

וְדַעַת לִנְפֶשְׁךָ יִדְעַת  
וְדַעַת לִנְפֶשְׁךָ יִדְעַת

The first reading is neither an emendation nor a correction; such are relegated to the footnotes. It is simply a mistake.

M. GASTER.

#### AN ASSYRIAN TITLE IN NAHUM.

London: Feb. 26, 1896.

Has it already been observed by others that the title of the Assyrian queen appears in Nahum ii. 8, if we read  $\text{חַעֲלִיָּה}$  instead of  $\text{חַעֲלִיָּה$ ? Cf. Delitzsch, *Assyrisches Handwörterbuch*, p. 157: "*chellu fem chellitu*, gross, hoch, erhaben, als Subst. Herr bez. Herrin. Von Göttern und Königen gebraucht," &c.

PAUL RUBEN.

#### SCIENCE NOTES.

THE following is the list of sectional presidents for this year's meeting of the British Association, to be held at Liverpool in Sep-

tember, under the presidency of Sir Joseph Lister, who also happens to be the new president of the Royal Society. Section A: mathematics and physics, Prof. J. J. Thomson; section B: chemistry, Dr. Ludwig Mond; section C: geology, Mr. John Edward Marr; section D: zoology, Prof. E. B. Poulton; section E: geography, Major Leonard Darwin; section F: economics, Leonard Courtney; section G: mechanical science, Sir Charles Douglas Fox; section H: anthropology, Mr. Arthur Evans; section I: physiology and pathology, Dr. Walter Holbrook Gaskeil; section K: botany, Dr. D. H. Scott. The evening discourses will be given by Prof. Flinders Petrie, and (probably) by Sir Andrew Noble; the lecture to working men by Prof. Fleming.

AT the anniversary meeting of the Geological Society, held on February 2, Dr. Henry Hicks was selected president for the current year, in succession to Dr. Edward Woodward. The subject of the retiring president's address was "The Life-History of the Crustacea in Palaeozoic and Neozoic Times."

AT a recent meeting of the Linnean Society, a portrait of Dr. William Carruthers, a late president, painted by Mr. J. Hay, was formally presented to the society, on behalf of the subscribers, by Sir W. H. Flower.

DR. M. ARMAND RUFFER has resigned the directorship of the British Institute of Preventive Medicine, in order to accept the chair of bacteriology at Cairo.

COLONEL R. G. WOODTHORPE, a well-known surveying officer on the north-eastern frontier of India, is to read two papers next week on the Shans—on Monday, before the Royal Geographical Society, when he will deal particularly with the country; and on Tuesday, before the Anthropological Institute, when he will also include an account of the hill-tribes generally on the Mekong, illustrated with the optical lantern.

AT a special afternoon meeting, to be held in the map room of the Geographical Society on Friday next, Dr. H. R. Mill, the librarian, will submit a plan for the geographical description of the British Islands on the basis of the Ordnance Survey.

PROF. HANSEN, of Copenhagen, has recently published a brochure in which he protests against a modern tendency to Germanise Danish science:

"Dr. Hansen," says the March number of *Natural Science*, "while owning the services to science rendered by Germany through her numerous men of genius, considers that Denmark has a scientific character and spirit of her own distinct from that of Germany. The larger country delights in hypothesis and theory, the smaller in thorough-going accuracy of investigation. He rightly considers that it would be a loss to the world to have that national characteristic overborne by the predominating influence of Denmark's powerful neighbour. He views with alarm the introduction of German books of education, German modes of thought, and ambition of the rising generation to study in Germany, to write in German, to win acceptance and commendation in German periodicals. To counteract all this, he is extremely desirous that in the scientific journals of his own country, as an alternative to the vernacular or Latin, the accepted language should be neither German nor French, but only and exclusively English. He urges that English ought to be thoroughly taught in Danish schools; that though not in words, yet in construction, it is far nearer to Danish than is German, and that both in England and the English tongue Danish science would find a genial welcome that could not be fraught with any mischievous consequences."

## PHILOLOGY NOTES.

AT the meeting of the Royal Asiatic Society, to be held on Tuesday next at 22, Albemarle-street, Mr. A. Rogers will read a paper on "A Persian History of Christ and St. Peter, by Jerome Xavier, S.J."

## REPORTS OF SOCIETIES.

ENGLISH GÖTTINGEN SOCIETY.—(Wednesday, Feb 12.)

DR. L. THOMAS in the chair.—A paper was read by Mr. R. G. Alford on "Hermann Sudermann." The lecturer observed that the epithet "realist" in its bad sense had been freely applied to Sudermann in Germany, but there was one fact that was undoubted, the fact of his popularity. He thought it was time for English readers of German to get a better acquaintance with this remarkable author. Sudermann was born in the year 1857 at Matzicken, in East Prussia. He was apprenticed (like Ibsen, it may be observed) to a chemist, but he managed later to get away and resume his studies at Königsberg and Berlin. From the year 1879 he has been engaged in literary pursuits; but his first success was with his play called "Die Ehre," produced in Berlin on November 27, 1889, which caused a great sensation. From the years 1889 to 1894 Sudermann was busy as a dramatist and novel writer in Berlin. The failure of his play "Die Schmetterlingschacht" in the latter year was the cause of his departure, and he has not since returned. His last play, "Glück im Winkel," was produced in Vienna, and has not yet reached Berlin. Sudermann as a dramatist was the leader of the realistic school in Berlin. This school set itself to observe certain canons of dramatic composition, with a view to a truer observation of life: such as the abolition of all rhetoric and high-flown phrases not heard in conversation, avoidance of romantic contrasts and strained happy endings. Sudermann, there was no doubt, imagined himself a thorough-going realist; but like all authors he found he could only describe the real in terms of the ideal, and it was important to see what Sudermann's ideal standpoints were. The lecturer thought they were as follows: First, he saw a remorseless fate in human things—"the past must be paid for"; secondly, there was a certain enthusiasm for the old ideals of liberty, equality, and fraternity; and lastly, an ideal of work and duty. "Die Ehre" and "Heimat" he characterized as the best of the plays, the latter a wonderful performance however looked at. "Sodom's Ende," the picture of a genius running to seed in a narrow, fast society, contained too many objectionable features. The Censor in Berlin at first refused to allow it to be produced, but afterwards withdrew his prohibition. Of the novels, the lecturer considered *Ketsurwig* easily first: it displayed the writer's singular force and intensity at their highest pitch. The scene of all the novels was East Prussia, where the author was born and bred.

CAMBRIDGE PHILOLOGICAL.—(Thursday, February 13.)

PROF. SKER in the chair.—Dr. Fennell stated a theory of the representation of Indo-Germanic *i*-sounds in early Sanskrit in the form of two propositions and a corollary. The first proposition is that, the weak grade of Indo-European *ei* is represented in the earliest Sanskrit by the *r* vowel or *ir*, *ir* or *ur*, *ur* (at the time of the change of such *ei*, *ai* to such *ur*, *ur* respectively, these vowels written *u*, *ü* were not Indo-Germanic *u*-sounds but rounded *i*-sounds, and therefore palatal vowels). The second proposition is, that Indo-Germanic *i*-sounds of syllables which contained a palatal consonant were represented by Sanskrit *r* unless (A) a dental consonant immediately followed (in which case we find the phenomena classified under Fortunatov's Law), or (B) the instance fell under the first proposition. The corollary is that—As the alleged sonant *-i* (*i*) followed by a consonant other than *l* is regularly changed to *r*, while *l* is only changed to *r* when affected by palatal consonants, there was not that intimate relation between *l* and the weak grade of *i* which had been assumed, but that this weak grade contained a vowel which in early Sanskrit was palatal, namely

an *i*-sound or a rounded *i*-sound. It follows also that the so-called vowel *r*, the Sanskrit *r*, contained an *i*-sound. Early Sanskrit *i*-sounds were dental and *r*-sounds cerebral (lingual); but phenomena suggest that *l* was nearer to the cerebral configuration than other dentals, and *r* nearer to the palatal configuration than other cerebrals (linguals). A number of examples in support of the theory were adduced and exceptional cases exhaustively discussed. Skt. *arāni* 'elbow,' 'forearm' is not akin to Lat. *ulna*, *ulna*, but to Skt. *arū* 'joint,' Lat. *artus*. In the sense 'refreshing drink' *irā*, Id.-G. *elā* is akin to Eng. 'ale' (*ole*-), but represents Id.-G. *erā* in the senses 'earth,' 'water.' Most of the few exceptional cases which cannot be explained as due to analogy or assimilation are isolated or rare forms, of which no probable etymology has been offered. The only exceptional cases of this kind of which the etymology is ascertained are the isolated *alipasta* and *calpā*, the rare *pulu*- and *clokā*- (which may have been associated with a special class of noises and so exempted from change).

HELLENIC.—(Monday, February 17.)

PROF. PRECY GARDNER in the chair.—Mr. Edmund Oldfield read a paper on "The Mausoleum of Halicarnassus." After observing that the restorations at the early part of the present century were purely speculative and founded on a few passages in ancient writers, which were merely desultory references, sometimes parenthetical, figurative, or even contradictory of each other, the lecturer dealt with the discoveries of 1846 made by Sir Charles Newton when he was Vice-Consul of Mitylene. Sir Charles Newton suggested a restoration, in which he was assisted by Profs. Smith and Pullan, but which was assailed by James Ferguson, who proposed a restoration of his own, founded on the same materials, but arriving at a different conclusion. A third scheme was propounded by Herr Petersen, of Hamburg. Mr. Oldfield was an assistant forty years ago when the mausoleum marbles arrived at the British Museum, and he assisted at their unpacking. Since then, and especially since his retirement, he had devoted much labour to solving the mystery which had been still left in obscurity by the three elaborate schemes of Newton, Ferguson, and Petersen. The references in ancient writers were few. There was a passage of Vitruvius, a few lines in Martial, and a description in Pliny's Natural History. Pliny described the mausoleum as "hanging in empty air," which might refer to the many inter-columnar spaces in the roof. Cockerell, Watkiss Lloyd, and others had done their best to reconstruct the mausoleum in accordance with Martial's description. But Newton could not accept their conclusions. The passage in Pliny was the fullest description extant; but the text was not quite certain. Preferring the earlier text to later emendations, Mr. Oldfield gave a minute grammatical analysis of the passage, and a technical account of the way in which from the literal meaning of the words he conceived the structure ought to be reconstructed.

METEOROLOGICAL.—(Wednesday, February 19.)

EDWARD MAWLEY, Esq., president, in the chair.—The report on the pneumological observations for 1895 was presented by Mr. Mawley, in which it was shown that, owing to the great frost at the beginning of the year, all the first spring flowers made their appearance very late, and it was not until the middle of June that plants began to come into blossom in advance of their usual time. During July the dates recorded were, as a rule, exceptionally early. The yield of all the farm crops except potatoes was exceedingly poor. Pears and plums yielded badly, but there was a splendid crop of apples and also of all the small fruits. As regards vegetation generally seldom has a year ended under conditions so favourable for the one succeeding it.—Mr. R. H. Scott read a paper on the recent unusually high barometer readings in the British Isles, in which he stated that the daily weather chart for 6 p.m. on January 8 was the first in these islands that ever showed 31 inches. The station was Sornoway; and by the next morning all over the northern portions of Great

Britain and Ireland the barometers were above 31 inches. The highest reading of all was 31.119 inches, photographically recorded at Glasgow at 9 a.m. on the 9th. The barometer pressure then gave way, and the region of highest readings moved southwards along our west coast, and finally left the south of Ireland on the 15th. Weather throughout the period was mild, an unusual thing with a very high barometer. At the end of the month a second anti-cyclone spread over the country, when the barometer rose to 30.96 inches at Cork. Reference was made to previous exceptionally high barometer readings in England and in Siberia; and it was stated that a reading of 31.62 inches at Barnaul, in Siberia, in 1877, was probably the highest ever observed.

HISTORICAL.—(Anniversary Meeting, Thursday, February 20.)

SIR M. E. GRANT DUFF, president in the chair.—Mr. W. E. H. Lecky, Lord Acton, and Sir D. M. Wallace were re-elected vice-presidents; and Prof. T. H. Rhye-Davids, Lord Edmund Fitzmaurice, Mr. B. F. Stevens, and Prof. Cunningham were re-elected members of council. Mr. J. P. Wallis was also elected a member of council. The council presented their annual report, dealing with the society's publications, meetings, list of fellows, library, and finances; and the report was duly adopted. The elections of a number of distinguished scholars—British, colonial, and foreign—as honorary fellows and corresponding members were reported.—The president delivered his annual address, taking for his subject "The Politics of Aristotle." He observed that at Oxford he took up the *Politics* instead of the *Rhetoric*, which was then the fashionable treatise. He had hardly looked at the book during all the forty-six years which had since elapsed. After referring to the various editions of the text since that time, he said that Aristotle's *Politics* was thought by some to be the work which ought first to be read by the political student. Was that so? Would a botanist begin with Theophrastus—would he not rather go to the best and completest treatise from a modern writer? and so with any other science. On the other hand, was there any book of politics comparable to the admirable handbooks on science which were constantly being published? He knew of no such handbook to politics. Even now, in 1896, there was no science of politics; and he was inclined to think that the best training for political life would be a careful study and written discussion of a collection of the best political maxims, founded on extensive historical reading. He wondered why nobody had made such a collection, of which Aristotle could supply a considerable number. The worst of it was that so many of the Greek philosopher's best thoughts had become part of our minds. That some should rule and others be ruled was a necessity of life, said Aristotle. This was in striking contrast to the will-of-the-wisp of modern equality. He had heard a cultivated Frenchman say he preferred equality to the utmost liberty, and the worst republic to the best monarchy. Aristotle kept himself singularly free from extravagant theories of that kind. Property, says the philosopher, should in a certain sense be common, but in the main private; and the special use of the Legislature was to create the disposition in good men to allow others to enjoy their property. His avoidance of the mercantile fallacy, or the notion that money constituted wealth, was most remarkable; he observed that a man rich in coin might be in want of necessary food. Aristotle's discussion of democracy and popular government was interesting and instructive: he thought that individually the public might be ignorant, but collectively arrive at sound conclusions, as their instincts were in the main sound. The value of the different kinds of government was in proportion to the degree in which the voice of the best was heard and obeyed. The best community Aristotle considered was that in which the middle class was numerous. Oligarchy and democracy were both departures from the best forms of government, though they might each be good in their way; but he thought little of democracy, for he said that no ordinary man could discern impending dangers: to do so required wisdom and goodness. One of his most



profound observations was that sedition or rebellion arises *ex imperio et reple imperio*; the occasion might be alight, the issues momentous. The philosopher's remark, that the more restricted the prerogatives and powers of kings the more durable would be their rule, had striking appositeness in our time. He remembered a legal luminary who used to contend that retired judges should be made bishops. Curiously enough this amusing suggestion might be fortified by a passage in the seventh book of the *Politics*. On the right use of leisure Aristotle had valuable observations which might well be applied to our own days, when, both at home and in America, the spirit of athleticism had run mad. The crowning glory, however, of Aristotle was his conception of the functions of the State. The State, he held, should not seek to enslave the people it conquered, should resist the imposition of slavery on itself, and should exercise government for the good of the governed. The State exists, observes Mr. Newman, for the sake of that kind of life which is the end of man, and the development of those gifts and circumstances which constitute the real welfare of mankind. Aristotle's ideal was still in truth that of the best and wisest statesmen. But we should bear in mind that the State can exercise but little direct influence in realising the aims of society. The craze of the hour was to expect the State to do everything for everybody. The most enlightened nations and classes had not yet got beyond the conceptions of Aristotle, and many modern writers and politicians were far behind him. The circumstances of his time, however, prevented his area of observation from being adequate to our needs, and even to Aristotle and Alexander the problems of Greek petty States appeared trivial and ridiculous. But the marvellous range, the wonderful power of observation, and the historical spirit which were manifested in his ethical and political writings were beyond all praise.—In moving and seconding a vote of thanks to the president, Mr. Frederic Harrison and Mr. H. E. Malden spoke at some length in commendation of the original and scholarly treatment of the subject-matter of the address.

VICTORIA INSTITUTE.—(Monday, March 2.)

THE HON. A. McARTHUR in the chair.—Dr. H. B. Guppy gave an account of his researches on the light thrown by a study of the differences in plant-names in use among the Polynesians. He said: The more useful plants of these islands, and many also of their littoral plants, have in each case a story to tell not only of the history of a plant, but of a people. The distribution, the uses, the vernacular nomenclature, &c., are all so many guides in such an investigation. The wide range of the useful plants in this region, such as the banana, the breadfruit, and the paper-mulberry, is an indication of an age of free intercourse over the Pacific, an age long since passed away. Under the conditions prevailing in this region in the time of Cook, a newly introduced plant would acquire a very local distribution; and among such plants we may include the shaddock of Fiji and Tonga. Almost all the plants, and in most cases their names, have their homes in the Indian Archipelago and in Further India. On comparing the names of the different regions, the Malagasy names are found to be more closely connected with those of Fiji than with those of Polynesia. The Melanesian variety of man is regarded as the original possessor of the Malayo-Polynesian type of speech, which it has imposed to a greater or less degree on all that have come in contact with it.—Many took part in the discussion that followed.

#### FINE ART.

*Patriarchal Palestine.* By A. H. Sayce.  
(S. P. C. K.)

"THE voice of archaeology is thus in agreement with that of authority, and here as elsewhere true science declares herself the handmaid of the Catholic Church." This utterance, with which *Patriarchal Palestine* concludes, may be reasonably regarded as marking some change of opinion, since

some two years ago, in his '*Higher Criticism*' and the *Verdict of the Monuments*, our author declared that, if presented as a veritable personage, "the woman Esther can have had no existence save in the imagination of a Jewish writer," that the author of the *Chronicles* used history pretty much as Sir Walter Scott did in some of his novels, and that the traditional teaching of the Church concerning the capture of Babylon, as narrated in Daniel, was altogether at variance with the cuneiform records. It is true that there are some things even in the present work which might be regarded with disfavour by divines of less obtrusive orthodoxy. But, whatever view is taken of the claims of authority with respect to the transcendental dogmas of theology, archaeological research falls exclusively within the domain of the scientific method. Here the critical balance should be held in equipoise, ready to be moved only by the weight of evidence.

It may be said at once that Prof. Sayce's book contains a large amount of matter of great interest to the Orientalist and the Biblical student. The book probably owes its origin to the discovery, some seven or eight years ago, of the Tel el-Amarna Tablets. The use in these tablets of the Babylonian script in diplomatic correspondence between Egypt, Syria, and Mesopotamia was naturally regarded as a fact pregnant with important consequences for archaeological science; while, for the Old Testament student, few things could be more likely to invite attention than the occurrence in these documents of the name of the renowned city Jerusalem, a fact which, if we mistake not, Prof. Sayce has the honour of discovering. Our author observes, with regard to this name and what is said of Melchisedek: "The critics, in the superiority of their knowledge . . . had denied that the name even of Jerusalem, or Salem, was known before the age of David." But the Tel el-Amarna Tablets, while mentioning Jerusalem, or Salem, say at the same time some other things which the "critics" are by no means likely to overlook. According to Prof. Sayce's reading and translation, one tablet speaks of "the city of the mountain of Jerusalem, the city of the temple of the god Nin-ip, whose name is Salim." The possibility of a somewhat different reading is mentioned, but in any case the fact remains that Jerusalem was "the house of Nin-ip." Nin-ip, it would thus seem, was "the most high god" to whom Melchisedek was priest. Such an exalted designation is quite suitable to the attributes of Nin-ip found elsewhere. But Nin-ip was concerned with hunting and war, rather than with peace. If his name was also Salim, this word can scarcely have meant "peace" as so applied. It possibly might mean "retribution," according to one sense of the Hebrew verb with which it is connected. And it may have come to signify peace as based on retribution. But in any case the probability is that Salim is used as the Canaanitish name of the by no means peaceful god Nin-ip.

In the same document mention is made of the "Chabiri," with their chief Malchiel. Who these Chabiri were, it is not easy to

determine. Prof. Sayce translates the word "confederates," and speaks of them as "a body of confederated tribes who made themselves formidable to the governor of Jerusalem in the closing days of the Egyptian empire." It appears more probable that "Chabiri" is a proper name. Dr. Zimmern suggested that it might denote "Hebrews," a suggestion which philologically is not quite impossible. Certainly the name "Malchiel" is pure Hebrew, though a Babylonian scribe might alter the termination. And Prof. Sayce alludes to Gen. xlii. 17, where we have in close juxtaposition Heber (Chaber) and Malchiel as names of Asher's grandsons, a coincidence which is curious and may very possibly be significant. If the Chabiri are regarded as Hebrews, it is not necessary to identify them with the Israelites invading Canaan. On the supposition that the original home of both Phoenicians and Hebrews was the country near the northern end of the Persian Gulf, a tribe or body of Hebrews may have migrated and endeavoured to establish themselves in Palestine prior to the Exodus.

Prof. Sayce gives the date of the Tel el-Amarna Tablets as about 1400 B.C., a date which does not help much to remove the serious chronological difficulties which beset the post-diluvian chronology of the Old Testament. With the ante-diluvians we need not now concern ourselves; and if we agree with Prof. Sayce in accepting about 3750 B.C. as the date of Naram-Sin's reign, we shall find it useless to apply the chronology of either the Hebrew, the Septuagint, or the Samaritan text. And the question not unnaturally suggests itself: how long a period before the days of Naram-Sin must have passed in the development of Babylonian civilisation, with its language and mythology?

On the authority of both Egyptian and Babylonian monuments our author thinks that "Jacob and Joseph are abbreviations," and that "the full names of the Hebrew patriarchs must have been Jacob-el and Joseph-el." *El* ("God") is probably the subject of the verbs Jacob and Joseph preceding. To take the last name first. We certainly have in Gen. xxx. 23, 24, what looks very much like a confirmation of Prof. Sayce's view. The two verses, as is well known, give two different explanations of Joseph or *yoseph*, the word being in the first of these verses derived from *asaph*, "to take away"—"God hath taken away my reproach"; and in the second from *yasaph*, "to add"—"The Lord shall add to me another son." The first verse is Elohistic and the second Jehovistic, thus furnishing a remarkable example of the presence of different documents in Genesis. As to "Jacob-el," though the meaning of Jacob or *yaakob* is clear enough (Gen. xxv. 26, xxvii. 36), yet with *El*, or "God," as the nominative, it gives a sense which can scarcely have been tolerable except in rude and primitive times.

Our author seems to forget Exod. xlii. 19, Josh. xxiv. 32, when he says "Joseph was buried in Egypt, not at Hebron, though he made the Israelites swear before his death that his mummy should be eventually

taken to Palestine." Prof. Sayce, it would seem, must either have forgotten the passages cited, or he must disregard their authority.

The apologist, too, if disposed to allow some distant resemblance between the temple of Solomon and other Oriental sanctuaries, is not unlikely to feel somewhat offended by the close parallel with Canaanitish, Babylonian, and Assyrian temples which our author draws. The temple of Solomon, it may be said, was essentially a reproduction in more solid materials of the tabernacle made "according to the pattern shown to Moses in the Mount," and was thus the "shadow of heavenly things," not a copy of a heathen temple. As regards its external appearance, Prof. Sayce tells us, "Like the temple of Jerusalem, the Babylonian temple looked from the outside much like a rectangular box, with its four walls rising up, blank and unadorned, to the sky." Some of the "higher critics," it is true, avoid the difficulties in which Prof. Sayce is involved by regarding the tabernacle as a purely ideal structure, copied from Solomon's temple with such modifications as were supposed necessary to adapt it to the migratory life of the Israelites in the desert, though a rectangular box-like structure with a roof of curtains would have been ill-fitted to withstand the hostile force of the elements.

Prof. Sayce also seems to forget the sacred narrative, or designedly to depart from it, when he tells us that "the father of the children of Ammon" was called Ben-ammi after the god Ammi. This is certainly not what is intended in Gen. xix. 35, *sq.* However unwelcome may be what is narrated of Lot and his daughters in the concluding verses of this chapter, there is no doubt whatever as to the etymologies suggested for the names Moab and Ammon. Prof. Sayce's view might suit those who think that the story was invented out of hatred towards the Moabites and Ammonites. And with regard to Ben-Oni, the ill-omened name which Rachel in her distress gave to Benjamin, it is clear that Prof. Sayce leaves behind the ordinary interpretation when he says: "Bethel was also Beth-On, 'the temple of On,' from whence the tribe of Benjamin afterwards took the name of Ben-Oni, 'the Onite.'"

But notwithstanding these questionable utterances, Prof. Sayce claims with regard to the names of three of the confederate kings mentioned in Gen. xiv. 1, that "the Hebrew text of Genesis has been verified even to the spelling of the proper names." This assertion goes a little beyond the facts. Still, Mr. Pinches may be very warmly congratulated on having found among the Babylonian archives stored in the British Museum, and on the same tablet, names which, notwithstanding some differences of orthography, are in all probability identical with Ohedorlaomer, Arioch, and Tidal. But there is no evidence that the matters with which the tablet is concerned have any connexion with the expedition recorded in Gen. xiv. The actual tablet is regarded by Mr. Pinches as comparatively modern, about 400 B.C. It may be reasonably concluded, however, that it is a copy

of a far older document. But, until more distinct proof is obtained, it can scarcely be admitted that the evidence of this tablet (and of another giving two of the names) goes beyond giving an additional indication of what our author calls "the Babylonian colouring of Genesis." Even "the history of the Tower of Babel," he tells us, is of Babylonian origin.

Further information concerning the scene of the battle between the four and the five kings would have been acceptable, but this the Babylonian records do not give. We are still confronted with the difficulties surrounding the statement, "all these were joined together in the vale of Siddim, which is the Salt Sea." Prof. Sayce says, speaking of "the Salt Sea":

"What the lake is to-day it must have been in the days of Abraham. It has neither grown nor shrunk in size, and the barren salt with which it poisons the ground must have equally poisoned it then."

Another matter on which we might perhaps have looked for additional information from the Babylonian monuments is that very important question concerned with the origin, form, and meaning of the name "Jehovah." Mr. Pinches found on some tablets the syllable *Ya* or *A*, with the sign of divinity prefixed. These, it was thought, might be related to the Sacred Name. But Prof. Hommel, with more probability, regards these syllables as variants of the name of the Babylonian god, the god of the deep, *Ea*. And we cannot derive from *Ea* the proper name of the God of Israel.

THOMAS TYLER.

#### CORRESPONDENCE.

##### THE AMATEUR ART EXHIBITION.

London: March 2, 1896.

I should be glad to direct the attention of your readers to the Amateur Art Exhibition to be held in May or June, and more especially to the loan collection in connexion with it, which it is proposed to form of miniatures and portrait drawings by Edridge and his contemporaries, such as Slater and Heapy, covering, roughly speaking, the last thirty years of the eighteenth and the first thirty years of the nineteenth century.

As I have undertaken the arrangement of this department, may I ask any of your readers who are owners of such miniatures and drawings, and who would be willing to lend them to this exhibition, to communicate with the hon. secretary of the loan collection, the Hon. Mrs. Mure, 4, Lennox-gardens, S.W., who will supply all further information?

CONSTANCE ROMNEY.

#### NOTES ON ART AND ARCHAEOLOGY.

THE following exhibitions will open next week: (1) the Royal Institute of Painters in Water Colours, in Piccadilly; (2) the Royal Society of Painter-Etchers, in Pall Mall East; (3) a collection of pictures and drawings of Imaginative Landscape in Europe and Asia, by Mr. Albert Goodwin, at the Fine Art Society's, in New Bond-street; (4) a collection of Yachting Reminiscences—"Wings, Winds, and Waves"—by Mr. A. Harvey Moore, at the Graves Galleries, Pall Mall; (5) water-colours, by Mr. A. Ludovici, at the Clifford Art Gallery, Haymarket; and (6) a collection of pictures and drawings, by various artists, illustrating Wilts,

Somerset, and Dorset, at Messrs. Dickinson & Foster's, in New Bond-street.

THE gold medal of the Royal Institute of British Architects for this year has, subject to the approval of the Queen, been unanimously voted to Mr. Ernest George, vice-president, "for his executed works as an architect."

AT a meeting of the Royal Scottish Academy, held this week at Edinburgh, it was proposed to elect forthwith four new associates, who should be painters. The proposal requires to be sanctioned at a confirmatory meeting.

AT a meeting of the applied art section of the Society of Arts, to be held on Tuesday next, with Mr. Lewis Day in the chair, Mr. Joseph Pennell will read a paper on "English Book Illustration, 1860-70."

THE annual Amateur Art Exhibition will be held at the end of May or beginning of June for the benefit of the Parochial Mission Women's Fund, the East London Girls' Friendly Society Club Rooms, and the East London Nursing Association. Intending exhibitors should communicate with the hon. sec., the Hon. Mrs. C. Eliot, 8, Onslow-gardens, S.W. It is intended to arrange a loan exhibition in connexion with the above, consisting of portrait drawings by Edridge, Slater, and Heapy, together with specimens of old cut glass and old paste.

MR. FRANK BADEN-POWELL's large oil-painting of "The Wooden Walls of Queen Victoria" has been presented by its purchaser to the Corporation of Salford, for the permanent art gallery in Peel Park.

THE March number of *The Theatre* (Simpkin, Marshall & Co.) has an article by Mr. T. Edgar Pemberton, entitled "An Original Portrait of Shakspeare," which is illustrated with reproductions of the panel exhibited at the Society of Antiquaries last December, and of the well-known Droeshout engraving from the Folio. We are surprised at the readiness—not to say rashness—with which such professional authorities as Mr. Lionel Cust have been disposed to accept this new portrait as genuine. In all such cases, intrinsic evidence goes for very little; and it is proverbially difficult to prove a forgery, when that forgery itself is of some antiquity. For ourselves, we are content to abide by the dictum of Halliwell-Phillipps, who had unrivalled experience in Shakspeare relics, and who always used to inquire first of all for a pedigree. Of this panel there is no pedigree forthcoming; and we do not therefore care to consider the matter further.

WE quote the following from the Cairo correspondent of the *Times*, dated February 17: "The work of clearing the island [of Philae] of debris, so as to permit a thorough examination of the ancient monuments, which was intrusted by the Egyptian Government to Captain Lyons, R.E., will probably be completed next month. The satisfactory discovery has been made that the foundations of the main temple of Isis are laid upon the granite rock, being in some places over 21 feet in depth, and the temple has nearly as much masonry below ground as above. The south-eastern colonnade has also its foundations upon the granite, and, so far as excavated, they are curious if not unique in design. They consist of parallel cross walls some metres high, but varying according to the slope of the rock surface, with large stone slabs placed horizontally upon their tops, and the pillars forming the colonnade are erected upon the slabs. The nilometer is marked in three characters—Demotic, Coptic, and another much older, probably Hieratic, of which a copy has been sent to Berlin for decipherment. A stela was found bearing a trilingual inscription in hieroglyph. No traces have been discovered of any buildings anterior to the Ptolemaic periods. M. de Morgan, director-general of the Antiquities Department, is engaged upon repairing the great hall of columns at Karnak."

## MUSIC.

## "SHAMUS O'BRIEN."

THE history of English opera during the last fifteen or twenty years has been far from bright; of the works produced, some merely obtained a *succès d'estime*, others were still-born. Various have been the causes of failure. Unsatisfactory librettos have spoilt good music; the natural desire to work on the lines of one who seems to have been, for the most part, a law unto himself, led, in one notable instance, to speedy disaster; and some of the composers appear to have lacked the dramatic instinct necessary for success in so difficult an enterprise. Any new attempt at English opera is therefore watched with interest, not unmixed with anxiety.

The libretto of Dr. C. V. Stanford's "Romantic Comic Opera" was written by Mr. George H. Jessop, and founded on the poem of the late Sheridan Le Fanu. With that poem we are unacquainted, and hence cannot say how much credit is due to the librettist for the excellent delineation of character, the sharply marked contrasts, and the effective climaxes in his book. In the second act lyrics are plentifully supplied, giving to the various *dramatis personæ* a chance of appearing in a set piece, somewhat after the manner of old ballad opera; the action thereby suffers, but we imagine that in this matter the librettist had not altogether a free hand. Then, again, although many of the sayings and jokes in the spoken dialogue are humorous, there is at times a feeling that the writer is trying to be specially smart, when he defeats his own object: wit to be quite successful must appear to be unconscious. Moreover, as in the court-martial scene, the limits of probability are sometimes exceeded. The lyrics may not be particularly strong, yet the book as a whole deserves high commendation.

The story is connected with the suppression of the Irish Rebellion of 1798. A price has been set on the head of Shamus; and Mike Murphy, an unsuccessful suitor of Nora, wife of Shamus, informs Captain Trevor of his place of abode. After some display of Irish wit and cunning, Shamus is caught. The charms of Kitty, Nora's sister, have softened the Captain's heart, and he allows the two women and the parish priest to visit Shamus before the court-martial takes place. A plan is arranged to loosen the prisoner from his cords at the spot where he is to be hanged. Shamus escapes, and the soldiers firing after him kill Mike. Thus the patriot triumphs, and the treacherous villainy of the informer meets with its due reward.

Although our notice of the opera is necessarily brief, we have tried to render justice to the libretto, which, undoubtedly, contributed greatly to the success of the work on its production at the Opera Comique on Monday night.

With regard to Dr. Stanford's music we shall venture on a few "cautious ifs," but would at once frankly state that he has composed a work which not only redounds to his credit, but which, with slight modification, is likely to prove a lasting success. The national element in his opera is a feature quite in keeping with the tendency of the present day, and it is not used to excess. Then, the music is fresh: there is no sense of labour, although on many pages are traces of that skill in writing and in orchestration of which the composer has given so many proofs. We have already spoken of the set songs in the second act. It is not so much the formal, detached character of these songs to which we take exception, as to their length—i.e., number of stanzas. The songs and duets are in keeping with comic opera in the technical sense; yet with our strong sense

of dramatic propriety, the outcome of Wagner's teaching, and the desirability of making the music and words parts of a whole, these songs seem open to question. Curiously enough, it is not the music, which in some of them is particularly bright and sparkling, but rather the words and acting, which produced the greatest effect: such was particularly the case in the duet between Kitty and the Captain. Nora, the grief-stricken wife, is the one sombre figure in the picture; the others, even Shamus, are light-hearted and humorous. The tragic scene before the final dance in the first act, when Nora tells of the ominous wail of the Banshee, and that at the place of execution in the second, give the composer opportunities of showing his dramatic gifts. Both scenes display power; the admirable scoring reveals the influence of Berlioz. In the latter, one cannot, indeed, help thinking of the *Marche au Supplice* of the Fantastic Symphony.

With regard to the performance of "Shamus O'Brien," a few words must suffice. The singers—Mr. Denis O'Sullivan (Shamus), Miss Kirkby Lunn (Nora), Miss Maggie Davies (Kitty), Mr. Joseph O'Mara (Mike), Mr. Stephens (Captain Trevor), and Mr. C. Magrath (the Priest)—all deserve high commendation. The chief honours were naturally won by Miss Davies, Mr. O'Mara, and Mr. O'Sullivan, both for singing and acting. The piece was admirably mounted. Dr. Stanford conducted, and was called after each act.

J. S. SHEDLOCK.

## RECENT CONCERTS.

THE eighty-fourth season of the Philharmonic Society commenced at Queen's Hall on Thursday evening, February 27. There was an important novelty in the programme, yet it was placed at the very end. This, however, proved of so exciting—nay, sensational—a character that it ought to have preceded the sugary music of Spohr and the characteristic strains of Grieg. Of the former, the violin Concerto in D minor was cleverly interpreted by Mr. J. Dunn; of the latter, the pianoforte Concerto in A minor was played in a masterly manner by M. Sapellinkoff. This pianist has lost none of his technical skill, but he has gained in taste and feeling, and the Concerto gave him a splendid opportunity in either direction. The novelty, however, claims chief notice. This was a Symphony in B minor by Alexander Borodine, a gifted Russian composer, who was born in 1834 and died at the early age of forty-three. By the romantic character of its melodies, the freshness of its writing, and the picturesqueness of its orchestration, the work commands attention from first note to last. From a purely musical point of view, the Andante, at first hearing, appeared the most valuable. How far the composition will gain on further acquaintance remains to be seen; of the interest of the music there is no question. Clever works sometimes please, but only for a short time; mere novelty of manner may give to the subject-matter adventitious importance. César Cui, the clever Russian composer and critic, in a series of articles contributed to the *Revue et Gazette Musicale* in 1880, refers to the symphonies of Borodine as "remarquables, très individuelles et intéressantes au plus haut degré." He, however, mentions as a failing in them the "inquiétude nerveuse, qui lui fait changer presque à chaque pas de mesure et de rythme, surtout dans les andantes." It is, in fact, this restlessness that makes us doubt whether the B minor Symphony will achieve immortality; for it seems irreconcilable with true greatness. The work was admirably performed under the direction of Dr. Mackenzie. Miss Pälliser

contributed songs by Dr. Mackenzie and Jomelli.

AN interesting concert was given at the Steinway Hall by Miss Rosa Leo on Tuesday evening. She sang four of a set of six "Chansons à Danser," by M. Bruneau. The music of this French composer has lately been the subject of discussion, and of considerable divergence of opinion. Hitherto we have known him only as the author of compositions on a grand scale: operas and the recently performed Requiem. In these songs M. Bruneau works within modest limits, but shows skill and originality of a high order. This, to our thinking, is another and striking proof of his greatness. The music has French lightness and grace: the vocal part is melodious, refined, and in a sense dramatic; and the characteristic pianoforte accompaniments are full of piquancy and charm. M. Bruneau shows throughout independence in the matter of harmony, but it is an independence the offspring of thought, not of mere lawlessness. These songs are sure to attract the notice of intelligent vocalists. The words are by M. Catulle Mendès. The songs were interpreted with fine feeling and power by Miss Leo, and effectively accompanied by Mr. A. Hervey. Three songs by the latter were also sung by Miss Leo, all three graceful and attractive. The first, as yet unpublished, had, perhaps, scarcely the requisite passion suggested by the words. The third, "Merry May," with its clever accompaniment, pleased us best. Miss Leo and Mr. Bispham sang two interesting duets by Miss Amy Horrocks. M. Sapellinkoff played various pianoforte solos with great and well-deserved success. One of them was a Rhapsodie by Liszt—very long, very difficult, and, with exception of one or two passages, very uninteresting.

## MUSIC NOTES.

THE biography of the late Sir Joseph Barnby has been entrusted to the hands of Mr. W. H. Sonley Johnstone, and will be published before the end of this year by Mr. Heinemann. Friends of the composer are requested to forward any letters and reminiscences which may be useful in the compilation of the work. The greatest care will be taken of the originals, and they will be returned as speedily as possible.

FOR the principalship of the Guildhall School of Music, vacant by Sir Joseph Barnby's death, the following have up to the present come forward as candidates: Mr. W. H. Cummings, Herr Meyer Lutz, Dr. Ralph Dunstan, Mr. Henry Gadsby, Mr. William Henry Thomas, Mr. Orton Bradley, Dr. Charles Maclean, Mr. William Carter, Mr. Alfred J. Caldicott, Mr. C. Lee Williams, Mr. A. Gill, Mr. C. J. Hargitt, Mr. J. Parry, Dr. Roland Parry, and Dr. Roberts. The committee have not yet submitted their report to the Corporation as to the emoluments of the office and the age and qualification of candidates, and the election is not likely to take place for some time.

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"Here I close. I have tried to pay my fraternal debt to the memory of Dante Gabriel Rossetti: a memory and a name honoured throughout and beyond the precincts of the two lands of his origin."

It is because, on the one hand, Mr. W. M. Rossetti has so conscientiously tried to pay his fraternal debt; and, on the other, that he has, as he frankly states, left somewhat, and perhaps much, unrecorded or unexplained—it is for these reasons that his Memoir is bound to be a disappointment to many readers. Rightly or wrongly, Mr. Rossetti has thought it advisable to leave certain episodes in the poet-painter's life in the obscurity which has persistently enshrouded them. There has been some adverse criticism in connexion with this reticence; but, for one, I am well content that, since he could not speak in every instance with absolute frankness, he has left unsaid what there could be little good in saying, and would in no wise add to our real knowledge of his great brother. The ethics of biography have never been clearly set forth. There are some conscientious people who hold that nothing of a private nature is to be held sacred in the case of deceased men or women whose genius has brought upon them the pains and penalties, as well as the pleasures, of publicity. There are other conscientious people who maintain that there should be absolutely nothing of a great writer or artist preserved save what has a direct bearing upon his work, and even that only when the intimately personal element is not obtrusive, or of a nature which would pain living persons, or likely to be cancelled by the deceased were he

able to give effect to his wishes. But whatever the ethics of contemporary biography may be, it is obvious that a wider latitude must be allowed to the biographers of the great men who belong either to the past or to a relatively remote period. Alas! Rossetti—whose death is still so recent an event in the memories of those who loved the man and revered his genius—is already, to many of the young and ardent minds whom he has inspired, one of "an earlier race." True, it is only fourteen years since he died; but in these fourteen years schools have come and gone, the new generation has made a clamorous knocking, and in the advent of "the new order" so much dust has been stirred that more than one heroic figure in the background has been temporarily obscured. Those of us who may live far into the coming century, as well as those who come after us, may perhaps be able to see more clearly the perspectives of this wonderful Victorian era, with all the tumult of to-day no longer audible.

To many, even of his own and of an immediately later generation, it seemed that the time had come when an authoritative biography of Dante Gabriel Rossetti might be produced. For years we have all been expecting the promised Life by Mr. Theodore Watts. That this brilliant and able writer, whose still greater distinction it is to have won from a man such as Rossetti the encomium, "the very hero of friendship," has refrained from the task for which he is pre-eminently qualified, is not only a serious disappointment to all Rossetti's admirers, but also a distinct loss to our scanty literature of biography. The epithet here may seem ironical. Alas, it is not so: for though we have a deluge of biographies, from the penny tractate to the thirty-shilling tome, these are for the most part mere chronicles of accidental circumstances and haphazard relations. Biography, to be vital, must in a sense be re-creation. A memoir is not, or should not be, a mere reproduction of incidents, doings, and sayings in the life of an individual; but a vivid picture, painted as it were across the angle of another individual temperament, and delineated with sympathy, insight, and adequate understanding of motives, as well as of actual achievement. The born biographer is as rare, perhaps, as the born critic; and there are folk who say that both are wild swans—heard of often, though rarely, if ever, seen. But Mr. Theodore Watts is not only one of the best equipped and most brilliant critics of our time, he has also that faculty of vivid visualisation without which no portraiture of a convincing kind is possible. Circumstances have so ruled it that there is no one now living who could so well write the Life of Rossetti. Possibly it is because Mr. Watts recognises this with such painful surety that he is handicapped by the very knowledge; for deep friendship has its inviolable loyalties, and these are not to be lightly considered even after the lapse of years, and when personal gossip has lost much of its poignancy. It is quite conceivable a man may know his subject too well; and the very intimacy with which Mr. Watts's long friendship with Rossetti was crowned may have proved a barrier to

that disengagement without which events and actions, mental episodes and spiritual experiences, cannot be viewed harmoniously. The fact remains, however, that by Mr. Watts's abnegation of his task we are all the losers. True, he has already written much concerning Rossetti, not only in articles about the poet-painter, but also in his always charming and vivid reminiscent papers upon members of the Rossettian circle—and lately, and most eloquently, upon the beautiful mind and spirit, the incomparable genius, of Christina Rossetti. Still, these fragmentary chapters do not constitute the promised biography; and now it seems certain that that work may not be looked for till—well, perhaps when the even longer promised "Poems," and the romance of "Aylwin," and "Poetics," have made their appearance!

Meanwhile, several writers have ventured a difficult enterprise. These, however, admittedly have been pioneers, and no one of them has given us even an approximately adequate Life, unless it be Mr. Joseph Knight. Now, at last, we have a bulky volume of 440 pages by Mr. W. M. Rossetti. It would be disingenuous to pretend that Mr. Rossetti succeeds in reconciling us altogether to the reticence of Mr. Theodore Watts. He has achieved admirably what he set himself to achieve; his memoir is invaluable as a pageant of facts and circumstances. If, taking it as a whole, we lack the animating breath which can make even a badly written book live, it must be borne in mind that the writer of the memoir is not only a brother who knew the poet-painter from the days of childhood. Moreover, Mr. Rossetti is naturally averse from entering into details which he holds to be of a purely private nature—details which are even less within his scope than they would be in the hands of one not allied by kinship. Nevertheless, I find his book full of charming and delightful touches, which help to reveal the personality, and in some sense to interpret afresh, or more keenly, the genius of his brother. It is one of the few well-ordered and thoroughly chronological biographies which we possess. This is itself no small merit; and when we take this in conjunction with the unquestionable veracity, general discretion, and sincere impartiality which characterise the narrative throughout, we may afford to give so rare a book a double welcome.

A great deal of Rossetti's personality is expressed in his quoted remarks, opinions, and other interpolated passages. There seems to me, perhaps, an undue dwelling on minor details, and certainly an unnecessary amount of explanation of a remonstrative kind. It may be a mistake to discuss the privacies of intimacy, but it is not less an error of tact to indicate or hint at episodes of more or less vital moment, without adequate explanation. Again, the latter half of the book is not written with the same deftness of touch, nor with so much verve as are the opening chapters, though the inherent interest is really far greater.

To begin to quote from this ample biography of so remarkable a man would be too seductive: innumerable passages incite,

but it is imperative to refrain. Even in what may be called the superabundance of small talk, there is seldom actual irrelevancy; and though the memoir, if lightened of unimportant details, would offer more attraction to the reader interested rather in Rossetti's genius than in his affairs, the literary student will doubtless declare otherwise, and welcome so full and explicit a record.

Of the Letters which constitute the second volume, there is really not much more to be said than can be expressed in a few words. They consist almost entirely of family correspondence, addressed by Rossetti to his brother William, to his mother, to his sister Christina, and to his aunt Miss Polidori. These names are given according to the number of letters quoted. Besides, there are three or four letters in English and Italian to Gabriele Rossetti the elder, eight or nine to Lucy Madox Rossetti (the daughter of Ford Madox Brown, and wife of Mr. W. M. Rossetti); and five others to H. F. Polidori and Gaetano Polidori. Of course they reveal much of "the real Rossetti." They do not, however, represent the poet-painter as letters of a less familiar or of a less domestic kind might do. The greater proportion are of a purely incidental and transient interest to all save the actual student of Rossetti's life, and, perhaps, to fellow painters and poets. On mundane and not artistic grounds, some of those letters would unquestionably be better away, not because of anything objectionable, or even regrettable, but on account of their association with matters which have lost their interest for us now, or which cannot fairly be appreciated and estimated when thus isolated.

What does interest one is to find Rossetti, in these letters to his mother and brother and sister, one of the sunniest, brightest, and most winsome of natures. Far from being the hypochondriacal dreamer of morbid phantasies, as some would have him, he appears here as a man eminently lovable, generous, earnest, blithe, and—both in strength and weakness—emphatically human. As in the instance of Robert Louis Stevenson, Rossetti frequently finds delightful expression in colloquial phrases; for example, when he speaks of that strange and unhappy genius, David Scott, in this fashion: "David Scott is a tremendous lark." The way in which he mixes up domestic affection, his art, his poetry, and his endless succession of animal pets is very delightful. In his love of animals, particularly of fantastic creatures (from zebras to armadilloes), he was akin to Bazzi; for "Sodoma," too, loved to surround himself with all manner of strange beasts. There is a solicitude about these pets, in his letters, which is charming. Opening the second volume at random, I find a long and extremely interesting letter about several of Rossetti's most beautiful poems, with the following eager P.S.: "Have you seen the wombat?" A little later he writes again to his brother: "I have written some more poetry—one ballad, which is my best thing, I think—'Troy Town.' The wombat is a joy, a triumph, a delight, a madness." *Appropos*, it is interesting to note that Rossetti was

by no means so inobservant of nature as has been averred. In many of his letters there occur lines and passages which convince to the contrary. Turning over the leaves in haphazard fashion, I chance upon p. 225; and here, in a letter to his mother, is the following:

"The air is delicious. . . . I send you specimens of the wild flowers which are all out in immense profusion everywhere; as to the primroses, the country is already smothered in them. The wood-violets came in a swarm, and are now almost gone. The blue ones are everywhere now, and the wood-anemones, of which I send a few, are most delightful, as well as the wild daffodils. Lambs have tails, and begin to prance a little."

I know of no other instance of more beautiful filial affection, save that of Heine for his "arme, liebe Mutter." Not only did both poets love and reverence their "dear Antique" (to quote Rossetti's phrase), but both habitually sought to keep from a mother's heart all that might give pain or distress. From first to last these letters reveal a nature which is altogether sweet and healthy. When at last the change comes, it is too evident that the curse of chloral and not inherent alteration is the true cause. It will be a surprise to many readers to find how much humour and gaiety Rossetti displayed. There are many charming parodies or humorous pieces in these volumes which can be heartily enjoyed for their engaging wit: sometimes, as in the fragments sent from Folkestone, Boulogne, and Paris to his brother William, strikingly juxtaposed with lines that have now become classical for their beauty. In one of these short pieces we find the first version of that lovely lyric beginning:

"Consider the sea's listless chime,  
Time's self it is made audible"—

which here runs:

"The sea is in its listless chime,  
Like Time's lapse rendered audible."

It is highly interesting to compare this first version with its flawless later variant.

Finally, it should be added that these volumes comprise several interesting portraits of Rossetti himself, of his sister Christina, his wife, and other relatives, besides a facsimile of a letter to his mother, in which he announces abruptly his forthcoming marriage. Cordial recognition, too, must be made of the careful and satisfactory index—a desideratum far too frequently overlooked in publications of the kind. It is almost superfluous to add that not only can no Rossetti student dispense with these two volumes, but that no lover of what is best in contemporary literature can afford to ignore them.

WILLIAM SHARP.

*The Principles of International Law.* By T. J. Lawrence. (Macmillans.)

DR. LAWRENCE is already well known both here and in the United States as a careful writer on International Law. This book, therefore, dedicated "to my American pupils," appears with peculiar fitness at a time when, as some think, the movement in favour of the establishment of a permanent

tribunal of arbitration is stronger than it has ever been before. It is a matter which the author has very much at heart, and recommends with the sound common sense never absent from his pages.

Common sense, indeed, is the crowning excellence of his work. It is free from the besetting sin of writers upon this topic: the tendency to confound what is with what ought to be. It is free, too, from the *a priori* methods which, for English readers at least, diminish the value of the writings of many continental jurists. With regard to the plan of the work, it is enough to say that the author adheres to the scheme laid down in his well-known Handbook of Public International Law.

Among the subjects of International Law Dr. Lawrence includes corporations and individuals. The better plan is to confine the limits of international personality to independent States and some other bodies bearing a close analogy to them. The question is not free from difficulty. On the one hand, the rules of International Law are, and always must be, appeals to the individual conscience. In the last resort it is an individual who keeps them or breaks them. On the other hand, the difficulty of bringing home to the individual the penalty of his wrong-doing has, along with other causes, produced the modern theory of international personality based upon the principle of collective responsibility. In contrast with this view, it is quite possible to conceive a system of International Law founded not upon collective but upon individual responsibility. In such a system there would be tribunals to punish offences, and an executive to give effect to the decrees of the judiciary. There would be no question of collective responsibility, for an offence against International Law would be punished in the same way and with the same certainty as at present an offence against Municipal Law. The prosecutor would be the injured State, the defendant the peccant individual. An international suit would, in short, be precisely similar to one class of cases reserved by the constitution of the Swiss Confederation to the cognizance of the Federal Court: those, namely, in which a canton is plaintiff, and a citizen of another canton defendant. Any such system is, of course, a dream of the future. The existing scheme of International Law looks upon individuals not as persons but as instruments of State activity. The law of international persons knows them not. International Law is "the body of rules regulating those rights in which both the personal factors are States" (Holland, *Jur.*, p. 343).

What, then, are we to say of the rules of maritime capture and the like, under which traders have to submit to an alien jurisdiction? To many writers, including Dr. Lawrence, they have seemed to necessitate the inclusion of individuals in the list of international persons. The distinguishing mark of these cases is that a foreign State is, by way of exception, "empowered to deal directly with citizens of another in their individual capacity; and when this occurs they are for the time, and so

far as the question extends, subjects of International Law." Others writers have maintained that these cases form no real exception. The necessity of submission to an alien jurisdiction is merely the result of a law of nations, in virtue of which acts of constraint, which would normally be illegal, are within strict limits and under exceptional circumstances legalised. A blockade-runner, for instance, is condemned by a prize court. There has been no breach of International Law, for no nation has done wrong. All that has happened is that some trader has got into a difficulty, out of which his country will not help him. The case of an unauthorised combatant firing upon the enemy from a window is similar, with a difference. Here there has been a breach of International Law, not by the individual, for International Law knows nothing of individuals, but by the State to which he belongs. The consequences of the crime are two. First, the instrument of offence—the civilian combatant—may be lawfully slain; secondly, the injured state has a just cause of complaint against the delinquent State. But to say that, by discharging his fire-arm, the individual becomes in any special sense a subject of International Law is nonsense. A man does not make himself subject to a law by breaking it, if he was not subject to it before. Indeed, in such a case he cannot break it at all, for he lies not under an obligation to conform to it.

It would seem, then, that Dr. Lawrence's difficulty may be surmounted. On the other hand, it must be admitted that the jurisdiction of prize courts introduces an anomalous element into International Law. The anomaly, as Dr. Lawrence himself sees, consists in the character of the procedure. But this procedural difference is, we venture to think, even more important than Dr. Lawrence supposes. It is an intrusion into our present system of an alien element. Prize court law has nothing to do with State responsibility, everything to do with individual responsibility. It speaks to individual selfishness in a way that International Law does not. Herein it seems to possess a peculiar interest. It is often said that an increasing regard for International Law will come with an increasing sense of national responsibility. This is true; but it is at least equally true that International Law will never be entirely effective until it ceases to be international—until it appeals direct to the individual conscience, sanctioning its appeal by a penalty to be inflicted not upon the peccant State but upon the peccant individual. What we are waiting for and have not got is a treatise which shall present the rules of International Law, not as a subject of diplomatic palaver, but as obligations binding upon the individual conscience, because it is right to obey them and wrong to disregard them. As things stand, the shocking immorality of public sentiment is a constant menace to international peace.

Among the topics that Dr. Lawrence has not handled with complete success we place intervention and piracy. Intervention, we submit, implies at least three

international persons. Where one State interposes in the internal affairs of another, we prefer to speak not of intervention but of interference. We do not agree that the essence of intervention is force or the threat of force. Intervention may begin with suasion and end with violence, or it may end, as it began, with pacific advice. Again, we do not speak of intervention where two or more States being at war another Power joins in on this side or on that, having its own quarrel with one of the parties to the struggle. Intervention we consider to be interposition by a State to prevent such a change in the relations between two or more other States as will, in the opinion of the intervener, be prejudicial to its interests. We agree with Mr. T. A. Walker (*International Law*, p. 134) that the imperative necessity of self-protection is the only legal justification of intervention. This does not exclude the view that international morality may sometimes in this respect go beyond International Law.

Piracy, again, is not quite adequately treated. According to Dr. Lawrence, "it is a crime by International Law, which defines it, and provides that the death penalty may be inflicted upon those that are guilty of it." A crew in revolt against their officers are stated to be pirates. Suppose them caught by a cruiser, what is to be done with them? In one passage Dr. Lawrence seems to countenance the vulgar notion that pirates may be hanged from the yard-arm without further ado. We cannot find any authority for such a statement.

In one or two places Dr. Lawrence has not verified his references. Grotius is credited with holding that human law cannot *contravene* the law of nature. This seems to be a reminiscence of Blackstone rather than of Grotius. It is unsupported by the passage referred to.

The sections of treaties quoted are sometimes incorrectly given. There are errors of this kind on pp. 112, 497. With regard to the Transvaal Convention of February 27, 1884, it is not precisely correct to say "that the rulers of the Transvaal are bound to obtain the assent of Great Britain before they can take action in a most important sphere." They can take any action they like, but Her Majesty's Government may refuse to endorse it.

These are small blemishes. Dr. Lawrence has produced an interesting and useful book. It may be consulted with advantage upon most of the problems of modern International Law.

R. W. LEE.

*The Journal of a Spy in Paris during the Reign of Terror, January—July, 1794.* By Raoul Hesdin. (John Murray.)

In these days of verisimilar historical novels and ingenious representations of the past, the student is naturally inclined to look with some suspicion upon anything that purports to be the reproduction of a newly discovered manuscript. Not Mr. G. P. R. James's two cavaliers themselves were a

more certain prologue of fictitious fighting and love-making than is this recent device. Thus it is with some misgivings that one regards the claims of "Raoul Hesdin's" lively work to rank among the recognised authorities upon the French Revolution. In a somewhat full but unsigned Introduction we are told, with a great appearance of candour, that nothing at all is known about the gentleman whose name appears "upon the brown paper cover of the book." If he was, as is hinted, a spy in the employment of the English Government, he has very effectually succeeded in covering up his traces. That the supposed author was a wood-engraver, a man of some humour, taste, and education, and a strong contemner of the ways and means of the Revolution, is sufficiently apparent from internal evidence. There is nothing inherently improbable, indeed, in the supposition that his notes never made their way to Philadelphia, as was intended, and have now found their way into print just a hundred years behind the fair. And if we assume the truth of this supposition, we can quite agree with the editor that Hesdin's

"observations seem to possess no little interest and value. No contemporary book, either in French or English, paints these conditions quite in the light which this manuscript throws upon them."

But can we safely assume this? There is one grave obstacle in the way, as it seems to me. A great deal is said in the Introduction about Hesdin and his brown-paper-covered MS. But the one omission is of the really vital thing: there is not a word about the history of the MS., the place, time, and conditions of its discovery, or the circumstances which have prevented its existence from being made known before. Now, this is the one thing that must be stated as a matter of course before a new MS. has any first-hand value for the historian. A MS. without a pedigree is worth no more than an Old Master or a racehorse in a similarly orphaned condition. It may be quite genuine, but who is to prove it? With Johnson and Voltaire, one demands the production of the original, or at least an explanation which will remove the suspicion that Hesdin's diary is an ingenious *tour de force* on the part of one who is extremely well acquainted with the social condition of Paris in 1794, and has a strong share of the historical imagination without the desire or the ability to write an historical novel. Yet the motive of such a mystification, so cleverly carried out, is not very easy to see. In fact, the absence of any story or any polemical object, like that which incited Meinhold, for instance, is the best guarantee one can at present see for accepting the diary as genuine. Perhaps a desigu of instruction might be read into the last sentence of the Introduction:

"Can the Englishman who lives, as the late Sir H. Maine said, in *facies Romuli*, altogether afford in 1895 to neglect the terrible object lesson afforded to him by Paris one hundred and one years ago?"

Having thus shown that, in the absence of fuller information as to the descent of this diary, it cannot be of much use to the historian, one is free to praise either the

observing powers of the imagined Hesdin or the compiling skill of his modern creator. The book gives a very lively picture of the state of Paris during the Reign of Terror, in which special emphasis is laid upon the influence of a failure in the food supply of a great capital. Paris was in as bad a way in 1794, under the Terror, as when the Prussian lines girdled her about in 1870:

"Paris is on Ration, like a besieged city," writes Hesdin; "each person receives from his Section a baker's card, and is thereby entitled to receive from the baker, at the maximum price, as much bread as the *Municipals* consider sufficient for him and his family. This ration varies weekly. The baker is bound to calculate, from the number of mouths he feeds, the quantity of corn he will need to buy from the *Municipals*, who distribute it weekly. We, who are not obliged to *faire queue* at the bakers' doors—thanks to my employ, I am exempt from this, and a bare sufficiency of bread is delivered, together with meat and vegetables, at my lodging daily—have very little conception of the sufferings of those who are. The queues are somewhat differently regulated in different Sections; but my host's daughters, who take it in turn to go, are often waiting from four of the clock after midnight till eight or nine in the morning."

It is true that, as one is credibly informed, men and women voluntarily undergo equal discomfort nowadays in order to secure a good seat for some trifling theatrical amusement; but then they are not obliged to do it, which makes all the difference.

A more painful symptom of the Terror is afforded by the frequent allusions to the guillotine and its work, of which a very lurid picture is drawn. "The very paving-stones smell of blood," writes Hesdin, "and the river seems to run blood." This is about the time when "the Spring sends its green leaves and bright weather, bright May, brighter than ever: Death pauses not." This sentence of Carlyle's finds an interesting confirmation, or at least a parallel, in one of Hesdin's: "It is wonderful weather: all the trees in bloom six weeks before their time, as if the smile of Nature meant to mock at the horrors of Mankind." As to these latter, our diarist gives plenty of picturesque detail.

"The high and mighty Princess Guillotine has recently taken to speaking, as well as acting. I bought at Petit's, a few days back, an account of the late trial (Danton's) together with an address of *Mrs. Guillotine to her faithful breechless ones*. . . . If the Terror is to be maintained, such literature is necessary. For instance, nothing is more common than for women to faint at the sight of the guillotine, especially those with child: and one hears horrible stories of children being born with the mark of a *lunette* on their necks. People are beginning to desert the quarter of the place, or to close their shutters when the death cart comes by, though not unfrequently the brutal mob has broken the windows of those who dare to do so; and though it has become necessary to station guards to prevent the street urchins from leaping on the scaffold and playing there. . . . In order that everyone may have a full opportunity of seeing the horrors, the route taken by the death cart on its way from the prison to the *Place* is frequently varied as well as the hour, though it's generally five of the evening. If the streets are blocked the journey often lasts

an hour, and the crowd on the quays is an unusually fierce one. I have seen a mother *suckling her infant in the death cart amid the howlings of the mob*."

But enough of horrors. There is a curious contrast in Hesdin's disgust at the revolutionary practice of smoking tobacco instead of using it as gentlemanly snuff.

"Even virtuous women," he says, "complain of the coarse language and the rude puffing of tobacco smoke in their faces, with which they are daily regaled on the Terrace. . . . The disgusting habit of smoking tobacco in all the coffee houses poisons me. It was formerly the mode to do so only in the lowest cabarets; it was regarded as a mark of Dutch vulgarity and boorishness. I find many of the *patriot fashions* difficult to assume, but this one impossible, and shall no doubt soon become suspect in consequence. All the *Mucios Scaevolae* were puffing their pipes there this evening."

Hesdin makes some curious hits at the events of to-day. His prediction that Europe would one day be in dread of a Franco-Russian alliance; his prophecy that it would take a century for the sensible metric system to become universal, as it only now shows signs of doing; his allusion to "flying machines to cast shells into besieged towns" among the military experiments of the Convention—these are curious confirmation of the editor's assurance that the book may form an object lesson for the modern Englishman.

Finally, in taking leave of this very interesting little book, one may reasonably express a wish for further information about its origin. If it is really a historical document, the editor is inexcusable for having omitted to give the needful details about his original; but if it is merely an ingenious cento of existing authorities, one would like to know the name of the historian who has been clever enough to give so realistic a form to the product of his researches. There is plenty of demand for yet another historical novelist of his calibre.

W. E. GARRETT FISHER.

*My Sea, and Other Poems.* By the Hon. Roden Noel. With an Introduction by Stanley Addleshaw. (Elkin Mathews.)

THIS selection of posthumous verse by the late Mr. Roden Noel should not fail to interest the poet's admirers, since it is fairly representative of the characteristics of his poetic work. As in previous volumes, the somewhat morbid sensibility to what has been called the night side of nature finds utterance in several of the poems. There may be noted, too, the poet's tendency to refer much of the evil wrought under the sun to the action of some eyeless and arbitrary force in nature. It seems, indeed, that Mr. Roden Noel, like the rough wind in Shelley's stormy lyric, wails for the world's wrongs. Whether he is to be considered in any sense a mediciner of such wrongs is, perhaps, a little dubious. Mr. Stanley Addleshaw, however, has no doubt on the subject. He claims that what Matthew Arnold says of Goethe is equally true of Mr. Roden Noel:—

"He took the suffering human race,  
He read each wound, each weakness clear,  
And struck his finger on the place,  
And said, 'Thou ailst here, and here.'"

Possibly this represents what the younger poet would have done, had his powers of lyrical expression been proportioned to his emotional sensitiveness and enthusiasm. It is necessary to distinguish between his benevolent intent and his poetic performance. His sympathy with suffering humanity was undoubtedly both genuine and deep. There is touching testimony to the warmth and generosity of his heart in "Poor People's Christmas," and many another poem. Still, I cannot think that Mr. Roden Noel possessed Goethe's gift of spiritual diagnosis.

Mr. Addleshaw, however, is no cold commentator nor faint encomiast. He places Mr. Roden Noel with the greatest poets of our age.

"As a nature-poet," he remarks, "he took rank with the greatest of his contemporaries, for he understood, as Wordsworth did before him, not only the external beauty of nature, but knew also the great guiding spirit that lies beneath it."

Further, as if to emphasise his sense of Mr. Roden Noel's interpretative power, it is said that in certain of his poems he did not hesitate

"to touch upon much that may seem ironical or cruel in nature, or even to explore the darker shadows of life. 'From doing this,' Mr. Addleshaw observes, 'Wordsworth himself shrank, with the result that his nature-pictures, though always fine, sometimes lack artistic completeness.'"

It does not follow, of necessity, that, because a nature-poet like Mr. Roden Noel should have attempted something from which a poet of nature like Wordsworth shrank, there must be something essential wanting in Wordsworth's poetry. It should be proved (1) that the thing attempted was worth the attempt, and (2) that Mr. Roden Noel's success justifies the inference that there is anything in his poetry complementary to that of Wordsworth. Mr. Addleshaw scarcely convinces me on this point. But did the author of "Peter Bell" shrink in the way suggested? I confess I know not where to find in his writings the evidence of this timidity. Is there anything in Mr. Roden Noel's method of interpretation that is wanting in the artistic completeness of, let it be said, "Resolution and Independence," or the stanzas on Sir George Beaumont's picture of Peele Castle in a Storm? If, for instance, in the Peele Castle stanzas Wordsworth had indulged in sentiment of the "cruel crawling foam" order, instead of transmuting the deep distress of his personal affliction to a noble, impersonal appeal to humanity, the poem must have lost greatly in dignity and pathos, and have gained nothing in artistic completeness.

In the present volume are several poems of the sea, brief lyrical outbursts, that are notable for a sympathetic spirit, and touched with a light and happy play of fancy. Of these the song "Wild Love on the Sea" appears to be the most spontaneous and moving. "At Porthcurno," again, natural emotion finds tender and musical expression. This poem, too, has precisely that measure of emotional restraint, the want of which in certain other examples is a grave defect. It is the sea, as Mr.



Addleshaw says, that inspired the poet with his finest thoughts. Yet even in some of these are to be noted verses that tell of an insensitive ear and an imperfect command of metrical expression. In "Light Love by the Sea-Glory" we have rhymes that strike the ear like blows of a hammer on an anvil:

"Little shells on a yellow sand  
With a wave-damascening,  
Little wells in the mellow land  
Eyes of deep meaning!  
The glad ripple in dancing  
On the shore with a light froth,  
In his footing and glancing  
Leaves it marked like a night-moth."

In the same poem we have verse so laboured and discordant as to suggest a first draft that has been left unrevised:

"From flickering foam-blossom  
Shadows are sliding,  
Down the waves' hollow-dome-bosom,  
Gleaming and gliding."

In "Natura Naturans," the longest and most ambitious poem of the selection, several lines occur that must surely be lapses due to inattention. It is almost inconceivable that Mr. Roden Noel could have given these poems his final revision.

J. ARTHUR BLAIRKIE.

*Parts of the Pacific.* By a Peripatetic Parson. (Sonnenschein.)

THE Peripatetic Parson is one of those easy and fluent writers who must be urged by others to venture into print. First an American humorist, and then many other people, requested him to publish an account of his life in some of the less frequented regions of the Pacific. We fancy he was by no means unwilling to comply with their request. Certainly no excuse is needed for the publication of an amusing book, which gives a lively picture of the countries visited by the author—Fiji, New Zealand, Hawaii, and especially North Queensland, the "Never Never Country," where he spent several years, and which, unless his description is very much exaggerated, is the most detestable country it has been thought worth while to colonise. What took him to Australia or when he went there, he does not tell us. But, leaving Australia proper, he passed several years in tropical Queensland, a region spoken of in the South as an unknown district—a place unfit for human habitation, and so it certainly seems to be; and, were it not for the humorous aspect even of serious affairs, our Parson considers rough life in a rough country would be almost unbearable. This humorous aspect he is ever ready to make the most of, and the fault of his book is that it is too jocular.

He undertook the charge of a parish of vast extent, and for this he seems to have been the right man in the right place. The rough colonists are ready enough to attend a chance service, if properly called upon beforehand; but they are critical, and at a place called Hughenden, after church, a certain amount of indignation was expressed because "the parson was too severe." The outcome was that he was requested to step outside and fight some of the congregation; but others argued, "Was not what the

parson said quite right?" And so the matter was compromised, and they all came again the next Sunday. This place Hughenden is described as an awful part of the country, right in the interior.

"The scorching dry heat in the sun was almost insufferable, and the iron-roofed houses afforded no proper shade; 122° was the temperature inside. Although not the fly season, flies nevertheless covered everything; and when the horses played up so that both hands were required, flies immediately swarmed into the eyes. Most of the people suffer from sandy blight, a painful disease in the eyes. There were no trees, there was no shelter, hardly any water. No rain had fallen for eight months, and the hot air was thick with a stifling haze of dust. The mighty Flinders, a vast river of sand, with water beneath, mooked the parched township, the dusty downs, and the burning limbs of the population.

"Frequently all the doors and windows of the wretched tin and wood houses had to be hurriedly closed to keep out the hateful Sirocco. The almost bare downs rolled away into the distance, with pillars of hot dust a thousand feet high travelling along in the scorching whirlwinds, at a few miles distance from each other, like giants stalking through the land, rearing their dim heads into the brass-coloured sky. These dust spouts are only a few feet in diameter for hundreds of feet up. They come eddying along, sometimes lifting even oil-tins and pieces of corrugated iron; and woe betide the houses they take in their track, for they fill them with dirt and rubbish, making a clatter on the roof. Even if people are on the alert to close all the apertures as they see a column approaching, they are filled with fine dust, and the very bookcovers coil up with the heat. The people are as happy as anybody else. There they live and toil, make lots of money, marry and are given in marriage. They have their excitements—the shearing season, dancing, and race meetings. All the vices and a few of the virtues belonging to the rest of the world are to be met with in that dreary, scorching wilderness."

The highest reading of the thermometer in the interior of Queensland which came under the author's notice was 130° in the shade. He gives a frightful picture of three weeks at Charters Towers Gold-field, during which the thermometer ranged from 112° to 120° inside the miserable houses of the place.

"During that terrible period people dropped down dead in the streets from overheated blood, or falling lifeless from drays and buggies, were carried away and in a few hours their friends would be following them to the grave. The streets were filled with long funeral processions following one upon another. Clergy of all sects spent the days at the cemetery without a twig of any sort to afford shelter from the blazing sun. Rows of open graves ready dug yawned in every direction to receive many of the very people who were standing near them to take leave of those who succumbed first."

It is extraordinary that Englishmen should be so absolutely incapable of adapting themselves to the climate of the country to which they emigrate: they continue to carry on their out-door life in the very hottest part of the hottest days and build houses as if their object was to have them as hot and airless as possible. Indeed, our Parson met only one house where a punka was used; and he says that, with all their go and energy, not one Queenslander in a thousand has the smallest idea how to build a house or how to live.

The rainfall and floods in North Queensland are on as gigantic a scale as the heat and droughts. There may be no rain for eight or ten months, but when the rain does come it comes with a vengeance. We read of rivers rising a hundred feet and more, and the enormous masses of debris brought along by the torrents sweep away everything that comes in their way. This had led engineers to devise the greatly celebrated low-level railway bridge over the river Burdekin. This bridge crosses the bed of the river at about thirty feet above the level of the lagoons, and is so placed that when the river is full enough to uproot trees and carry away houses the water is thirty or forty feet above it, so that the floating debris does not hitch in the structure. The bridge has been fifty or sixty feet under water for five or six weeks at a stretch; and yet when the author saw the Burdekin, it was a mere succession of lagoons and pools among the rocks and sand in a dry bed.

The Parson dilates on the Australian customs of "shouting" and "knocking down cheques," which are rife in the tropical parts of Queensland—the hotter the climate the more spirits the colonists consume; and he is justly severe on parents who send out sons whom they cannot manage or control at home to such a country and to such temptations.

We cannot say much in favour of the illustrations, and think that the publishers might have provided a better map.

WM. WICKHAM.

#### NEW NOVELS.

*The Wrong Man.* By Dorothea Gerard. (Blackwoods.)

*The Demagogue and Lady Phayre.* By William J. Locke. (Heinemann.)

*The Fiery Furnace.* By F. Reginald Statham. (Gibbings.)

*The Wood of the Brambles.* By Frank Mathew. (John Lane.)

*Gildas Haven.* By M. S. Haycraft. (Jarrold.)

*The Mystery of Jamaica Terrace.* By Dick Donovan. (Chatto & Windus.)

*What We are Coming To.* By Henry Maurice Hardinge. (Digby, Long & Co.)

*The Dowager Lady Tremaine.* By Mrs. J. B. Alliot. (Elliot Stock.)

*A Pagan Soul.* By Louis Vintras. (Hurst & Blackett.)

*The Cavaliers.* By S. R. Keightley. (Hutchinson.)

THE distinguished novelist, Dorothea Gerard, might with advantage have chosen a more appropriate title for her latest book. *The Wrong Man* is suggestive of a sensational element quite foreign to the story, whose interest depends rather on the true conception and faithful presentation of the characters and of their environment than on thrilling situations and highly coloured pictures. The plot is so slender that, were it not for the admirable way in which each point is made to enhance the general effect, the critic would be inclined to cavil at the

length of the book. Mme. Longard de Longgarde's method is, however, that of the artist who uses scrupulous care in the selection of material, and is equally heedful in the moulding of that material towards the end in view. The proud and stern young Austrian, Lieutenant Milnovics, his half-English brother officer Radford, and Antonina Brunowaka, the warm-hearted landowner, who in the course of the narrative develops from girlhood to womanhood, are the three principal figures in *The Wrong Man*—each stands out as a definite personality; and several of the minor characters, notably that of Father Floryan, are skilfully sketched. The descriptive passages are full of charm, inasmuch as they call up vivid pictures of village life and scenery in the Ruthenian country with which the author is intimately acquainted.

It is no time-serving agitator that Mr. William J. Locke presents to the reader in his new novel. Daniel Goddard is a leal-hearted son of the people: in his case, sympathy with and devotion to the cause of the workers are something more than party cries, they are the master-spirits of his honest, hopeful nature which must and do find expression in his life. It is upon the delineation of his hero that the author concentrates all his attention, and in this fact lies the strength and the weakness of *The Demagogue and Lady Phayre*. Mr. Locke has realised the character of Daniel Goddard; more than this, he enables the reader to realise it by means of a series of well-conceived and carefully selected scenes. Daniel's early life as a cabinet-maker, his sudden accession to comparative wealth, his marriage, in spite of his changed position, to the empty-headed and coarse daughter of a drunken sea-captain, his growing power as an orator, his friendship and, finally, his love for Lady Phayre—these things are described clearly, succinctly, at times powerfully. The drawing of the heroine, Lady Phayre, however, is less satisfactory. Although she is made to exercise a potent influence for good on the life of the ardent young democrat, she flits across the book as a shadow with a name, a shadow to whose inconsistent movements the reader is given no key. The minor character of Lizzie, the drunken wife, is excellently suggested. The book as a whole is written with praiseworthy reserve, and gives evidence of considerable insight and grasp.

*The Fiery Furnace* is dedicated to all suffering women; and it cannot be doubted that Mr. F. Reginald Statham is earnest in his endeavour to enlist the sympathies of his readers in favour of his heroine, Constance Holt. But a worthy aim does not necessarily mean a good story; and the author's art must itself pass through a transmuting furnace, before he can hope to convey his message with force and beauty. The machinery obtrudes; the construction halts and turns this way and that; the characters, instead of throbbing with life, too often act and speak like the players in a third-rate theatrical company; and when Mr. Statham wishes to be impressive, he frequently succeeds only in being melodramatic. If, however, the faults are

numerous and obvious, the book has redeeming merits. The attempt to portray a woman whose early disgrace is the starting-point of a fuller and nobler life is a worthy one, and the writer sustains the interest in his theme wonderfully well: there are many happy touches in the dialogue, and one or two of the situations are treated with skill. The "first act" of the drama takes place in the Isle of Man, the second in the ancient town of Maperley, near London; and several of the descriptive passages are full of characteristic colour.

Those who have read *At the Rising of the Moon* are aware that Mr. Frank Mathew can present vivid pictures of life on the green isle of Eiré: he unites an intimate knowledge of his country and a keen sympathy with his race to considerable literary ability. *The Wood of the Brambles* is the title of his new book, and a delicious old wood it must have been as he describes it a hundred years ago; a fitting trysting-place, too, was the picturesque well in its centre, where Agatha Considine and her unsoldierlike lover were wont to meet. On the outskirts of the wood stood the ancient pile where Sir Dominick, the hero, lived, with its great quiet rooms, its hall of books, and its buttery. No less charming than the descriptions of these things and places is the delineation of the innocent, kindly, yet dangerous dwellers in county Wexford; for on nearly every page some characteristic trait is revealed, some humorous sally recorded. The narrative deals with the rising of the peasantry at the end of the last century in favour of an Irish republic; and if, on the surface, the rebels appear to be rather half-hearted, the reader can re-echo the words of Sir Theophilus Considine, "if the people were exiled they would be breaking their hearts for the wet wind on the hills and the olive tints on the moors." As a story of adventure *The Wood of the Brambles* is ill-knit and rambling; but as a picture of old country life in Ireland it has great interest. The format of the volume calls for a word of praise.

The reader of *Gildas Haven* carries away two very distinct impressions: one that the text is overlaid with quotations in verse, for the most part of a religious kind; the other that Mrs. Haycraft has an unbridled passion for italics, which are employed inappropriately some hundreds of times in the volume. If the art of fiction consisted in the power to make a haphazard mixture of these two dangerously facile practices, this book would be remarkable; as it is, they are unmistakable blemishes. The heroine, whose name supplies the title, an ardent and narrow young puritan, becomes, in spite of herself, passionately attached to a ritualistic curate, fresh from Oxford, with an unquestioning faith in his Church, her doctrines, and her ceremonies. Gildas's affection is returned, and the interest of the story depends mainly on the struggles which take place between faith and love. The author might well have concluded her narrative with the marriage of Pendrill and Gildas, for the additional chapters add nothing to what we already knew. Much space is devoted to the religious discussions

and disquisitions, which, though not profound, are written in a fair spirit; there is, too, an undertone of earnestness, which to some extent redeems the faulty construction and characterisation.

Dick Donovan has attempted to add the interests of a love-story to those of a detective narrative in *The Mystery of Jamaica Terrace*, but unfortunately the compound fails to be either touching or exciting. The most inexperienced reader cannot fail to recognise at once in the malevolent Falwasser the instigator of the crime—for, of course, there is a murder. The detective, so far from exciting wonder at the rapidity and precision with which he tracks the criminal, succeeds only in arousing pity for his incapacity; but then he falls a victim to the fascinations of a middle-aged lady with a past, and perhaps this fact is sufficient to explain his lack of acumen. As is usual in this type of book, the characters are overdrawn, many of the incidents highly improbable, and the conversations pitched in too exalted a key. In point of style, however, *The Mystery of Jamaica Terrace* is an advance on the author's previous efforts.

On her title-page (Mrs. or Miss?) Henry Maurice Hardinge quotes the proverbial saying: "Of the making of books there is no end." It is therefore fair to assume that she recognises the fact, and that she had a definite purpose in writing *What We are Coming To: the Produce of To-Day*. Several plausible theories suggest themselves. The author may have wished to show that effects otherwise unattainable can be attained if simple rules of grammar be disregarded, words loosely employed, or vulgarisms indulged in. She may have desired to prove that a writer can obtrude his theories at considerable length on any and every subject, and on any and every occasion, without detriment to the movement of the story. She may have attempted to demonstrate that from an artistic or a moral point of view it is necessary to introduce "exquisite" young men who say: "How beautiful is sin. . . . The only pure, beautiful sin is the strange sin"; or—but the possibilities are too numerous to particularise. An example of the style may be given:

"Here was his cousin Ichtheosaura—one of those people he most detested, and who he would drop in a moment, only she was considered smart—smart because she was thoroughly *outré*, and considered so because she told everyone that everybody else said so, which, of course, made everyone say so too, in order that they might not be considered not to know what was what."

For the rest, the plot is featureless, the characters are vulgar and unconvincing, and the tone of the book is unhealthy.

In twelve brief chapters Mrs. J. B. Alliot relates certain spiritualistic experiences which befell *The Dowager Lady Tremaine* and her family. It cannot be said that in any particular place the writer permits herself to preach, and yet an atmosphere of simple goodness pervades every page. The characters bear too close a resemblance one to the other to fulfil the requirements of a story: all are noble, high-minded, self-sacrificing; not once do

they disobey the whispers that come to them from the spirit-world; never, even in thought, are they guilty of sin. Though the words are assigned to various actors, one voice and one voice only speaks throughout in soft and pleading tones. A little more fire, a firmer grasp of life, and *The Dowager Lady Tremaine* might have been a slight but persuasive idyll.

The atmosphere in which Louis Vintras surrounds his heroine is surcharged with love: the men and women, young and old, speak of little else, and if for a moment another topic is introduced, they rapidly revert to the all-absorbing theme. It may be that Dora Congreave had her romance, "a secret romance hidden away in the depths of her heart, safe from the gaze of the world, unreachd by the gleam of a star"; but the author has failed to make interesting its revelation. *A Pagan Soul* is a semi-sentimental, semi-sensational novel with an undesirable tendency.

Mr. S. R. Keightley's *The Cavaliers* is healthy in tone, spirited in treatment, and written in a manner calculated to attract lovers of historical adventure. Unlike many of his predecessors in the same field, the author is singularly impartial; but while this impartiality does not detract from the force of the narrative, it is a meritorious feature in a capital book.

FRANK RINDER.

#### CLASSICAL BOOKS.

*Eight Orationes of Lysias.* Edited with Introduction, Notes, and Appendices. By M. H. Morgan. (Boston: Ginn.) Lysias is not read by young students so much as he deserves to be. This last addition to Messrs. Ginn's College Series of Greek Authors puts it in the power of teachers to introduce Lysias to their classes, for it contains text and useful notes within reasonably small compass. Placed on a level with other authors in this respect, Lysias should have no difficulty in attaining to a certain amount of school popularity. He is not hard to read; he is not dull; and—which may be the triumph of his art—he conveys a general impression of honesty. Some of these good points seem closely connected with his style, his *λεπτολογία*. Mr. Morgan's straightforward introduction explains what this is; and there can be no doubt that boys should be introduced to the plain style before they are allowed to see anything more magnificent or inflated. Mr. Morgan's commentary, the outcome of exact and acute scholarship, rarely passes a difficulty by. Explanation is not overdone, but help is ready where it is needed. The plan of sending boys for bits of elucidation to some large Grammar, as those of Hadley or Goodwin, is a good one, if you can get the right sort of boy; but notes are written for all sorts of boys to use, and it will not do to trust them to look up several such references in one day's lesson—e.g., in the speech *κατ' Ἐπαυροδίου* (§ 7), *ὅσον τε, κ.τ.λ.*, the note "just as on the adoption, on good grounds, of any other measure," with its added reference to G. & H., will, we fancy, leave the class as a whole less well informed of what Lysias meant than the note given in Mr. Shuckburgh's commentary—"as they might have defended themselves (*ἀπελογησαίτο* &c.) if they had carried out any other reasonable measure." As to text, Mr. Morgan has printed the readings of X, as collated by Kayser, and his text is in general agreement with that of Fuhr. Prof. Gildersleeve contributes a neat

little emendation on the speech *πρὸς τοὺς ἀρκυνοῦς* (§ 14).

*Socrates and Athenian Society in His Day.* By A. D. Godley. (Seeley.) It is well that every age should read the story of the life, the trial, and the death of Socrates. But, as no generation seems to find much of relish in the books which were written for its fathers, even the careful and sympathetic work of Grote and Mill is ceasing to be used. Mr. Church's excellent translation of certain dialogues wants the modern setting and connexion to make it generally readable. The field is therefore open for a new and popular study of the great Athenian cross-questioner. For supplying such an account no better man could be found than Mr. Godley. His knowledge of Plato, his judgment in selection, and his light touch (a thing not always found with erudition) go to make up a book which no one can find either dull or uninteresting. In his pages Plato speaks to us of Socrates in large and full quotations; and the passages selected are partly such as show Socrates' method at work, partly the great myths. The vision of Er, inserted with excellent taste after the affecting death-scene of Socrates, makes a fitting close to a striking and complete little volume. Of Xenophon, as a witness to his master's life, Mr. Godley thinks less than he does of Plato; but the caricature which Aristophanes perpetrated is duly brought in, and Mr. Godley's verse-translations from the *Clouds* are very happy indeed. We wish sincerely that he would translate some more Aristophanes for us.

*Latin Prose of the Silver Age: Selections.* Edited by C. E. Brownrigg. (Blackie.) This is an interesting book for students of Latin literature who want a convenient and well-selected set of specimens of—e.g., Apuleius (p. 154) or Petronius (p. 49). A pleasant introduction, by the President of Magdalen College, Oxford, is prefixed; also a careful scheme of the writers represented by the term "Silver Age," with notes on the authors from whom the selections have been made. For the boys of higher forms (see pref., p. v.) a book like this may be a convenient diversion; but it seems hardly desirable to let a schoolboy too early into the secret that some Romans wrote Latin like that on p. 4—it is just the Latin he is, rightly or wrongly, taught to eschew. Even if boys ought to know their Tacitus or the Plinies, &c., it is very doubtful whether it is wise to bother them with the manner, apart from the matter, of Velleius Paterculus or Gellius. Life, and especially school life, is too short for that.

*The Peloponnesian War: a History of Greece 431-404 B.C.—Sparta and Thebes: a History of Greece 404-362 B.C.* By A. H. Allcroft. (W. B. Clive.) We can say little of these volumes beyond chronicling their appearance. They are, so far as we can see, carefully done; they are helpful, being provided with test-questions, chronological tables, and even little chapters on literature; but they are essentially commonplace, and we cannot distinguish them from other small hand-books of Greek history. If a certain class of students will have manuals on such a scale, we cannot blame the writers who answer the demand; indeed, we must give credit to those whose manuals are accurate; but it is a great pity that readers who are (as we suppose from these books being published by the University Correspondence College Press) young should be satisfied with what is, after all, but meagre food. No real education can be got from the determination not to look an inch beyond what the next examination requires. A little more resolution, and the student would get far more lasting good out of a larger book.

No. V. of *Cornell Studies in Classical Philology* (Boston: Ginn) consists of an index to

Antiphon, compiled by Dr. Frank Lovis van Cleef. The text followed is that of Blass's second edition; but variant readings and notable conjectures have also been included. The elaboration of the work may be inferred from the fact that it fills 173 pages, closely printed in double column; and that the meanings of the particles, &c., are carefully discriminated. The author takes credit for the pains he has taken to secure accuracy in his references; and he hopes that he may receive encouragement to publish similar indexes to the other Attic orators who have not yet been dealt with. Cornell University deserves credit for publishing the work, and the Athenaeum Press for the excellence of the typography.

MR. EUSTACE H. MILES, of King's College, has published—and dedicated to his sisters—a pamphlet entitled *How to answer Grammar and Philology Questions* (Cambridge: Macmillan & Bowes), with hints and specimens, full answers to two specimen examination papers, and two indices. The impression left on us is one of pity for the examiner, no less than for the examinee.

#### NOTES AND NEWS.

APPARENTLY under the stimulus of the recent Gibbon centenary, Messrs. Longman & Co. announce that they have in preparation *The Girlhood of Maria Josepha Holroyd, 1776 to 1796*. The book will be composed mainly of letters written by the daughter of Gibbon's Lord Sheffield. Accounts are given of the trial of Warren Hastings, the apotheosis of Voltaire, and incidents of the French Revolution, as described by an eye-witness; and also the writer's personal intercourse with Count Lally Tollendal and other leading refugees. It will be illustrated with numerous portraits.

MR. JOHN MURRAY will issue next week a *Life of Sir John Franklin*, by Mr. A. D. Traill, based on private and hitherto unpublished documents, with maps and portraits; and also a new edition of Borrow's *The Bible in Spain*, in two volumes, carefully revised by the late Ralph Ulrick Burke, who has added notes and a glossary.

MESSRS. MACMILLAN & Co. announce *Old Melbourne Memories*, by Rolf Boldrewood, the well-known Australian novelist.

MESSRS. HENRY & Co. will publish this week the first volume of the collected works of Friedrich Nietzsche.

THE third and fourth volumes of Mr. Justin Huntly McCarthy's *History of the French Revolution*, dealing with the Constituent Assembly from 1789 to 1791, and completing the work, will be published shortly by Messrs. Chatto & Windus.

MESSRS. SAMPSON, LOW, MARSTON & Co. have in preparation, under the general editorship of Mr. W. Laird Clowes, an exhaustive history of the British Navy from the earliest times down to the present day. It is the work of the best known naval writers both of this country and of America, and will be fully illustrated with portraits, plans, copies of contemporary pictures, facsimiles of documents, &c. The first volume, consisting of between five and six hundred pages, will bring the record down to about the reign of Elizabeth; but later periods are, of course, being dealt with at greater length. The publishers will be glad to hear of little known portraits of distinguished seamen, and unpublished sketches, &c., by eye-witnesses of famous naval events.

MESSRS. SWAN SONNENSCHN & Co. announce, as the next volume in their "Ethical Library," *Social Rights and Duties*, by Mr. Leslie Stephen.

Messrs. WILLIAMS & NORGATE will shortly publish the second volume of Kittel's *History of the Hebrews*, translated by the Rev. Hope W. Hogg and the Rev. E. B. Speirs, under the immediate supervision of Prof. Cheyne. We have nothing in English corresponding to this work, which, while written from the standpoint of the Higher Criticism, is eminently cautious in tone and gives special prominence to the data supplied by archaeological research.

Messrs. HODDER & STOUGHTON have in the press a new book by Archdeacon Sinclair, to be entitled *The Leaders of Thought in the English Church*.

MR. ELLIOT STOCK announces a new work on the Chevalier D'Eon, by Captain Telfer, which will take the form of a reply to, and a remonstrance against, the recently issued *True Story of Chevalier D'Eon*.

Messrs. CASSELL & Co. will publish in a few days "Q.'s" new work, entitled *Iu*. The book, we hear, owes its existence in a great measure to Mr. J. M. Barrie, who having seen a fragment of the story persuaded the author to complete it.

MR. T. FISHER UNWIN is about to publish a novel by Miss Emma Bentley, entitled *Silvio Bartholi*, the scene of which is laid in Siena.

Messrs. F. V. WHITE & Co. will publish this month the following novels, each in one volume: *Joan and Mrs. Carr*, by Rita; *To Step Aside is Human*, by Alan St. Aubyn; *A Regular Fraud*, by Mrs. Robert Jocelyn; and *A Fight with Fate*, by Mrs. Alexander.

Messrs. JARROLD & SONS will publish immediately, in their "Greenback" series, a new novel by Mr. T. W. Speight, entitled *The Heart of a Mystery*.

Messrs. TYLSTON & EDWARDS will publish immediately two new volumes in their "Pocket County Companion," dealing with *Berks* and *Derbyshire*, to be followed by *Norfolk* and *Devon* during May.

MR. JOHN MORLEY's *Life of Richard Cobden*, including the abridged edition, has been transferred from Messrs. Chapman & Hall to Mr. T. Fisher Unwin, who is also the publisher of Mrs. Salis Schwabe's *Reminiscences of Cobden*.

MR. HARRY SPEIGHT, author of two works dealing with the history, antiquities, and scenery of Craven and Nidderdale, will publish shortly, through Mr. Elliot Stock, a similar volume on Richmondshire, embracing the picturesque valleys of the Yore and Swale. Mr. Speight has made the Yorkshire dales his life-long study, and in the present volume will be found a great deal of new and valuable matter. The book will be illustrated with many rare prints of buildings, monuments, &c., some of which no longer exist.

THE annual meeting of the English Goethe Society will be held on Wednesday next, at 8, Belzize-avenue, Hampstead. The report shows a net gain of twelve members during the past year. Prof. Edward Dowden, the president, has promised to deliver an address on "The Case against Goethe," some time during April, in which he proposes to comment on the sources of English prejudice in ethics, political feeling, and art.

THE Irish Literary Society has just issued, from its new premises at 8, Adelphi-terrace, its annual report for 1895-96. The number of members is 435; the literary and social work of the society has developed, and its financial position is sound and hopeful. The new work under consideration by the general committee comprises the following schemes: The formation of an Irish text society; the publication of a standard work of reference on Irish history, ancient and modern; and the organisation of

an Irish dramatic club. The Irish text society will undertake the translation and publication of the more modern Irish works which the antiquarian and archaeological bodies have hitherto neglected or ignored. Many offers of support have already been received. Two Irish classes, a junior and a senior, are held in connexion with the society; and a library is being formed of works on Irish history, biography, topography, poetry, fiction, folk-lore, art, and music, the number of books having now reached nearly 500.

Two papers dealing with Irish literature are to be read before the Goldsmiths Institute Literary Society, on Tuesday next—"Edmund Burke," by Mr. Horace B. Lakeman, and "Footprints on the Threshold of Irish History," by the hon. secretary, Mr. H. O. Newland. A special meeting of the society will be held on March 24, to commemorate the anniversary of Longfellow's death, when selections from "The Golden Legend" will be rendered.

We extract the following from a letter recently addressed by Mr. Gladstone to Mr. Hermann Oelsner, author of the *Le Bas* prize at Cambridge in 1894 for an essay on "The Influence of Dante on Modern Thought":

"The antipathy of Goethe seems to me a point worth probing in detail. So also the curious passage '*io non gli Apersi*,' which I have, too hastily it may be, been accustomed to regard as associated with a defect in Dante. It seems to me most remarkable that the study of Dante should decidedly have gained ground in England during a period in which Italian studies generally have so miserably fallen off."

#### UNIVERSITY JOTTINGS.

IN Congregation at Oxford, on Tuesday, the remaining resolutions about diplomas or certificates for women were all rejected one after another. Only two of the four resolutions were seriously considered: (1) that proposing a diploma certifying that a woman has kept the same terms and passed the same examinations as a B.A., which was rejected by 178 votes to 111; and (2) that merely proposing a diploma certifying that a woman has studied at some institution and passed some examination, which was rejected by 140 votes to 136. The whole question, therefore, remains, so far as Oxford is concerned, *in statu quo ante*.

AT Cambridge, the voting on the question took place on Thursday. No opposition was offered to the grace proposing that a syndicate shall inquire into the whole subject; but the second grace, nominating the syndicate, was rejected by 186 votes to 171. The majority seem to have thought that some of the names were too closely associated with the women's colleges.

IN Congregation at Oxford on Tuesday next, it will be proposed to confer the degree of M.A. "by decree of the house," upon the Rev. Dr. Andrew Fairbairn, principal of Mansfield College, who is already an honorary M.A. of the university.

MR. REGINALD LANE POOLE, sub-editor of the *Historical Review*, has been appointed by the delegates of the common university fund at Oxford to read Diplomats with a class of students during two terms in each of three years, beginning next October.

PROF. SAYCE has been re-appointed to the chair of Assyriology at Oxford for a further term of five years.

MR. CHARLES DAVISON has been approved by the general board of studies at Cambridge for the degree of Doctor in Science.

MR. J. G. LEATHEM, of John's, has been elected to the Isaac Newton studentship at

Cambridge, for study and research in astronomy. This studentship is of the annual value of £250, and is tenable for three years.

MR. H. T. GERRANS, of Worcester, has been nominated a delegate of the Clarendon Press, in place of Mr. T. Raleigh.

MR. H. E. WOOLDRIDGE, Slade professor of fine art at Oxford, proposes to deliver three lectures during next week on the "The Powers of the Material," as the first part of a general course on "The Art of Painting."

THE Council of the Senate at Cambridge recommend that the Punjab University be adopted as an affiliated institution, subject to the condition that the privileges of affiliation be extended only to graduates in Arts.

CANDIDATES for the new honour school of English at Oxford are requested to send, before the end of the present term, to the senior examiner (Prof. Napier) a list of the special subjects which they propose to offer.

We observe that one of the public examiners at Oxford, in the school of Semitic studies, is a non-collegiate student.

MR. ERNEST GARDNER, late director of the British School at Athens, has undertaken to arrange and catalogue the ancient vases in the Fitzwilliam Museum at Cambridge.

PROF. J. J. SYLVESTER, Savilian professor of Geometry at Oxford, has been elected a foreign member of the Royal Academy of Sciences of Turin.

HARVARD UNIVERSITY has requested permission from the municipality of Ravenna to make a photographic reproduction of the famous MS. of Aristophanes now in their custody. This MS. dates from the eleventh or possibly the tenth century. Mr. W. G. Clark showed some years ago that it must have been the basis for the second printed edition of Aristophanes, containing for the first time the "*Lysistrata*" and the "*Thesmophoriasusae*," which was published by Bernard Junta at Florence in 1515.

#### ORIGINAL VERSE.

##### DEATH.

(To a Theosophist.)

SOOTH, there are bodies of the dead, you say,  
That loitering waft us filmy evidence,  
Jingling and ciphering to mortal sense,  
Mechanic mummers of a parlour-play!  
No! To our life, as to a holy day  
Of godly wisdom and of penitence,  
Is given no sight of the Supreme, but thence  
Shine symbols manifest, and as she may  
Faith builds in emblem true and miracle  
Mysteries, where the soul itself doth glass,  
Where Art stern-eyed and visored Duty well  
Discourse of things eternal, until Death  
Rings for the veil to fall, the show to pass:  
*Diserte et discedit*, he saith.

GEORGE C. W. WARR.

#### OBITUARY.

##### HEINRICH PREISINGER.

CULTIVATED Manchester lost last week one of its most remarkable representatives. As one of the founders, and latterly the hon. secretary, of the Manchester Goethe Society, he took from the first a distinguished part in an organisation which, besides publishing much solid and some brilliant original work, has done valuable social service as a bond between the English and the German, the academic and the commercial elements of that community. In all these points Mr. Preisinger, more perhaps than any other single member, was the society. Himself engaged in business, he had a scholarly



command of many languages, and a familiar acquaintance with many literatures, which occasionally embarrassed the specialist in literary study. He had the true instincts of the scholar, the true sensibility of the poet. And few men, under a reserved exterior, have hidden a rarer genius for friendship, a more absolute devotion to his friends.

C. H. H.

## MAGAZINES AND REVIEWS.

THIS is a more than ordinarily good number of *The Antiquary*. Mr. H. S. Cowper's second paper on "The Megalithic Temples of Tripoli," contains much new knowledge. It is illustrated with excellent engravings, one of which shows a square column of masonry at Senam Aref, on which are many graffiti. We wonder whether these are as old as the column, or whether they belong to a later time and another race. Mr. James A. Lovat-Fraser's account of the wolf in Scotland is also very interesting. When the animal finally disappeared will probably never be known. There is a tradition, which has found its way into many books of reference, that the last wolf seen in Scotland was killed at Loochaber in 1680, by Sir Ewan Cameron. Mr. Lovat-Fraser shows this to be a mistake. Wolves lingered on in the Highlands far into the eighteenth century. MacQueen, of Pollochcock, killed one in 1743, and this may well have been the last of its race. The Rev. Dr. J. T. Fowler, of Durham, continues his annotated account-book of William Wray, a Ripon shopkeeper. His local knowledge enables him to identify nearly all the persons and places mentioned in this instructive record. Why a certain sort of fustian was called "Holmes fustyon" he is unable to explain. It may, however, be not amiss to note that the late Prof. Rogers, in his *History of Agriculture and Prices*, vol. vi., mentions this fabric on several occasions, ranging from 1583 to 1631. Guessing at the derivation of words is generally a harmful pastime; we may remark, however, that analogy makes it possible that Holmes may be the name of the place where it was made, perhaps corrupted beyond hope of recognition. We are glad to find that Mr. William Wray knew how to spell "comfit." Under the year 1587 he makes an entry of having sold "one box of comfites" for tenpence. In more than one local dialect this word has assumed the form of "comforts"; and we have been gravely told that these sweetmeats were so called because they were given to testy children for the sake of bringing them once more into a good temper. Finally, the notices of manorial courts which are still in existence, though far from complete, will prove very useful.

## CORRESPONDENCE.

THE FRISIAN ORIGIN OF THE MERCIAN DIALECT.  
Cambridge: March 2, 1896.

In my *Principles of English Etymology* (p. 33), I remarked that the Frisians were "probably distributed over the midland and southern rather than over the northern portion" of England. The reason why we do not hear much of the Frisians in our history may very well have been that they were, to a considerable extent, distributed among various groups of Angles and Saxons; nevertheless, I think we ought to conclude that most of them colonised the midland district of Mercia. If so, it is an important fact; for it was the Mercian or Midland dialect that, in the long run, has come to the front.

There are many reasons for concluding that Mercian was more influenced by Frisian than the other dialects.

The first reason is geographical. In England,

Mercia lies between the Anglian and the Saxon. Abroad, Friesland lies between Scandinavia and Holland. It was only natural that in crossing the sea the Scandinavians should make for the north of England, the Saxons (from the coast of Holland) should go southwards, while groups of Frisians or East Saxons, would make for Essex.

The Mercian dialect came to the front because it was more generally understood than the others, as Trevisa so clearly explains to us. Frisian, in like manner, has characteristics which would make it somewhat easy for a Frisian to understand both Anglian and Saxon, much more readily than a South Saxon could understand an Anglian or a Dane. This is a matter into which our philologists should look a little more closely.

I give a few details. We know that Southern English is still remarkable for sounding *f* and *s* when initial like *v* and *z*. Modern Dutch actually writes *v* for *f* and *z* for *s* initially. On the other hand, the close connexion between our Northern dialects and Scandinavia is universally admitted. I refer, for convenience, to the dictionary of Old Frisian by Richtofen, and to the grammar by Cummins as being sufficient for the present purpose. Those who desire further information may consult the work on Anglo-Frisian by Th. Siebs.

O.Fr. agrees with A.S. (Wessex) in the present tense of the verb *to be*; cf. O.Fr. *ik ben*, *thū bist*, *hi is*, pl. *sind*, with the A.S. *ic hæb*, *thū bist*, *he is*, pl. *sindon*. That is to say, the form *we are* is not Frisian, but Norse; not Mercian, but Northern. On the other hand, final *n* is uniformly rejected in all infinitives in Frisian; and in this respect it does not agree with the Wessex dialect, but with Scandinavian.

Once more, the chief dialectal test for English dialects is in the ending of the present participle of the indicative: Southern *-ath*, Midland *-en*, Northern *-es*. Here the Frisian has *-ath*, which is Southern. Various tests of this kind show that it sometimes agrees with Southern, and sometimes with Northern, and thus holds, like Mercian, an intermediate position. We ought, therefore, to expect that in some respects it agrees with Mercian very closely.

I now note some of the points in which Frisian agrees with Mercian from a phonological point of view.

Mercian has *all* for A.S. *eall*; *half* for A.S. *healf*, &c. Frisian has *al* "all"; *half* "half"; also *ald* "old," *bald* "bold," *aloth* "ale," *falla* "to fall," *halda* "to hold," *halt* "lame," *balu* "hale," &c.

We sometimes find in Mercian *e* for A.S. *eo*, as in *werce* for A.S. *weorc*, *werpan* for A.S. *weorpan*, *berg* for A.S. *beorg*; so Frisian has *werk*, *werpa*, *berch*. Again, we find Mercian *ē* for A.S. *ē* in *hēr* "hair," *dēd* "deed"; so in Frisian we find *hēr* "hair," *dēda* "deed." Again, we find Mercian *ē* for A.S. *ȳ* in Mercian *gehēran* "to hear": the Frisian form is *hēra*. Also in *nēd* "compulsion," Fr. *nēd*.

I have no time to consider the matter further; but it would be a good deed if some scholar would work the matter out more thoroughly, so as either to confirm or refute the theory. It may possibly throw much light upon the distribution of dialectal words. Who will tell us, for example, what dialectal words we owe rather to Frisian than to Anglo-Saxon or Norse?

WALTER W. SKEAT.

MONS BADONICUS AND GEOFFREY OF MONMOUTH.—I.

Bodleian Library, Oxford: Jan. 19, 1896.

I propose in this and one other letter to show that the fashionable identification (after Guest) of Mons Badonicus with Badbury in Dorset will not bear serious investigation, and

that the old British tradition which puts Mons Badonicus at Bath is right.

Guest's case against Bath consists of three propositions (*Origines Celticae*, ii. 188). I will here state and answer them separately.

The first is, that "the name of Mount Badon is inapplicable to a place situated as Bath is." The reply to this is, that there is no "name of Mount Badon." The hill was called "the Mount of Badon," or "the Badonic Mount"—which is quite a different thing. Nennius, writing about 796, calls it by the former name ("in monte Badonis," § 56); and without other information we might be in doubt whether Badon was a place or a man. But Gildas, writing about 547, calls it "the Badonic mount" ("Badonici montis," § 26), which suggests that Badon was a place—in other words, that the hill was one upon or below which Badon stood. And everyone who knows Bath knows that it does stand below high hills.

The second proposition is, that

"the version of the story which Camden took from Geoffrey, and according to which Arthur drove the Saxons from the walls of Bath, and then defeated them on Bannesdown Hill, will not explain the difficulty that meets us; for, according to Gildas, there was an actual *siege* of Mount Badon, and not merely a battle fought in its neighbourhood."

The reply to this is, that Geoffrey (who has nothing about Bannesdown Hill) is quite consistent with Gildas. He says that, after an indecisive battle, the Saxons towards sunset occupied the nearest mount, intending to use it as a camp ("Vergente tandem ad occasum sole, proximum occupant montem, pro castris eum habituri," ix. § 4); that at the next sunrise Arthur stormed the ascent with heavy loss, fought a second indecisive battle on the summit, and eventually decided the day by a personal charge. Gildas (§ 26) speaks of an obsession of the mount ("obsessionis Badonici montis") and a slaughter of the scoundrels ("de furciferis . . . stragis"). If anyone suppose, that *obsessio* necessarily means a circular investment, he has only to turn to Cicero (*Pis.* 17, '*Obsessio militaris viae*!'). As regards the actual hill, I shall show excellent ground for believing that it was not Bannesdown, but Hampton Down, which rises directly behind Bathwick, the southern suburb of the city.

The third proposition is as follows:

"It is highly improbable that the West-Saxons, though they might possibly 'harry' the country as far as the neighbourhood of Bath, should lay siege to a fortress so far from their own frontier, and in the rear of such fortresses as Old Sarum, Barbury Hill, and Cirencester. They were foot-soldiers, and not, like the Danes, horsemen, who could rapidly transport themselves from one side of the kingdom to the other. At the date of this battle they had been settled in Hants and Berkshire for about twenty-five years; and for more than seventy years after their arrival in Britain, all the battles which they have recorded were fought either within the limits of those two counties or only a few miles beyond their borders (*Orig. Celt.* ii. 158)."

The reply to this is that it is directly contrary to Geoffrey's statement to suppose the Saxons defeated at the Badon Mount to have been West Saxons at all. He distinctly tells us (§ 3) that they were a force which had been driven out of the province of Lindsey (a North-Midland district) by Arthur, and which had sailed round and landed at Totnes. The question before us at the moment is not whether Geoffrey's account is true—as I shall try to show it to be in my second letter—but whether a new invasion on the south coast was reasonably possible. If it was—as is obvious—then all this talk about the West-Saxons collapses at once. And, if anyone observes that the Anglo-Saxon Chronicle mentions no new invasion, the answer is equally obvious that the

Chronicle ignores the defeat of the Badon Mount altogether.

So much for Guest's case against Bath. His case for Badbury is as follows:

"Its elevated site, its great strength and evident importance, and its name all favour the hypothesis. It exhibits ample proof of Roman occupancy; though, I believe, no Roman baths have yet been discovered in the neighbourhood. It lay also on the borders of the West-Saxon territory, and in the very district where the Welsh and English were at that time contending, and where, only the year before, Cerdic had fought the battle of Charford" (ib. 189).

Guest here not only ignores Geoffrey's statement as to who the invaders were (not West-Saxons at all), but he supposes that the affair of the Badon Mount took place in 520, and that of Charford in 519. He gets the latter date from the Chronicle, and the former (p. 187) from Roger of Wendover and Higden. But from the *Annales Cambriae* the affair of the Badon Mount seems to have taken place in 516; and even this may be thirteen years too late, for they appear to place the death of "Mailcun rex Genedotae" in 547, whereas, according to Gildas, king Maglocunus\* was alive when he wrote, and that was forty-four years after the obsession of the Badon Mount.

That Badbury was a strong hill-fort of the British period is undeniable; but there were a score more such in Dorset alone. If its name cannot be fairly equated with that of the Mons Badonicus, then all ground for Guest's identification obviously disappears.

Guest says (p. 189): "The Mons Badonicus was doubtless so called from the baths (*badon*, Welsh) in its neighbourhood." There is no Welsh *badon* "baths" (according to Silvan Evans's dictionary), but only *baddon* (pronounced *baðon*), "a bath," and this apparently only a modern word. But let that pass, as I shall submit that the name really is connected with a Keltic stem *bad*, "bath." Unhappily no baths can be found near Badbury! After this, it is needless to spend time on Guest's suggestions that the Saxons called the hill Baddanburh from the same baths; that *baddun* was South Wessex for *bathan*; and that this *bathan* was gen. of a subs. *bath* (not locative-plural of *beth*!). The fact is, that Baddanburh was once occupied by the Saxons themselves, in 901; that the name apparently = "Badda's fort"; and that Badda may very well have been a Saxon to whom the old place was granted. Indeed, the very king who occupied it in 901 had a moneyer named Badda (*Brit. Mus. Cat. of A.S. Coins*, ii. 83).

I pass from destructive to constructive criticism—to the exposition of the evidence, linguistic and traditional, in favour of Bath.

Bath appears in Giraldus Cambrensis (twelfth century) as *Badunum* (Rolls Ser., vol. iii. p. 386). Now all A. S. forms of the name have *ð* or *th*, not *d*; consequently, the presumption is that *Badunum* is Latinised from a Keltic and not an A. S. original. This presumption is, to my mind, confirmed by the fact that in A. S. *Baðun*, if it be a specific Anglo-Saxon name at all, the termination *-un* is beyond any dispute merely the locative case-ending; to incorporate it in a Latinised nominative seems to me most unnatural. Geoffrey of Monmouth (also twelfth century) says that Bladud built "urbem Kaerbadū,† que nunc Bado nuncupatur, fecitque in illa calida balnea" (ii. 10). Now *Bado* is only *Badon* Latinised into a nominative—the genitive would still be *Badon-is*; and in ix. 3 he actually calls the district "pagum Badonis." Again, *Badū* =

Giraldus's Latinised *Badun-um*. And it is clear that the old Breton book which Geoffrey tells us was his source regarded the name *Badun* and the baths as *prae-Roman*.

In the thirteenth century the Cambridge MS. X of Gildas adds to the words "*Badonici montis*" *qui prope sabrinum hostium (= ostium) habetur*. And in the fourteenth century the Red Book of Hergest calls Bath *Kaerbadon* and the battle *gwaith Badun*—but Mr. J. Gwenogfryn Evans tells me that the *d* at that time might represent *ð*: early Welsh medial *d* is liable to pass into the sound of *ð* (mod. Welsh *dd*), and we cannot tell whether the Welsh \*Tref Faddon, Caer Faddon, Afon Baddon, are from A. S. *Baðon* or O. British *Badon*. The form *Baddwm* may be from A. S. *Baðun*.

I submit that the Britons, or maybe the Goidels before them, named the place (as the Saxons did at a later time) from its baths. I ask Prof. Rhys whether the Welsh *bawdd*, "demersion," may not point to an earlier substantive *bād*; and he tells me that the difficulty would be to explain *bawdd* in any other way. I ask him if the Irish verb *buidim*, "I dip under," may not be formed from a substantive stem *bud-*; and he tells me it may. Add to *bad* the Welsh termination *-on* or *-un* (*-un*), for which see Zeus, (p. 824), and we get *Badon*, *Badun-um*, or *Badwn* = "bathing-place." The Saxons, when they called the place *Baðum*, *Baðun*, *Baðan*, or *Baðon* (varying locative plurals of *beth*), probably did no more than adapt the existing British name. The common explanation of the *-n* forms is that they are later varieties of that in *-m*; but there are two instances of *Bathan* in the Chronicle which go far to prove that it was not a locative at all—in other words, that it is not a real case of A. S. *beth*, but an adaptation of the pre-existing Keltic name. The Chronicle, mentioning the capture of the place in 577, says that the Saxons "*genamon [took] III cestra Gleawanceaster [Cirenceaster] Bathanceaster*": if *Bathan* is only a locative, how comes it to form the first part of a compound, as if it were a simple stem? Again, under 973 the Chronicle says that *Badgar* was hallowed to king

"on ðære ealdan byrig"  
Acemannes ceastre  
eac hi lgbuend  
oðre worde  
beornas Baðan nemnað"

Here *Baðan* is apparently an accusative; "and it men of the isle by other word name *Baðan*": if it were an instrumental in opposition with *oðre worde* would not the order have been *Baðan beornas nemnað*? And the oldest MS. puts an *o* over the second *a*.

It is not, indeed, necessary even to suppose that the English changed Welsh *d* into *ð*, for the Welsh medial may already have become aspirated before the English borrowed the name.

In the passage above cited we have come across another name of Bath—*Acemannes ceaster*, otherwise *Acemannes burh* (Latin, *urbs Acumanensis* or *Acuminensis*). The old derivation of this, repeated in Bosworth-Toller's A. S. dictionary, as = *sohe-man's* city (from the potency of its waters in rheumatism?), is open to the apparently fatal objection that there is no adj. *ace* = "aching" but only a subs. *ace* = "ache." Prof. Earle regards *Acemannes* as of Keltic origin, and derives it from *Aquae + man*, which is Welsh for place, and supposed to be allied to O. Ir. *magen*, "enclosure, place." This, again, is open to three objections—that one would have expected *Aceman*, not *Acemannes*; that no parallel is given of a British place-name formed by the addition of *man* to a Roman name; and that the place

\* See the instances of all the Welsh forms in Silvan Evans's dictionary.

probably had a British name before the Romans knew it.

The objections to a Keltic derivation might be modified by supposing that *Aceman* meant not *Aquae* alone, but the district of *Aquae*, or that the last king of the place was named *Aceman* (for *man* is a Keltic personal suffix). But I strongly suspect that the name is derived from some Saxon who received a grant of the site on condition of restoring the old walls, as a protection against the Danes; for Bath had medieval walls built over the ruins of the Roman ones, and the occupier of land was bound to maintain its fortifications (Stubbs's *Const. Hist.* i. 82). It is noticeable that the Chronicle, when mentioning the capture of *Aquae*, calls it not *Acemannes-ceaster*, but *Bathanceaster*, and the only early instances of the other name which I see are in a charter of 965 (Kemble, No. 516) and a poem relating to 973 imbedded in the Chronicle; there are some ten or twelve charters before 965 in which it does not occur.

The name "*Akeman* (or *Akeman's*) street" for a road leading to Bath is apparently even less ancient. It is not in Kemble or Bosworth-Toller, and Profs. Earle and Napier and Mr. Haverfield cannot tell me of any early instance of it. I suspect it to be a modern antique.

One more fact must be mentioned in this letter. Prof. Sayce pointed out to me that the *Annales Cambriae* mention a "battle of *Badon* a second time" ("*Bellum Badonis secundo*") in 685. Speaking without an English history at his elbow, he regarded that as an objection to Bath, because it pointed to *Badon* being on the Welsh border; but it turned out to be the strongest confirmation, because at the time in question the Avon at Bath was the boundary of West Wales—see the map of Britain in 685 at p. 329 of Green's *Making of England*. And the first attack of a Saxon army crossing the frontier would be upon the Romano-British settlement on Hampton Down, which rises behind Bathwick.

E. W. B. NICHOLSON.

#### THE SIN-EATER IN WALES.

New College, Eastbourne: March 7, 1896.

With regard to my first point, as Mr. Hartland questions the competence of the schoolmaster, Mr. Rowlands, to give satisfactory evidence, it will be convenient if I state what I believe to be the facts with regard to his position. I am obliged, unfortunately, to speak from memory, so I trust Mr. Hartland will be merciful if he finds me tripping. Mr. Rowlands's own statements are: (1) that he became schoolmaster at Llandeibie in 1852, the year of the Ludlow meeting—if, as I suppose, he was schoolmaster there when Canon Evans wrote, Mr. Owen's recollection seems to be at fault; (2) that he was in the habit of attending funerals; (3) that he collected for Sir Thomas Phillipps the traditions and customs of the district. He has also, I believe, published a pamphlet on some Welsh archaeological question. He was therefore, before Canon Evans applied to him, taking an interest in matters of this sort. Of course, if he had no acquaintance with a larger area than the immediate surroundings of Llandeibie, his evidence is only valuable for that area; but Mr. Hartland (*ACADEMY*, November 9) stated that the ritual was in use "at Llandeibie." I admit that if Mr. Hartland's assumption as to the extent of Mr. Rowlands's knowledge be correct, the value I attach to his evidence is unwarranted; but Mr. Hartland must also admit that it is his change of ground which renders it so. If, however, he was employed by Sir Thomas Phillipps for the purpose stated, I infer that his knowledge extended to more than the immediate surroundings of Llandeibie.

\* I do not dispute that there may have been two Maglocun—say, uncle and nephew.

† Glee's text gives *Kaerbadum* and *Badus*. But of thirteen Bodleian MSS. six read *Bādū*, and all read *Bado*.

I offer apologies for not having stated my second point more clearly. It is this. Mr. Hartland regards Sin-eating as a survival of a specific feast of the kin; he regards as survivals of Sin-eating customs of eating and drinking at funerals where we find no Sin-eater and no special virtue attributed to the dole. I suggest that these customs are allied to Sin-eating in virtue of a common descent from the feast of the kindred, not by direct descent from Sin-eating itself. I suppose that the feast of the kindred is now represented by various practices—A, B, C. Evidence shows that these were occasionally associated with or replaced by D. No amount of evidence that A, B, and C were, or are, generally practised will lead to the conclusion that D was prevalent in the area in question. I contend that we find certain customs involving the giving of food at funerals. There is evidence that these customs sometimes took the form of Sin-eating, but we cannot infer the existence of Sin-eating wherever we find these offertories at funerals. And be it noted in this connexion that Aubrey himself does not connect the offertories with the Sin-eater.

As to the third point, I do not agree with Mr. Hartland that no one was concerned to take up the challenge. The ACADEMY controversy arose out of an article in *Blackwood*. The writer (Prebendary Davies of Hereford, according to a good authority) professed to be well acquainted with Wales, and having taken up the challenge, was certainly interested in the matter, and, I think, in a position to investigate.

N. W. THOMAS.

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, March 15, 4 p.m. Sunday Lecture: "Cycling Tours in Relation to Health and Education," by Mr. W. L'Aigle Cole.
- 4 p.m. South Place Institute: "The British Empire of To-Day," by Col. Howard Vincent.
- 7 p.m. Ethical: "Dante," by the Rev. P. H. Wicksteed.
- MONDAY, March 16, 4.30 p.m. Victoria Institute: "Relations of Mind and Body."
- 4.30 p.m. Geographical: "The Maps used by Herodotus," by Mr. J. L. Myers.
- 8 p.m. Aristotelian: "Hindu Philosophy," by Mr. A. Boatwood.
- 8 p.m. Royal Institute of British Architects.
- TUESDAY, March 17, 8 p.m. Royal Institution: "The External Covering of Plants and Animals," X., by Prof. C. Steward.
- 8 p.m. Statistical: "Reformatory and Industrial Schools," by Mr. John Watson.
- 8 p.m. Imperial Institute: "My Twelve Years' Stay in Cyprus," III., by Dr. Max Ohnesfalsch-Richter.
- 8 p.m. Civil Engineers: "The Lixivation of Silver Ores," by Mr. John H. Clomea; "Mining and Treatment of Copper Ores at Tharsis, Spain," by Mr. C. F. Courtney; and "Tin-Smelting at Pulo Brani, Singapore," by Messrs. John McKillop and T. Flower Millie.
- 8.30 p.m. Zoological: "A Contribution to our Knowledge of the Hymenoptera Fauna of Ceylon," by Lieut.-Col. C. T. Bingham; "British Hydroids and Medusae," by Mr. Edward T. Browne; "Some Extinct Fishes of the Teleostean Family *Genorhynchidae*," by Mr. A. Smith Woodward.
- WEDNESDAY, March 18, 7.30 p.m. Meteorological: "Weather Forecasts and Storm Warnings," by Mr. F. Gaister.
- 8 p.m. Society of Arts: "The Bahamas Sisal Industry," by Dr. D. Morris.
- 8 p.m. Microscopical: "Some American Rotifers," by Dr. A. C. Stokes.
- 8 p.m. English Goethe Society: Annual Meeting.
- THURSDAY, March 19, 8 p.m. Royal Institution: "Masters of Modern Thought," III., by the Rev. Dr. W. Barry.
- 8 p.m. Linnean: "The Structure of the Female Flowers and Fruit of *Sararanga*, Hemsl. (Pandanaeeae)," by Dr. O. Stapf; "Two Little-known Opisthophorous Snakes," by Mr. G. S. West.
- 8 p.m. Chemical: "The Constitution of a New Organic Acid," by Mr. E. J. H. Fenton; "The Volume and Optical Relationships of the Monoclinic Series of Double Sulphates," by Mr. A. E. Tutton.
- 8.30 p.m. Society of Arts: "The Great Landship at Gohna, in Gurbhwal, and the Measures adopted to Prevent Serious Loss of Life," by Mr. J. H. Glass.
- 8.30 p.m. Antiquaries.
- FRIDAY, March 20, 8 p.m. Philological: "The Text and Metre of Chaucer's Early Minor Poems," by Prof. Frank Heath.
- 8.30 p.m. Viking Club: "Illustrations of the Sagas from Manuscripts," by Mr. P. M. C. Kermode.
- 9 p.m. Royal Institution: "Immunisation against Serpentine Venom," by Prof. T. R. Fraser.
- SATURDAY, March 21, 8 p.m. Royal Institution: "Light," V., by Lord Rayleigh.

#### SCIENCE.

TWO BOOKS ABOUT BARLAAM AND JOSAPHAT.

*Barlaam u. Josaphat*. Von Dr. E. Kuhn. (München.)

"BIBLIOTHEQUE DE CARABAS."—Vol. X: *Barlaam and Josaphat*. By Joseph Jacobs. (David Nutt.)

It is many years now since the polished essay of Prof. Max Müller in the fourth volume of *Chips from a German Workshop* acquainted the English reading public with what is certainly one of the greatest curiosities of literature: namely, the transformation of the Buddha into a Christian saint, with his place in the calendar, with churches dedicated to him, and even with relics of him preserved in them. In 1891 a fresh interest was imparted to the history by Prof. Armitage Robinson's discovery that the early Apology for Christianity of Aristides was worked into the same legend.

Dr. Ernest Kuhn's monograph was published two years ago in the *Transactions* of the Bavarian Academy of Science, but has been unnoticed in England. It is a large quarto, half an inch thick, and most exhaustive. Specially admirable is the reconstruction of the original form of the tale by a comparison of the main sources—*s.g.*, Greek, Georgian, and Early Arabic. Dr. Kuhn adds a list of all the known texts and versions of the tale: a work of great research, as there is scarcely a modern or medieval language which some time between the years 600 and 1600 A.D. did not produce one.

Mr. Jacobs's volume is not so learned as Dr. Kuhn's, but less wearying to the eye. The etched frontispiece, by Mr. Harry Ryland, of Barlaam the ascetic squatting on the ground and expounding the true faith to the sad-eyed prince is charming; and the get-up of the little volume is of the daintiest. There are chapters on the Greek Barlaam, on the oriental versions, on Barlaam in India and in Europe. An appendix gives the various apologies, along with the variations of the chief sources; and the book ends with reprints of Caxton's *Lyf of Saynt Barlaam*, a quaint old English text, and of an eighteenth-century chap-book containing a dramatisation of the story of no particular poetic merit. Mr. Jacobs writes lightly and pleasantly, indeed; but too often yields to the temptation to be jocular. He, like Dr. Kuhn, constructs a pedigree of the tale, with a view to show how it developed into the Greek text, commonly but wrongly ascribed to St. John of Damascus. The solution of this problem turns upon the right place being assigned to the Georgian version, which gives a primitive form of the tale, already Christian indeed, but otherwise agreeing, not with the Greek text or with the Latin, modern Arabic, and European derivatives of the same, but with the old and possibly non-Christian and medieval Hebrew forms.

Dr. Kuhn thinks that an early non-Christian form of the story (X), written perhaps in Pehlevi, gave rise to two derived texts, one of which is the existent early Arabic, while the other (Y) was a distinctly Christian form, which in turn bifurcated into the Georgian and Greek forms. Mr.

Jacobs, however, argues that the Georgian is descended direct from the old Arabic, with which it agrees in the order of the apologies, in the chronology of the saints' lives, in the spelling of names, and in much else. He thinks that the link (Y) was a Syriac text, and that only the Greek flowed from Y and not the Georgian as well. "I think," he writes (p. xxxiii.), "there can be little doubt that it [the Georgian] was derived from the Arabic."

On this point Dr. Kuhn seems to me to be in the right rather than Mr. Jacobs; and, as a correct appreciation of the position of the Georgian is the key to the real history of the migration of the story, I venture to furnish an example. In the non-Christian or early Arabic text, from which Mr. Jacobs believes the Georgian to be derived, we have the following passage, of which I owe the translation to Prof. Margoliouth:

"Do you not see that when you see a work of art you know that it has an artificer, even though he be absent from thee. Likewise then thou knowest him from these works which thou seest, the heaven and the earth, and the sun and the moon, and the stars and the revolution of the spheres, and the flowing of water, and the motion of the wind, and fire, and the government of the rest of created things, that they have a creator and one who is powerful and wise—and he is the lofty, the mighty."

How can the corresponding section of the Georgian be a translation of this very bald Arabic text? I translate it from the text printed by Prof. Marr, of St. Petersburg:

"When you see any vessel made with hands, though you don't see the maker, yet you believe that there was a maker. In same way, when you see a house, though you do not see the builder, yet your mind shows you that there was a builder of it. But so soon as I saw my own self, I recognised my createdness. I knew that I had a creator, and that he created me as he wished, and gave me a form without having asked me. If I had been my own maker, I should have made myself with more beauty and completeness; but he who created me, made me lower than some and higher than others. But I also understood that he would take me out of this life without asking me. And when I understood this, and realised the facts of our life—viz., that we can neither magnify nor diminish our stature, nor renew what is grown old, nor recover any of our limbs that fall off; and that neither king can do this, nor braves, nor sages, nor the mighty ones; and as I saw the coming of night after day, and the revolutions of the heavens—from this I ascertained that all have a creator and that he is not like his creatures. For if he were like, then that which happens to his creatures would also happen to him; as he says, so a thing happens, and when he wishes anything, it is at once fulfilled. He raised to life people in such a form as they had at first. For his command is swifter than a two-edged sword, and more lofty than glittering lightning. He, if it so please him, annihilates and again establishes everything. Blessing and glory to his name for ever. Amen."

Now, if we turn to the Greek text printed in Boissonade's *Anecdota* (p. 145), we see at once that the Georgian derives from it rather than from the Arabic. I give the Latin version of Boissonade:

"Quemadmodum enim quispiam domum praeclare et summa arte constructam, aut vasculum eleganter concinnatum perspicimus, architectum aut fabrum statim ob animum sibi proponit,

sic etiam ego ex nihilo effictus, atque in ortum productus, etiam si fictorem ac productorem meum cernere nequeam, tamen ex aptissima maximeque admiranda mei constructione ad sapientiae ipsius cognitionem veni, non quatenus est sed quatenus intelligere queo: nampe quia non casu ac fortuito productus sum, nec a me ipso exstiti, verum ipse arbitrato suo me effinxit: sic nimirum ut me rerum omnium conditarum principem constituerit, quibusdam autem inferiorum fecerit, ac contritum me iterum meliori renovatione refingens, etiam divino suo imperio me ex hac vita educens, ad alteram vitam finis expertem ac sempiternam transferat. Quibus omnibus in rebus providentiae ipsius viribus oblutari nequeo, nec mihi quidquam, vel quantum ad staturam, vel quantum ad formae figuram attinet, adjicere aut subtrahere, nec ea quae in me vetustate confecta sunt, renovare, nec quae latefactata et corrupta sunt, in integrum restituere. Neque enim mortalium ullus unquam fuit, qui horum quidquam efficere posset, non rex, non sapiens, non dives, non potens, non denique alius quispian humana studia consectans. Nullus enim, inquit ille, regum aut eorum qui in sublimitate sunt, aliud habuit nativitatis initium. Unus enim est omnium introitus ad vitam et idem exitus."

I forbear to quote further, but it continues to follow the Georgian so closely as to prove that the latter derives from it rather than from the Arabic. Moreover, such ratiocination is more likely to have been originally penned in Greek than in Arabic, Syriac, Pehlevi, or any other Eastern language. But if this be so, another conclusion drawn by Dr. Kuhn, but disputed by Mr. Jacobs, must be accepted: namely, that the earlier form of the story, from which the old Arabic and Hebrew flowed, was a Christian form; for, if it was Greek, it was certainly Christian. Thus, we have an originally Christian and Greek form, which passed, probably through Pehlevi, into Georgian and Arabic. In it the apologues followed in a different order, the chronology of the saints' lives and order of incidents was different, and, above all, the spelling of the names was closer to the original Indian forms. This early and probably much shorter Greek form is lost, but has left traces of itself in the Georgian and Arabic. In any case, the problem of the order of derivation of the text is more complex than readers of Mr. Jacobs's book might suppose, and needs much additional study before it is quite cleared up.

FRED. C. CONYBEARE.

#### CORRESPONDENCE.

##### THE RESTORED PRONUNCIATION OF GREEK.

Bangor }  
Cardiff } March 5, 1896.

On the only new point which Dr. Lloyd raises in the *ACADEMY* of February 29 a very brief reply will suffice. He first "denies" our statement that "to give to the accented syllables in Greek the same stress as we do to the accented syllables in English would make our pronunciation more, not less, remote from that of the Greeks"; and then a few lines subsequently admits that it would be necessary to "modify the native violence of the English stress." It is the disastrous effects of such "violence" as heard in the pronunciation of American or German students who have learnt to give a stress-value to Greek accents that have convinced us, as practical teachers, of the truth of our proposition.

In arguing that the "practical reform" which we tentatively suggested of pronouncing Greek words with an "even degree of stress on all syllables" would result in "intelligent men reading out the masterpieces of human speech in monotone and without accent," Dr. Lloyd falls into a double confusion—between stress and tone, and between word-accent and sentence-accent. Nothing we have suggested would prevent any passages of a Greek author from being recited with the fullest and most appropriate variation of tone, and of stress also as between different words in a sentence.

The practical question whether schoolboys can at present be taught to give a musical value to the Greek accents is one which we have expressly left open in the pamphlet. The sooner the better, no doubt; but to insist on it at present would be, in our opinion, "quite premature."

Finally, we must again call attention to the fact that we are dealing with a practical question in Wales. Why is it less "premature" to force upon Welsh-speaking students a foreign pronunciation which, on Dr. Lloyd's own computation, is half wrong, than to encourage them to adopt a pronunciation which is largely native to them, and which, even on Dr. Lloyd's contention, which we are far from accepting, is only one quarter wrong?

E. V. ARNOLD.

R. S. CONWAY.

March 11, 1896.

P.S.—It will be convenient to your readers if we reserve our answer to Dr. Lloyd's further criticisms until they are complete.

#### SCIENCE NOTES.

PROF. JAMES DEWAR and Prof. W. A. Tilden have been nominated vice-presidents of the Chemical Society.

At the meeting of the Royal Meteorological Society, to be held in Great George-street, Westminster, on Wednesday next, a lecture will be given by Mr. Frederic Gaster, on "Weather Forecasts and Storm Warnings, how they are prepared and made known," illustrated by instruments, diagrams, and lantern slides.

The evening discourse at the Royal Institution on Friday next will be delivered by Prof. T. R. Stewart, of Edinburgh, on "Immunisation against Serpents' Venom, and the Treatment of Snake-bite with Antivenene."

THE executive committee of the City and Guilds of London Institute have awarded the second Salters' Company's fellowship for the encouragement of higher research in chemistry in its relation to manufactures to Dr. Sidney Williamson, who proposes to work on some questions bearing on food-stuffs generally, more particularly the examination of some definite albumenoids, with the ultimate object of ascertaining the influence of various manures on the growth of crops in so far as quality of produce is concerned.

#### PHILOLOGY NOTES.

Messrs. Macmillan & Co. will publish immediately as the fourth volume of their "Parnassus Library of Greek and Latin Texts" an edition of Catullus, by Prof. Arthur Palmer, of Dublin, with a brief introduction, but no notes.

At the meeting of the Philological Society, to be held on Friday next at University College, Prof. Frank Heath will read a paper on "The Text and Metre of Chaucer's Early Minor Poems."

At a meeting to be held on Monday next in the map-room of the Royal Geographical

Society, Mr. John L. Myres, of Magdalen College, Oxford, will read a paper on "The Maps used by Herodotus."

#### REPORTS OF SOCIETIES.

VIKING CLUB.—(Friday, February 21.)

THE Rev. A. Sandison, the president, in the chair. —Mr. Einar Benediktsson read a paper on "The Ancient Thule, or the Isle of Sun." The old Thule, said the lecturer, was known long before Pytheas made his travels in the north-west of Europe. Thus, both Otesias as Cnidius and Diogenes Antonius wrote on Thule; and, from a work by the latter, it is certain that the name was applied to a country near the region of Iceland as early as the fifth century B.C. One of the strongest proofs that the original Thule was Iceland is that the name correctly understood means the Isle of Sun; for no other island, corresponding with the earliest descriptions, could have been known to the ancient Greek writers in which the sun for days never set. The main part of the name Thule corresponds remarkably with the various forms of the Celtic *houli*, "sun." As we have Thule, Thyle, Thile, so we have *houli*, *houl*, *hiol*. The old writers differ as to old dialects. The original name of Iceland was *Houl-i*, or some other combination of the two words, meaning "sun" and "isle," according to the dialect of the discoverer, who is supposed to be a Celt from the British islands, the nearest inhabited land to Iceland at the time. The prefixed T may have arisen in various ways; e.g., as a Gaelic euphonym before a masculine noun beginning with a vowel—and it may be remarked that Bede in one place uses the name Thyle as masculine, and that various forms of names for islands are masculine in old Gaelic dialects; or the prefixed T might be derived from the genitive sign *d'* changed into *t* before the aspirated vowel; or, again, it might have come from a wrong reading or pronunciation of the Greek equivalent of the name *τῷ ἡλίου ῥήματι*, a form in which the name probably passed into Greek, as such proper names as "A Land of Sun" are usually translated in foreign languages. Another possibility is that the Gaelic euphonic *i* was prefixed to the Norse name *Sol-ey* and changed to an aspirated *t*, or that the name *Houli* was adopted in Greek and not understood, the pronoun *τῷ* being prefixed, and later on passed into *Θούλη*. Taidou of Seville states, without giving any philological reason, that Thule is named after the sun, and he seems to have had some earlier authority for this. In fact, this explanation of the name turns out to be the most natural of the multitude of etymological definitions brought forward by writers on the mystic Thuleland. Whoever first set out to search for an island in the northern ocean, must naturally have started in the season of the year when the days are long. Gradually he must have seen the day lengthen until he came to a large island where the sun never sets. Thus he got corroboration of the theories of old men of science about the length of the day in the north; and struck by the glory of the midnight-sun, which no one forgets who has once seen it, he gave the land a name harmonising with his strong impression of the wonderful sight. What was more natural than that he should call it the Isle of Sun? And what is more natural than it should be a Celtic name of that signification, which was given to the land nearest to the British Islands, from which also the Phoenicians and Greeks must have got their earliest information about Ultima Thule. As Iceland was most likely first discovered and named by Celts, so one can see from a passage of Bede that the island was visited (probably from the British Isles) long before 795 A.D., when Dicuilus says that Irish monks went there. The usual interpretation of Landnám and Íslendingabók, that only a few monks were in Iceland when the Norwegians arrived, is unreliable. Many things point to the Irish colony being spread over a large part of Iceland. The Celtic settlement in Iceland partly took place independently of the Norwegian discovery; and it is worth mentioning that the first settler of Iceland in historical times is a Celt, who arrived in the north of Iceland about ten years before Ingolfur Arnarson,



commonly called the first settler. As a great part of the population is undoubtedly of Celtic descent, and as the geographical position of Iceland places it in a close connexion, commercial and political, with Great Britain, so the earliest traces of any knowledge of Houlce, the Isle of the Sun, have come down to us indirectly from the old Celtic inhabitants of the British Isles.—Mr. J. M. Mitchell said that he had heard the lecture with very great interest, especially the latter part of it. He had always thought that too much stress was laid on the colonisation of Iceland from Denmark and Norway. From many indications he considered that for the origin of the Icelanders we must look to the East, as we must in the case of the Celts also. It has long been recognised that in islands old forms of life and customs that have died out on the mainland survive, as is seen to be the case to-day in Orkney, Shetland, and Iceland. He had been struck in Shetland with the Spanish pattern of the wool-work, even before he learned that it could be traced to the time of the Armada. Now, among the Icelanders there were many facts in their customs, legends, and arts to show that the race came, in part at least, from the East. He had a very curious ring, which he bought in Iceland, not perhaps itself more than 400 years old, but of a pattern much more ancient. It was formed of a serpent, not the Midgard Worm of the Eddaic mythology holding his tail in his mouth, but the Eastern serpent that figured as the emblem of the ancient sun worship. At its tail there was a very curious ornament; and he had been told by experts that both that and the serpent ring were almost identical with specimens found in the ruins of Persepolis. He also produced an Icelandic bed-quilt of modern make, but reproducing an antique pattern, which closely resembled patterns of Persian carpets. Again, old fairy tales and folk-lore akin to those of the Celts were also found in Iceland; and in many other points a resemblance to the East could be traced in the habits and customs of Iceland. In conclusion, he would like to ask whether any old serpent-mounds had been found in Iceland, such as those on the west coast of Scotland and in the Hebrides. They were heaped up in the form of a snake, with flat stones to represent the head, and were no doubt a relic of sun worship.—Mr. A. F. Major, hon. sec., said that he had been extremely interested by Mr. Benediktsson's suggestive lecture, and thought he had made out a strong case in support of his theory as to the origin of the name "Thule" and its poetical meaning. His argument in favour of a Celtic derivation was so strong that he seemed rather to have weakened than strengthened his case by suggesting a possible derivation from the Greek. But there were points in the latter part of the paper on which he did not quite hold with the lecturer, and he thought the Celtic origin of the Icelanders was by no means so pronounced as was suggested. In the first place, there was no historical evidence in favour of the Celtic inhabitants of the British Isles being a seafaring people. The Romans appear to have met with no seafaring people on the northern shores of Europe, except the Veneti whom Caesar encountered in Brittany; and surely if the Britons had been seamen also they would have tried to repel Caesar's invasion by sea, or, at any rate, some naval attack on the Romans during the long time the conquest of Britain lasted would have been recorded. But though Greek and Phœnician sailors had been coasting round their shores for centuries, navigation in the North seems to have had no existence; and a hundred years or more after Caesar's time Tacitus says of the Suiones, apparently a Scandinavian people inhabiting the south of Sweden, that their vessels had no sails but only oars. Of course some means of traversing the sea they must have had—dug-out canoes, perhaps, or skin-covered boats; and in these they may well have been driven by storms even as far as Iceland—but there was no evidence to show that they were a maritime people, as described by the lecturer. Again, he had found nothing in the facts brought forward by Mr. Benediktsson to shake the conclusions drawn from the statements in the early Icelandic records, that the Celtic settlements before their time consisted only of a few anchorites and recluses. There was no colonisation in the proper sense

of the term. For one thing, these Irish monks generally chose the desolate places of the earth to dwell in; and the story told of an Irish bishop directing one of the later settlers where to go points only to a monkish knowledge of the island. Again, had there been an Irish colonisation, Celtic place-names would be found in Iceland; but he was under the impression that the names were almost entirely Scandinavian in their origin. Surely, too, the proportion of the Celtic stock among the settlers of Iceland was nothing like so great as the lecturer affirmed. An admixture there undoubtedly was, yet the language, laws, and customs of the Icelanders remained Norse, which pointed to the settlers, too, having been Norse in the main. Most of those who went thither from Great Britain were of Scandinavian stock, no less than direct immigrants from Norway, coming from England, Orkney, Shetland, and the Norse settlements in Scotland; while even in the case of Ireland the settlers came from the Norse kingdoms which fringed a great part of the coast, and, if of mixed race, the Scandinavian element seems to have been the preponderating one.—Dr. Jon Stefansson wished to thank the lecturer for his paper. He thought Mr. Benediktsson had brought forward good arguments to account for the name Thule, and that his explanation of the poetical name given to Iceland in ancient times—the Sun Isle—was the best yet offered. He was grateful to him for it. He did not think there were any serpent-mounds in Iceland, though he understood that Dr. Phené, lecturing for the Club last year, believed he had discovered them there. He himself had unfortunately not been present at that lecture; but he could confidently affirm that he had never seen or heard of any such thing in Iceland, and never met anyone else who had done so. Although in the main he agreed with the lecturer, he could not assent to his opinion that more than half the population of Iceland were of Celtic stock. Take Landnámabok, which records the names of thousands of the original settlers. It is true that there are a great many Celtic names there, but the proportion is nothing like so great as Mr. Benediktsson argues. As regards place-names, very few in Iceland are Celtic: he should doubt if a dozen could be found in the island. But it is quite true that a large proportion, at least two thirds of the original settlers, came from the British Isles. But many of these were Norwegians who touched there on the way or came from the Orkneys, Shetlands, and other Norse regions.—Mr. Benediktsson, in reply, said that with regard to the early inhabitants of the British Isles not being a seafaring nation, he did not think the silence of Caesar proved this. We did not know where Caesar landed, but obviously he would do his best to evade any seafaring tribes, or would avoid the coast they inhabited. Besides, though they engaged in commerce and peaceful intercourse by sea, it did not follow that they would likewise take to the sea in warfare. Moreover, there might have been a population living in the British Isles at the time of the Roman invasion quite different from those inhabitants of the islands who are supposed to have discovered Iceland for the first time. With regard to the Celtic names, the chief's name alone was generally given in the records, and even though he were a Norseman his followers might be largely of Celtic stock. There was no doubt that the governing race in Iceland was of Norse origin; but the Icelanders trace their descent back to the followers rather than to the chiefs, because the last-named were few, the first many. Even considering Landnámabok, his opinion was that the pure Celtic names of historical settlers indicated a Celtic origin of the greater part of the population. But this, after all, was a subsidiary point; and with regard to it he was here content to rely on the opinion of Gudbrandr Vigfússon, as expressed in his article on "Iceland" in the *Encyclopædia Britannica*.—The president said he wished to express his personal indebtedness to Mr. Benediktsson for his learned and luminous paper. His only regret had been that it did not last longer. He had come there, as a Shetlander, prepared to resent any attempt to locate "Thule" elsewhere than in Shetland, but he was bound to say the lecturer had converted him. With regard to the point raised as to the existence of seafaring in early Britain, he thought great weight ought to be attached to the absence of evidence on the

point from Caesar, who was such a close and careful observer that, had the Britons come under his notice as a seagoing race, he would certainly have recorded it.

## FINE ART.

### LETTER FROM EGYPT.

Dahabiyeh Istar, Assuan: Feb. 20, 1896.

MY late departure from Cairo, persistent gales from the south, and the abnormal cold of the winter, have prevented me from doing much more than hurry as rapidly as possible up the Nile into the sunnier, if not warmer, regions of Upper Egypt.

Consequently, I have little to report about my own doings. Near Kafr el-'Ayyât, however, I visited the village of Behbêt, which bears the same name as Behbêt el-Hagar near Mansûra; and as the latter derives its name from the old Egyptian Pi-Hebit, "the temple of the festive gathering," and was celebrated for its temple of Isis, it is reasonable to suppose that the other Behbêt also was the site of an ancient sanctuary. I found that it stands on a lofty *tel*, and the blocks of granite and sculptured stone which lie about show that a temple must once have existed there. In the hills to the west are some large quarries.

A good many excavators have been at work at Thebes this winter; but the results are somewhat disappointing. M. de Morgan has succeeded in pumping the water out of the sacred lake at Karnak, but without finding anything of importance; and Dr. Naville at Dêr el-Bâhari, and M. Daresy at Medinet Hâbu, have been mainly occupied in completing the work of last year and clearing the floors of the two temples. Miss Benson, however, has discovered some fragments of statues of a good period in the temple of Mut at Karnak; and Prof. Petrie has found that the Kom-el-Hellân, west of the Colossi, is not the site of a temple of Amenôphis III., as has hitherto been supposed, but of Menepthah, who made use of sculptured stones and other monuments belonging to a building of Amenôphis III., which may have been the palace discovered by M. Grébaut in 1889 to the south of Medinet Hâbu. North of this temple of Menepthah Prof. Petrie has discovered a temple of a queen who reigned in her own right and assumed the titles of a king. She seems to have been the Thuôris of Manetho, the last sovereign of the XIXth Dynasty. North of her temple, and between it and the Ramesseum, Prof. Petrie has further laid bare the foundations of a temple of Thothmes IV.; while to the north of the Ramesseum Dr. Spiegelberg (who has been copying the multitudinous hieratic *graffiti* of Thebes) has found the remains of a temple of Amenôphis I. And at Abydos M. Amelineau has discovered a tomb belonging to a son of Shishak I.

At El-Kab Mr. Somers Clarke had no new inscriptions to show me; but the excavations of Captain Lyons at Philæ have been fruitful in results. On the north side of the island he has cleared the site of a temple of Augustus; and on the south side of it he has restored the stately colonnade to something of its original splendour, by removing the rubbish in which it was buried and repairing the columns. Here, too, he has been able to rebuild a ruined temple begun by Ptolemy IV., and finished by Tiberius, and has found that the Ethiopian king Ergamenes also took part in its construction, thus verifying Prof. Mahaffy's conclusion that he was a contemporary of Philopator. At present Captain Lyons is clearing the houses and streets of the Coptic town of Philæ, or rather the "Castrum" of the late Roman period, and in the course of doing so has disinterred several interesting inscriptions. Two of these

are on the walls of the great temple, and record the names of two prophets of a new deity, Ptiris, who is represented in an adjoining picture with a hawk's head, a crocodile's body, and a tail in the form of an uræus serpent. One of the inscriptions is dated in the year 435 A.D. Several other inscriptions have turned up which throw light on the history of Philæ in the late Roman or Byzantine period; but the crowning discovery of all was made last week. In the neighbourhood of the temple of Augustus Captain Lyons found a granite stele, on which, below the figure of an armed horseman trampling on a fallen enemy who vainly tries to defend himself with a shield, is a trilingual inscription in hieroglyphs, Latin, and Greek. The text is of historical importance, as it relates to

"the Roman citizens C. Cornelius Gallus, the first prefect of Alexandria and Egypt," who, "after the conquest of the kings by Augustus, suppressed a revolt in the Thebaid in fifteen days and captured the five cities of Borais, Ooptos, Ceramicê, Diospolis [Thebes], and the great city of Ophiûm, putting to death their five leaders and leading the Roman army beyond the cataract of Abaton, into a region never before visited by the Roman people or the kings of Egypt."

He then "received the ambassadors of the Ethiopians at Philæ," took their king under Roman protection, and made him ruler of the Triacoutaschoenus (for which see Ptol. *Geog.* iv. 7, 32, ed. Nobbe). Finally, the Roman prefect gave thankofferings to all the gods and especially "to Nilus who had helped" him. The hieroglyphic text is dated in the first year of Augustus, the 20th day of the fourth month.

The *sebakh*-diggers have brought to light three Roman altars of granite, with Latin inscriptions, in the rubbish-heaps south-east of the railway station at Assuan. Two of them stand on the southern side of a roadway which once led to a temple, in a line with a stone (to the east) which formerly served as part of a gatepost, while the third faces them on the opposite side of the old road. The latter bears inscriptions on two of its sides. One of these is dedicated to Tiberius by the prefect of Egypt, C. Vitrasius Pollio, and the Ituraean cohort, in the third year of the emperor; while the second is addressed to Nerva by C. Pompeius Planta, the prefect of Egypt, and L. Cinucius Prisons, the prefect of the camps on the part of the first regiment of Spanish cavalry, the second regiment of Ituraean cavalry, and the first regiment of Theban cavalry under the general command of Claudius Justus, the prefect of the Theban cohort. On the south side of the old roadway one of the altars is dedicated to Trajan by C. Avidius Heliodorus, the prefect of Egypt, and M. Oscius Drusus, the prefect of the camps, on the part of the first cohort of Cilician horse, and the other to Aurelius Verus by M. Annius Suriacus, the prefect of Egypt, and L. Arivasius Casianus, the prefect of the camps, on behalf of the same cohort.

To turn from comparatively modern times to the beginning of history, I have discovered an inscription coeval with Cheops, the builder of the great pyramid of Gîzeh, here in the island of Elephantinë. The *sebakh*-diggers have been very busy during the past summer among the mounds of the old city, which stood at the southern end of the island, and have pulled down a part of the ancient city wall, which was built in one place upon granite boulders. The inscription is upon one of the boulders, and records the visit to Assuan of Khufu-ânkh, whose beautiful granite sarcophagus is now in the Cairo Museum. There is a drawing of Khufu-ânkh himself, leaning upon a stick, as well as of his boat, and the name of the king is "writ large" within a horizontal cartouche. The only deity mentioned is Anubis. The inscription seems to have

been engraved at the time when Khufu-ânkh conveyed his sarcophagus to the north; as there is no reference to a pyramid, his visit can hardly have had anything to do with the transport of the granite blocks for the tomb of the king at Gîzeh. It is the first time that any monument so old as the IVth Dynasty has been found in the extreme south of Egypt, and it must have been inscribed before the city of Elephantinë was surrounded with a wall. Indeed, it is doubtful whether any city would at the time have existed on the spot. In that case, however, it would not have been long afterwards that a town sprang up. I have bought a seal-cylinder, discovered in the rubbish-heaps, which is of very early date, and were it not for the hieroglyphs upon it would be pronounced of archaic Babylonian origin. It bears the name of "Sat(?)-khens, the governor of the two lands," as well as of his dogs Unsha and Zetef, whose pictures accompany their names. Small fragments of papyrus have also been found, containing the names of Ra-meri and Nefer-ka-Ra, thus affording a fresh confirmation of Manetho's statement, that the Vth and VIth Dynasties came from Elephantinë.

A. H. SAYCE.

#### NOTES ON ART AND ARCHAEOLOGY.

SIR EDWARD BURNE-JONES has from time to time lent to various exhibitions small selections of the studies which he makes as preliminaries for his finished works, but these designs have never been seen in any number or fitting arrangement. He has, however, now assented to the Fine Art Society's making a complete exhibition of them, which will open directly after Easter.

WE regret to learn that Dr. Drury E. Fortnum is seriously ill at his villa, "La Fantaisie," Mentone, from the effects of a chill, lung congestion, and bronchial irritation. The printing of his promised work on "Maiolica" is fast approaching completion, and we trust that this illness may not cause any serious delay.

THE following exhibitions will open next week: Rosa Bonheur's "The Duel"—a fight between two horses, the Godolphin Arab and Hobgoblin—with the latest portrait of the painter, and a complete series of engravings of her works, at Mr. Lafèvre's Gallery, King-street, St. James's; a small collection of pictures and drawings by Mr. Arthur Studd, at the Goupil Gallery, Regent-street.

SIR JOHN MILLAIS has been elected an honorary member of the Royal Society of British Artists.

MONDAY, March 30, is the receiving day for the exhibition of the New English Art Club, at the Dudley Gallery. The written invitation of two members is required for those who wish to submit pictures for approval.

A PICTURE of "The Crucifixion," by Spinello Aretino, has been bequeathed to the National Gallery by the Rev. Jarvis H. Ash, of Tunbridge Wells: it is placed with the early Italian pictures in the North Vestibule at the top of the principal staircase. Mr. Henry J. Pfungst has presented a picture of still life, by William K. Heda: this will shortly be hung in Room No. XI. A small picture of a battle-scene, by Jacob Weier, a little-known German painter of the school of Wouverman, has been given by Sir Augustus Wollaston Franks: it will be hung shortly among the Dutch pictures. A supplementary catalogue of the pictures acquired since the publication of the last editions of the foreign and British catalogues up to the

end of 1895 is in the press, and will be for sale in the gallery on April 1, at the price of one penny.

THE committee of the Southport Art Gallery have purchased the painting, by Mr. Arthur Hacker, entitled "The Children's Prayer," out of their present spring exhibition, for their permanent collection.

ON Wednesday next, Messrs. Sotheby will sell a collection of old Japanese hand-block colour prints, by the First Toyokune, Hiroshige, Kunesada, Harunobu, Outamaro, Hokusai, Eizan, and other artists of the best periods, of which the authenticity is guaranteed.

At the meeting of the Viking Club, to be held in the King's Weigh House Rooms on Friday next, Mr. P. M. C. Kermode, of the Isle of Man, will read a paper on "Illustrations of the Sagas from Manx Monuments," illustrated with photographs, diagrams, &c.

THE Sultan has presented to the Louvre the famous silver vase of Tello, which was found by M. de Sarzec in 1888, on the site of the ancient Sirpoula, and then passed to the Turkish government in accordance with the conditions of the excavations. This vase is believed to be one of the oldest surviving examples of engraving upon metal.

#### MUSIC.

##### RECENT CONCERTS.

At the orchestral concert of the students of the Royal College of Music given at St. James's Hall last Friday week, the first three movements of a Symphony in A minor, by Mr. S. Coleridge Taylor, were performed under the direction of Dr. C. V. Stanford. The first movement, though well written, does not show much individuality; the second, a Lament, has feeling and tender charm; the third is clever and attractive, though it scarcely answers to its title of Scherzo. The "first three movements" on the programme would seem to indicate that a fourth has been composed—possibly the composer is not satisfied with it. Mr. Taylor gives good promise for the future. Another interesting novelty at this concert was a Festal Overture by Dr. Joachim, ably rendered under his direction. The eminent violinist has been neither a prolific nor a particularly successful composer. This Overture, like a few other works of his which have been heard here, contains thoroughly sound music, and it is ably and effectively scored; but it is not the outcome of deep thought or vivid imagination. Mr. W. Hurlstone played a clever pianoforte Concerto of his own, a work which had been previously heard at one of the ordinary college concerts.

On the same evening Herr Franz Fischer, Hofkapellmeister of Munich, gave a Wagner recital "on the pianoforte" in the small Queen's Hall. It appears that similar recitals in Germany have gained for him great reputation; and from the little we heard of his performance last week there is no doubt whatever that he is conversant with Wagner's scores, and that he is an able pianist. Wagner, however, on the pianoforte, even under the best conditions, is eminently unsatisfactory. The only excuse for such recitals would be that they were given in towns in which orchestral concerts were conspicuous by their absence; in London, where we have Messrs. Mauns, Richter, Mottl, Nikisch—to these names will soon be added that of M. Lamoureux—constantly giving Wagner music, they have no *raison d'être*. In the preface to his wonderfully clever arrangement of Beethoven's Symphonies,

Liszt boldly declared that every effect could be reproduced on the modern pianoforte. Mendelssohn, according to Hiller, on reading this, remarked: "Well, if I could only hear the first eight bars of Mozart's G minor Symphony, with the delicate figure in the tenors, rendered on the pianoforte as it sounds in the orchestra, I would believe it." Liszt, who knew Beethoven's Symphonies thoroughly, could not, we imagine, distinguish between what he produced outwardly and what he heard inwardly. This, too, is probably the case with Herr Fischer. Herr Levi, his colleague, has declared that in listening to him "one imagines hearing a whole orchestra." That may be so with Herr Levi and a few other gifted musicians; with the general public, imagination does not work such a miracle.

"Sardanapalus," a Dramatic Musical Poem, written by Mr. William Akerman and set to music by Mr. Franco Leoni, was performed at an opera concert at the Queen's Hall on Saturday afternoon. The poem is clever, and offers to the composer opportunities for displaying his lyric and dramatic powers. The music possesses many excellent qualities: it is melodious, full of life and variety, while the orchestration, on the whole, is effective. The composer has certainly studied the works of his contemporaries, also those of Wagner; of this his music gives evidence. Such influence is quite natural. Some of the greatest composers were at first so largely influenced by their predecessors that their individuality was but faintly visible. Mr. Leoni, for the present, seems to us in an early stage of development; but he has in him, if we mistake not, the making of a good composer.

An interesting organ recital was given at Queen's Hall on Monday afternoon by students of the Royal Academy. The programme opened with a clever and pleasing Sonata by Rheinberger, well interpreted by Mr. Eustache Turner; in the other organ pieces French composers were favoured. As the concert was not one of a series, the programme might, we think, have been more cosmopolitan. The selection, however, was good. The movements from Widor's Symphony in F, performed in first-rate style by Mr. G. D. Cunningham, proved interesting, if not inspired. In the rendering of the Pastorale and Finale from M. Guilmant's First Sonata—admirable specimens of modern French organ music—Miss Claiborne Dixon distinguished herself greatly. The programme included songs, and Lord Lytton's "The Wife of Miletus" was recited in able manner by Miss Katie Thomas.

A morning concert in aid of the parish of St. George-the-Martyr, Southwark, was given at Grosvenor House, and well attended. Mr. and Mrs. Henschel, Señor Arbos, Señor Rubio, and other well-known artists took part in the programme. Mr. Leonard Borwick played three pieces of Scarlatti with great precision and refinement. Mrs. Beerbohm Tree gave two recitations.

J. S. SHEDLOCK.

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20	£ s. 1,046 0	£ s. 1,156 0	£ s. 1,281 10	£ s. 1,389 0	£ s. 1,515 0	£ s. *1,669 10	£ s. *1,830 10	£ s. *2,029 0	£ s. *2,197 0	£ s. *2,373 0
30	1,048 10	1,165 0	1,301 0	1,421 10	*1,559 10	*1,725 10	*1,915 10	*2,148 10	*2,342 0	*2,570 0
40	1,054 10	1,186 0	1,338 0	1,472 10	*1,634 10	*1,828 0	*2,050 10	*2,326 0	*2,551 10	*2,814 0
45	1,058 10	1,201 10	1,365 10	*1,511 10	*1,687 0	*1,898 0	*2,143 0	*2,440 10	*2,691 10	*2,961 10
50	1,065 0	1,223 10	1,405 10	*1,567 10	*1,762 0	*1,995 10	*2,267 0	*2,596 0	*2,866 10	...
55	1,074 10	1,256 10	1,465 0	*1,650 0	*1,873 10	*2,138 10	*2,444 0	*2,815 0	...	...
60	1,088 10	1,303 10	*1,547 10	*1,765 10	*2,024 0	*2,330 0	*2,677 0	...	...	...

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## LITERATURE.

## RECENT PHILOSOPHY.

*Studies of Childhood.* By James Sully, LL.D. (Longmans.)

*Evolution and Effort.* By Edmond Kelly. (Macmillans.)

*Hedonistic Theories.* By John Watson, LL.D. (Glasgow: Maclehose.)

*The Metaphysical Basis of Plato's Ethics.* By A. B. Cook. (Bell.)

*Beiträge zur Geschichte der griechischen Philosophie und Religion.* Von Paul Wendland und Otto Kern. (Williams & Norgate.)

PROF. SULLY writes of children with wide knowledge and great enthusiasm. He has brought together a mass of information on the ways and works of the very young, from the moment of birth to about the sixth year, collected by other observers, added to it very interesting notices of his own, and arranged his materials under a few comprehensive heads, interpreting the whole mass of seemingly petty details with such philosophical ardour and such warm human affection that the reader who shares his feelings will be carried with unflagging interest from the first page to the last. Apart from its appeal to the sympathies of parents and child-lovers in general, the book is full of charming stories charmingly told, and ought for this reason, if for no other, to become immediately and enduringly popular.

To the general anthropologist children are chiefly interesting from the evidence which they are supposed to contribute to the theory of evolution, particularly as regards the growth of religion and morality. But this is a point on which, I am sorry to say, Mr. Sully's volume is of little help. His facts seem to favour the view that children are born fetishists, at least in the sense of believing that all the objects around them are animated more or less with a life like their own. Unfortunately their beliefs are so interwoven with make-belief and their actions with play-acting that the difficulty of ascertaining the real state of their minds on the subject seems insuperable. And whatever their convictions may be—if, indeed, they can be said to have convictions at all—it would be very rash to take them in evidence of what is believed by primitive man. The survival of the fittest must, after all, exercise a certain restraining influence on the vagaries of savage imagination: it counts for nothing with children; they are in the most literal sense fancy-free, except

in so far as they must be affected by living in an intellectual atmosphere penetrated with the rationalistic ideas of grown-up people.

Similarly with the moral question. According to Mr. Sully, "certain theologians and others" have "painted infancy in the blackest moral colours" (p. 228). His own view is considerably more favourable and, let us hope, more correct. But whichever side we take, our opinion as to the vileness or the innocence of our remote human ancestors need not be affected thereby. As Mr. Sully points out, a child's principal business is to grow—an employment not very conducive to altruistic morality. Ed. Laboulaye tells a story of a little boy who was told that as his mother had done so much for him he ought to do something for her. "Est-ce que je ne me porte pas bien?" was the prompt reply. We may not admire this self-possessed young Frenchman, but his answer showed a certain insight into the first law of infantine ethics which reminds one of Mr. Leslie Stephen's primary law, Be strong! But obviously no savage community could survive, the members of which had not attained to a rather greater capacity for self-sacrifice than the average child has yet exhibited.

One of the most amiable traits in children is their love for animals. It is well brought out by Mr. Sully, and illustrated with many new stories. I cannot agree with him, however, when he traces their feeling in this respect to the "sense of a common danger and helplessness face to face with the human 'giant,'" adding that "the more passionate attachment of the child to the animal is the outcome of the widespread instinct of helpless things to band together," and that the animals also have this feeling with regard to children (p. 249). It seems to me that Mr. Sully himself suggests a much more probable explanation in the following paragraph, when he refers to the dealings of children with their toy babies and animals as "a wonderful display of loving solicitude" having "the enduring constancy of a maternal instinct." This instinct, from which Mr. Spencer derives the sentimental element in sexual love, doubtless lies at the bottom of all human affection for animals, which, by the way, may be very strong in misanthropists like Byron and Schopenhauer, and very weak or, indeed, non-existent in such lovers of their kind as Goethe and Macaulay.

Mr. Edmond Kelly seems to be an American, a citizen of New York, and a Mugwump. American thinkers and scholars are, I believe, generally Mugwumps; but not every Mugwump is a thinker or a scholar—which, indeed, is well, for otherwise the members of a useful class would be deplorably limited. Mr. Kelly, at any rate, by his mis-spelling of well-known names in philosophical literature and his complete unfamiliarity with philosophical reasoning, proves that he is neither the one nor the other. But he knows all about the Machine and the Tammany Ring; his chapter on Municipal Misgovernment is extremely interesting, and deserves a wider circulation than it is likely to obtain when weighted with such a mass of dull fallacies as make

up the earlier and more ambitious part of his book.

Now that the Germans are at last coming to their senses about the Sophists, as may be seen from the example of such writers as Dümmler, Beloch, and above all the brilliant Gomperz, it is very unfortunate that English critics should be returning to the old cry against that most meritorious class of teachers. Greek hedonism was not, as Prof. Watson would have us believe, derived from their principles, but arose within the Socratic school, as may be proved beyond all question from the *Protagoras* of Plato. Had the Sophists been hedonists, they would simply have been in this as in other respects the precursors of some of the best and wisest of mankind; but it seems to be in order to discredit both them and this particular form of ethics that Prof. Watson tries to make out a connexion between the two. After that I have no fault to find with his historical accuracy; and his criticism hits many blots in the various forms of hedonism reviewed, just as the same unsparring analysis if it were turned on any other ethical tradition would have a similarly destructive effect. It is unfortunate that our author, like so many others of his school, does not see his way to tackling Prof. Henry Sidgwick or Mr. Leslie Stephen.

As usual, self-realisation is set up in opposition to happiness defined as greatest pleasure and least pain. Prof. Watson is the clearest of living philosophical writers, and his championship of Green's principle has the effect of bringing out with unusual force its essential unreality. We are told that the "idea of a possible satisfaction implies the contrast of a man's actual self as he knows it at the time of the desire, and his ideal self as he conceives that it will be after the series of acts by which the desire has been carried into effect" (p. 131). I deny this absolutely. The man does not split himself into two selves—an ideal and a real; he thinks—what is a very different attitude—of the same self as with the one feeling which it is now without; and this feeling being the sole differential can alone be described as his end. In fact, this whole theory of self-realisation is a mere juggle to get rid of the difficulty common to all ethical theories, that the performance of one's duty may at any time involve the necessity of self-sacrifice. The Platonic tradition says: It is for your real interest to be moral even to the extent of giving up your life when the moral law requires it. The New Utilitarianism says: No, it is *not* your interest, but it is for the interest of the whole community; and if you have a well-disciplined mind, the idea of preferring your happiness to the general happiness will at the moment of decision give you greater pain than is given by the idea of obeying the law. Thus, as regards motives we return to the Cyrenaic point of view, while remaining Benthamites as regards the end.

Ethical theory occupies a very small place in Mr. Cook's little volume, which is, in fact, a very erudite, acute, and subtle investigation of the Platonic cosmology and

the Platonic doctrine of Ideas as put forth in what English critics at least are now agreed in considering to be the later Dialogues. The time is past when a Cambridge tutor could say, "Sir, our business is to translate Plato, not to understand his philosophy." Mr. Cook cites Plato largely without translating him, and certainly tries hard to understand his philosophy. The difficulty is now to understand Mr. Cook, who dumps down a mass of notes without any regard to elegance or clearness of exposition. His obligations to Cambridge teaching, he tells us, are "not alight." I wish Cambridge could be got to teach her *alumni* some of that lucidity that seems to be a privilege of Oxford culture.

Accepting Mr. Conybeare's vindication of Philo's treatise on the Therapeutae, and profiting by the many parallel passages brought together in his edition of it, Herr Wendland shows that Philo's moralising is transcribed from Stoic or Cynic handbooks, also used by Musonius and others as a repertory of commonplaces on the vices of the age—said age being rather an abstract mark for the satire of the declaimers than a particular period of history. At the same time, the Stoic phraseology of the disputed tract furnishes a fresh argument against the theory of Lucius, that it was a fourth-century forgery; for Stoicism had then been completely ousted by Neo-Platonism. Herr Otto Kern, who has already contributed so much to the revived interest in Orphicism and the Dionysiac religion, discusses some recent inscriptions going to prove the diffusion of Osthonian cults in the Greek cities of Asia Minor.

ALFRED W. BENN.

*Reminiscences of the late Sophia Elizabeth De Morgan.* Edited by her Daughter, Mary A. De Morgan. (Bentley.)

IF only books of intrinsic value—books that, for any reason, the world would not willingly let die—ought to be printed, it might be difficult to justify the publication of this. But there may be those who will prize it, as even a poor portrait is prized, as a help to the recollection of a face once beloved and a memory still dear; and other readers may be willingly indulgent to its presentment of a mood and temper characteristic of many excellent though obscure persons contemporary with its author, and to the occasional record of particulars, not always important, concerning persons not obscure.

The daughter of Charles Lamb's friend lived for the first ten years of her life (1809 to 1819) in Bridge-street, Blackfriars, at the Rock Insurance Office, of which her father was actuary. He had been educated at King's School, Canterbury, and at Christ's College, Cambridge, where Paley was his tutor. He was second wrangler and Smith's prizeman in 1780, was elected fellow and tutor of Jesus College, took orders in 1783, and was presented to the small living of Madingley by Sir John Cotton. After four years' incumbency, his opinions changed. He looked on all churches as companies of the craft of

Demetrius the silveramith, and he expressed these views from the University pulpit. This entailed the loss of his tutorship; but he retained his position as fellow, travelled, studied Hebrew, and continued his residence at the college. Not till 1793, on the publication of an obnoxious pamphlet, was he banished from the University. Against the sentence of the Vice-Chancellor he vainly appealed to the Court of Queen's Bench. Looking back to these events after fifty years, he declared that "the agitation in the University was great; that at Oxford on the Hampden question was nothing to it." As he never made any recantation, he continued to be an exile from Cambridge; but he retained his fellowship till his marriage, and was a member of the University till his death.

He lived in the Middle Temple, and occupied himself with literary work till his appointment as actuary in 1807.

In 1808 he married Sarah Blackburne. Her grandfather, Archdeacon Blackburne, had petitioned Parliament for a relaxation of the pledges required at ordination; and when the petition was rejected some of his clerical friends seceded from the Church and founded the first Unitarian congregation in London. So that "the liberality of William Frend's views was in no way alien to the feelings of his wife's family, although her own relations remained members of the Church he had left."

Frend had three sons and four daughters, of whom Sophia was the eldest. He directed her education in all things, from the philosophy of Locke to dancing and deportment, and was her idol and oracle.

After her marriage with Prof. De Morgan, she took an active part in the foundation of Bedford College and in the movement for promoting female suffrage. She also originated the Workhouse Visiting Association and the abortive Playground Society, and earnestly advocated the abolition of vivisection. "She took up new interests at eighty with almost the vigour and warmth of eighteen," and died, after a brief illness, in 1892.

Her *Reminiscences* are those of an active rather than a powerful mind. The observations they contain are taken from a prime level existence, with feelings untried by or invulnerable to any great grief or passion: a mild benevolence, a cool philanthropy; in a moral atmosphere always pure, but generally tepid, and sometimes chilly.

Historic names occur in these *Reminiscences* for no cogent reason, and to no particular purpose. That the Duke of Wellington nearly rode over her; that she once saw Princess Charlotte nursing a baby; that (as a little girl allowed to come in to dessert) she thought Quincy Adams "good"; that she saw the Allied Sovereigns at a review; and that Robert Hibbert gave her barley sugar, are fair samples of many of the facts recorded. We get a glimpse of Queen Caroline in an open landau going to St. Paul's to return thanks for her acquittal. The sordid vulgarity of the wretched woman's appearance is not badly hit off:

"She was either very short or very rotund, for she seemed to roll about, and, as she bowed constantly and incessantly to her loyal subjects,

we fancied her feet did not touch the bottom of the carriage. Her Majesty wore a sort of Mary Queen of Scots bonnet, dipping down over the forehead, and decorated with three ostrich feathers placed like those in the Prince of Wales's plume. She was very much painted, and dressed rather showily."

There is an account of the eccentric Godfrey Higgins and his "Anacalypsis; or, the Saitic veil of Isis removed," in which he expounded his view that priests, the curse of the world, had transmitted a certain "secret system" through the clergy of all times and nations.

Mrs. de Morgan is acquainted not only with the arcana of freemasonry, but with those of the ancient mysteries. Of the latter, she says, coolly and decisively:

"My dear old friend was not aware that the secrets kept by the priests were absolutely such as could not be generally divulged without the greatest danger to health and sanity. The Psychical Research Society will perhaps discover this if they persevere in their experiments."

—a somewhat gruesome intimation.

Rubbish, well spiced with heterodoxy, seems to have had a certain attraction for this lady. She constructs, with great care, out of a Chaldean account of the Deluge a myth of the soul, and takes courage to impart her discovery to Bonomi, who "was pleased with it, reminding me that many religionists saw the same meaning in the Exodus from Egypt." She adds: "We may possibly find an interpretation of Noah's Ark and the ship *Argos* (*sic*), and the Golden Fleece may acquire an unsuspected but profound meaning."

Mrs. De Morgan occasionally hints that she enjoyed a special spiritual illumination. She understands the great spiritual truth which Rammohun Roy saw expressed in the varying beliefs of Quakers, Dissenters, and Churchmen; though he was pronounced to be a popularity-hunter because he assented to each of them. She thinks that a Jew, "dressed something like a Turk," whom she found one day at her father's gate, and who claimed to be Elias ("for by a lucky coincidence his name was Abraham Elias"), might be one of the many announcers of the Advent, "of which the signs are apparent to those who know where to look for them."

When we get to the "Hisis" of St. Pancras, who was "going to remove her wail," and meanwhile read lectures on the "Precession of the Equinoxes, Zodiacal Signs, and Eleusinian Mysteries," she seems a sort of Muse, whose inspiration flowed through many channels in those days. She was not more nonsensical than Godfrey Higgins, and quite as practical as Robert Owen, in his "gigantic attempt at a Utopia near Gray's Inn," with a large Rotunda "for lectures, concerts, balls, and exchange and mart."

"After one of the lectures there, a lady, whom I knew slightly, asked if I were going to the Rotunda on a day she named. I was not going, and I asked what was expected."

"'It's the millennium,' the speaker said. 'It's to begin next week.'"

"'How will it show itself?'"

"'There will be turnips as big as your head, and carrots as long as my arm, and grapes and peaches, and every one will have all he wants.'"

The story of the head of Cromwell (now in the possession of Mr. Wilkinson) is once again told with curious inaccuracy. It is said to have been "stuck upon Temple Bar, blown down into the street, and picked up by a soldier, who took it to Mrs. Olappole. After her death it passed on to her descendants."

Now, the head was set upon the gable of Westminster Hall, and Mrs. Olappole, who had no descendants, died before her father. Another odd blunder is made when John Landseer, Sir Edwin's father, interested in the engraved cylinders found in the neighbourhood of Babylon, Nineveh, and Persepolis (apparently styled "the Cities of the Plain"), is described as "greatly rejoiced in setting forth how Joseph's signet, hidden in Benjamin's sack, . . . was a cylinder of this kind." Landseer may, of course, have referred to Pharaoh's ring, and his hearer confused it with Joseph's divining-cup; but I cannot verify this conjecture by referring to his *Sabæan Researches*.

Spiritualist phenomena have their place in these recollections—the mysterious writing found on papers laid "sometimes on a vault or on a monument in St. Denis, sometimes in the experimenter's own house"; the "experiment" of whirling a small weight attached to a silken thread over an elderly gentleman's bald pate, which "was tried more than once, but seemed to lose distinctness and become confused"; the banshee Mrs. Jameson thought she heard, and the "presence" which, for more than a week after her old friend, Mr. L——'s death, haunted Miss Frend's bedroom, are all duly chronicled. The philanthropists—Lady Byron, Mrs. Fry, and Lord Shaftesbury—occupy many pages. There is an account of the Children's Friend Society, which was doing good work under high patronage, until the last particular started some Radical M.P. on a reckless course of slander, which effected the ruin of the society, and caused the death of its benevolent founder, Captain Brenton.

One association at least of that era of associations has survived—the British. Its first meeting, in September, 1836, in the Bristol Chapterhouse, is described by Frend, who remarks that, "making due allowance for the extravagant encomiums passed by the heroes upon each other, these meetings are very useful." The most significant thing to him was the circumstance that "I, a Unitarian, sitting behind a Quaker LL.D., and having on the right, left, and behind, Catholics, Protestant Churchmen, and Dissenters, should be in the Chapter of a Cathedral." The Friends were settled for some years in Stoke Newington, now a part of the "huge wen" London, but then a retired suburb, near enough to the East End to afford a happy hunting-ground for burglars. The Duke of Wellington, applied to in 1828 for more police protection, could only suggest that the inhabitants should protect themselves, "either by their own personal exertions"—it was mainly a Quaker neighbourhood—or "by subscriptions to hire watchmen and constables." His Grace begged leave to

"observe to Mr. Frend that, inasmuch as the inhabitants of Stoke Newington enjoy the advantage of being near the metropolis, they

cannot expect at once to enjoy the advantages of a town one hundred miles distant—viz., the comparative absence of thieves."

The Quaker colony attracted other forms of quiet heterodoxy, though their votaries held apart from each other. Frend, however, had hospitality for all. Well-to-do Radicals sulked there very cozily in a well-cushioned existence, and admirably planned the amelioration or reconstruction of society. Their many eccentric oddities found tolerance and even consideration. We are told how a Unitarian minister, in the presence of Frend's daughter (referring to the would-be Elias before mentioned), remarked: "If there is a queer fish in the world, he will find his way to Frend's house." She, thus challenged, promptly replied, "Pardon me, Mr. —, I do not remember our having had the pleasure of seeing you there." This is her one recorded repartee. There are several names mentioned of people concerning whom one is always glad to learn something; but one gets but little out of such statements as that about Blake, that he had a brown coat and uncommonly bright eyes; or about Coleridge, that a child, hearing him talk for many hours, wished he would stop. Of Mrs. Barbauld more is told than of her dress and her "front" of flaxen curls, and all that is told is pleasant. Of her brother, Dr. Aikin, nothing is said: I fear he was Charles Lamb's "aching void."

But all Lamb lovers will be grateful for the account of the end of the dear old "Heathen," George Dyer. It is odd that Mrs. De Morgan "could never find out how much or how little truth there was" in George's renowned New River misadventure. She says he walked up to his waist in the water and came into Lamb's house "like a merman"—an odd simile, and as curious a perversion of a story which has been fully told over and over again. But she has one gem of anecdote. Dyer early in life had been a Baptist minister. He was short of memory as well as of sight, and had doubtless forgotten all details of that episode. Hence Frend took occasion to excite his alarm and consternation by casually referring, as to a well-known incident, to the "time when you drowned the woman."

"George. I never drowned any woman!

"Frend. You have forgotten. (To the company) Dyer had taken the woman's hand and made her dip in the water; he then pronounced the blessing and left her there.

"George (troubled). No, no; you are joking. It could not be.

"Frend. I think the clerk or deacon or somebody got her out."

The widow of a solicitor, who owned the chambers opposite to Dyer's in Clifford's Inn, took compassion on his very forlorn condition, and, after due consultation with his friends, married him, and "made of our neglected old friend a fine-looking, well-dressed elderly man, beaming with kindness and happiness." His end was worthy and pathetic. During Frend's last illness, in 1841, George Dyer

"sent up daily to inquire after him. When the messenger came back for the last time, he asked for the news, and was told he was rather better. 'I understand,' he said, 'Mr.

Frend is dead. Lay me beside him.' He then went into an adjoining room, washed his hands, returned, and quietly sat down in his armchair, as it was thought, to listen to a kind friend (Miss Matilda Betham) who came to read to him. Before beginning she looked up to her hearer, but the loving-hearted old man was dead."

Charles Lamb had united their memories in the quatrain here given:

"Friend of the friendless, friend of all mankind,  
To thy wide friendships I have not been blind;  
But looking at them nearly, in the end  
I love thee most that thou art Dyer's Frend."

There are other ventures of memory squandered abroad in these pages: interchanges of flattery with Thomas Campbell; record of strong language from Thomas Carlyle—a good deal of it lost from the noise in the street—of his sympathy with the bereaved, all the stronger because he held that the departed were "gone we know not whither" ("It would have been useless to appeal to the Gospel," she adds); remembrances of her telling the bumps of O'Connell, and endowing him "with many saintly and heroic qualities," because she observed that his Love of Approbation was not small. These are some fragments from this feast of scraps. And if the reader's patience be sometimes tried by the writer's garrulity, or his temper irritated by her never-failing self-complacence, he will, if he be indeed a gentle reader, as he closes the book, be content to take leave in no worse spirit than the kindly rustic farewell: "One that was a woman, Sir; but, rest her soul, she's dead."

R. C. BROWNE.

*The Empire of the Ptolemies.* By J. P. Mahaffy. (Macmillans.)

"No history of the Ptolemies," says Prof. Mahaffy, "can claim to be final." But, if not final, a history may be opportune; and Prof. Mahaffy publishes at a time when curiosity is awakened, and when there is enough new matter collected to satisfy it, at least for the moment. He apologises for shortcomings, but he has no great reason to fear criticism. Indeed, who is there to touch his shield? He has his subject very much to himself. His opportunities of studying it have been on some sides exceptional, and ἡ τὴν οὐδέως knows as much as he does.

But the most ill-informed of general readers may judge whether there is much matter in a book, and whether its story is told with skill. Prof. Mahaffy is undoubtedly putting a great deal of new material into circulation. The Revenue Laws of Ptolemy Philadelphus have just been published by him jointly with Mr. Grenfell; and in the book before us he has worked the new and the old together, into his review of a certain stage of Egyptian history, with his usual facility and charm of touch. He complains now and again of the scantiness of his sources; but he adds a warmth of colour to the story by letting Plutarch or Polybius or Josephus speak for themselves in full quotations, and he has a great deal that is fresh to tell us, too, drawn from the new papyri—business papers of all sorts,

private documents, "journals, extracts of obscure persons, bills of stewards, and lists of tax-gatherers." It is to be regretted that this vivid, unfalsified evidence is not as yet equally abundant through all the Ptolemaic history. The papyri are few and trifling for the reign of Ptolemy I. For the later of the kings they are numerous and diverse. From the generation which saw the famous Cleopatra, and which lived through the transference into the power of Augustus, we have hardly one papyrus.

Prof. Mahaffy's account of the empire of the Ptolemies, passing by the literary history (a subject fully and recently handled by Susemihl), aims at setting before the reader two things clearly—the foreign history and the domestic state of Egypt between (say) 323 and 330 B.C. It is quite possible that, thanks to the new sources alluded to above, we are to know the latter subject better than the former, and better than even the court history. Neither the papyri nor the Greek inscriptions collected elsewhere clear up for us by any means all the riddles about foreign affairs; and, as Prof. Mahaffy remarks, geographical names recur in different places and are not distinguished by our authorities. Thus, as to one papyrus which deals with an Egyptian campaign abroad, "all the place-names occurring in it are to be found not only in Syria, but in Cilicia." Moreover the Macedonian rulers had an "absurd habit of repeating the same names" in their families, and we have to discriminate as best we may Cleopatras and Ptolemies who bore no distinct names.

Looking on the Ptolemies merely as one Egyptian dynasty among others, we must ask whether their dominion was on the whole a blessing or a curse to their adopted country. Their subjects, and particularly the priests, would have given one answer at one time and another at another. What is to be the dispassionate verdict of modern history? Prof. Mahaffy at least is disinclined to go so far as Mr. A. Holm, who can see nothing good in any Ptolemy but the first. He admits that the Ptolemies, like the Pharaohs before them and Augustus after them, "regarded the land of Egypt as little more than a crown estate, to be managed with a view to the interests of the sovereign only." But they were also enlightened men, who cared for the civilisation of their kingdom, and understood that the interests of the crown cannot be secured without consulting those of the people. The evidence of the papyri goes to show that their taxation was not unduly heavy. The Ptolemies "were the ablest, the most successful, and therefore the most enduring of the Successors of Alexander."

Looking on the dynasty as a factor in the twin histories of Mediterranean politics and of Greek influence, we have to fix our attention on four things—What were its relations with Syria? What was its attitude toward the Jews? How did it behave to the Egyptian religion, with its attendant national spirit, and how to Greek religion with its very un-Egyptian spirit? On all these points the new evidence has something—often a great deal—to say, and it

enables Prof. Mahaffy to outline the oscillations of policy between king and king. We can now distinguish changes of attitude, as clearly as we can see the time when Macedonian Egypt began to decline and relapse from Hellenism "into the ineradicable Egypt of the native race." Since the appearance of Prof. Mahaffy's *Empire of Alexander*, he has felt compelled to admit two more Ptolemies to the list (Ptolemy VI., Eupator, 182 B.C., and Ptolemy VIII., Philopator Neos, 146 B.C.), and to alter some of his dates. Changes like these are healthy signs of growth in the subject.

Time will, as Prof. Mahaffy anticipates, both add and take away. This account of an empire must, like the empire itself, become outworn. But for the present the student of ancient history and the tourist in Egypt alike owe great thanks to Prof. Mahaffy. The book, owing to the multitude of facts which it has to touch on, needed very careful revision, and in a few points the revision seems to have been perfunctory. Seleucus III. of Syria, correctly called Soter on p. 223, is in the chronological table misnamed Keraunos. The names of certain philosophic reformers are given on different pages as Ecdemos and Eudemos, Ecphantides and Demophanes: the evidence of Plutarch and Polybius shows that the correct forms are Ecdemos and either Demophanes or Megalophanes.

FRANKLIN T. RICHARDS.

#### *Studies in Diplomacy.* From the French of Count Benedetti. (Heinemann.)

A QUARTER of a century has passed since Count Benedetti published *Ma Mission en Prusse*. Addressing a friend in November, 1870, the Count wrote:

"Rassurez-vous, mon cher ami, le jour de la réparation viendra, il approche, et je ne le laisserai pas échapper. Il faut, comme vous le dites, que la lumière se fasse, et elle se fera. Homme de devoir avant tout, peut-être ne me suis-je pas suffisamment préoccupé de ce qu'on pensait ni de ce qu'on publiait sur la manière dont je m'acquittais de mes fonctions. Ce soin revenait à ceux dont j'exécutais les ordres, et qui auraient dû me couvrir en redressant certaines erreurs. Pourquoi s'en sont-ils abstenus?"

This passage (which is not to be found in the book under review) is as pertinent to Benedetti's studies as to his practice of diplomacy. The day of reparation or restitution seems as far off for him in 1896 as in 1870. Whether it was his own lack of skill or of scruples on the part of his antagonists, Benedetti still remains a discredited diplomatist. Lord Augustus Loftus tells an anecdote of the Count which may well be repeated here. Bismarck at that time always wore a general's uniform, and in his own house there was a table in an ante-room on which his helmet was placed. One day, after dining with the Chancellor, Count Benedetti approached this table and took up the helmet to try it on his own head. On replacing it he remarked: "Décidément il a la tête plus forte que moi." It is possible that Benedetti has not received his deserts in history—that he was overmatched (as he almost admits himself) by two unscrupulous opponents,

King William and his prime minister. But the fact remains that Benedetti is Benedetti's sole defender. In literature, an apology may reflect no discredit on him who apologises; but in practical life those who apologise rank with the unsuccessful. The world is too busy to listen to one who says he has been "injured by the iniquity of party feeling and the bad faith of the enemies of his country." Whatever injuries the last Imperial ambassador at Berlin may have unjustly sustained are so microscopic by the side of the avalanche of misfortune which overtook France, that Frenchmen cannot be blamed if they turn a deaf ear to the complaints of one whom they cannot acquit of all share in their national calamities.

Who now has a good word for Count Benedetti or the Duc de Gramont?—"dancing dogs without collars," as Bismarck called them. "They never seemed to have a master," said the Chancellor, "but stood up on their hind legs and performed their antics without authority from man alive." The average Frenchman would not dissent from this view. There are some men who, like Pontius Pilate, are doomed to bear the mark of Cain through all history. They have reached a degree of unpopularity beyond that of Julian the Apostate, who has his warm friends. If the dreadful phrase "past praying for" can be applied to aught, it can be applied to the earthly reputations of such men. "Le jour de la réparation viendra." Not, we fear, for the clever Corsican whose ill fate pitted him against the remorseless Bismarck.

These essays appeared originally in the *Revue des Deux Mondes*. The first deals with the Emperor William I. and Prince Bismarck. This essay is interesting, as it is written in an extremely sympathetic spirit to the Emperor William. It shows that the popular belief that Prussia owed all her success to Bismarck and Moltke is a popular fallacy; that King William was not merely the figurehead, but also a founder of the German Empire, and that history will give a place to the Emperor in the galaxy of German worthies not less high than that of the Chancellor. The author applies to William I. the words of the Florentine master—"Everyone sees what you appear to be; few know what you really are."

"These two prodigious labourers at Germany's greatness were gifted with various and mighty qualities, and one was the complement of the other. The first had prudence and, let us say it, duplicity; the second [Bismarck] daring and resolution."

Thus what the late Emperor gains in intellectual he loses in moral stature, according to the Count's measurements. It is well known that after Königgrätz a serious difference arose between the King of Prussia and his minister as to the terms of peace. Bismarck carried the day. The conqueror neither entered Vienna in triumph nor did he wrest any territory from the Emperor Francis Joseph. This moderation has had its own exceeding great reward. The close alliance between Germany and Austria of to-day is the logical result of Bismarck's victory over the rabid Jingoes of his own country thirty



years ago. Count Benedetti tells us that at Versailles, in 1870, a similar difference arose between master and man. Bismarck is reported to have been in favour of annexing Alsace, "which is German land," but not Lorraine. Counsels of moderation did not prevail then as they had at Nicolsburg.

It is hardly necessary to add that these essays repay perusal. A good portrait accompanies the volume.

J. G. C. MINCHIN.

*Quales Ego.* By G. S. Street. (John Lane.)

THIS little book had been an impertinence if badly or only moderately well written. Some of the essays, aided by generous type and margins abundantly lavish, run to hardly six pages. One, indeed, "Before a Shrine," scarcely exceeds a meagre three. Yet what an admirable tribute to the commonplace woman they are; how many pages would the commonplace writer have slaughtered in the endeavour to achieve so notable a victory! For here, as in all of Mr. Street's inimitable work—save for one unfortunate waif whom his father must provide for in secret—we see the old adage glitteringly exemplified. Brevity is the soul of wit, and the creator of "Tubby" is a miser as to bulk, but what a spendthrift when the total value of his output is reckoned. A lonely jest of decent quality may pose, and impose, as an aristocrat, swaggering amid tens of pages of sober fatuities. So that a man gives as a background a sufficiency of dulness, he may easily earn the reputation of wit. The unthinking, heavy person who reads this book—spurred to contrariety by its prettily affected title—will probably wonder whether the author is really an "Adrian" or a blockhead. A fellow of infinite jest, Mr. Street ever leavens his quips and quiddities with delicious wisdom, to remain with the hearer and provoke a certain solemnity in his smile. At first one may doubt when he is serious and when frolicsome. Only those who realise that a jest lies in his more sombre utterances, a truth in his more farcical, can gauge the true merit of his tiny volume. Probably this means that he may not bid with hope of success for popularity. It also means, and I take it he is willing and glad to accept the inevitable, that but a handful will rank him at his real worth. For the clowns of Shakspeare, and Rigoletto too, were wiser than their auditors, and knew it. Therein was their sorrow, for few as yet have given Jack-in-the-Green his due.

To offer minute particulars of so small a book were to be discourteous and unjust. Unjust, because a casual reader of the review might conclude he had bitten the kernel of the volume, tasted its bitter sweetness. Discourteous, because the best might look a starveling severed from its natural surroundings. Some months ago in the ACADEMY I ventured to eulogise the *Autobiography of a Boy*. I do not pretend, I dare not hint, that my approval was worth the wage of the printer who arranged the type. On some books it is so easy to give a convincing verdict: a quotation or

two deftly chosen and the thing is done. Here, as before, I do not quote at all, though I know that salvation lies in the extract. A merry writer might develop good copy out of "An Appreciation of Ouida"; a deacon find a Barnato wealth of words whereby to condemn the eulogy on Charles II. After reading both, I am willing to allow that the author of *Moths* has hitherto been stupidly maligned, that "to go with Grammont to Whitehall" is more profitable than listening to a sermon at St. Paul's. Mr. Street can make the worst cause appear the better; he conjures with such elegant dexterity, only the obstinate resent the trick. By all means let Ouida stand high among the immortals manufactured of to-day, Charles the Second pose as the type of king "one would like to see in England," so long as it is Mr. Street who declaims the panegyric. The jester sees further than the philosopher. To be able to laugh at it one must understand human nature passing well. And we may surmise that he who understands best loves best also.

PERCY ADDLESHAW.

#### NEW NOVELS.

*When Leaves were Green.* By Sydney Hodges. In 3 vols. (Chatto & Windus.)

*Erica's Husband.* By Adeline Sergeant. In 2 vols. (Hurst & Blackett.)

*At the Sign of the Ostrich.* By Charles James. (Chapman & Hall.)

*Her Own Devices.* By C. G. Compton. (Heinemann.)

*A Pitiful Passion.* By Ella Macmahon. (Hutchinson.)

*Roland Kyan.* By Walter Sweetman. (Digby, Long & Co.)

*Brenda's Experiment.* By Surgeon-Major H. M. Greenhow. (Jarrold.)

*Little Lady Lee.* By Mrs. Lovett Cameron. (White.)

BEGINNING with a certain amount of freshness and spirit, *When Leaves were Green* scarcely fulfils its promise. There is an almost idyllic scene at the opening, where the young artist, Glyn Beverley, is found by Blanche Venables sketching a Sussex landscape. Of course they soon fall in love with each other, both being poetically susceptible; and it seems at first as though the course of true love would for once run smooth. But, unfortunately, two persons intervene: one is Mrs. Courtenay Byng, a pretty but fast young widow, and the other is a smooth-tongued but black-hearted villain, Captain D'Eyncourt. There have been some rather shady passages in the past between these two, and at one time D'Eyncourt had been engaged for a brief space to Blanche Venables. But she had soon discovered his base character and discarded him. However, he and Mrs. Byng concoct a pretty plot between them; and as Mrs. Byng has conceived a passion for Glyn Beverley, they manage to separate the lovers, and to plunge them both into the deepest distress. The rest of the story

is rather commonplace. There is a French maid who tries to turn her mistress's secrets to profit after purloining her letters, and Capt. D'Eyncourt comes into an inheritance by chicanery, which rightfully belongs to Beverley. When things are at their blackest, the villain's house of cards comes down with a crash, the estates are recovered by Beverley, and the lovers are married and live happily ever afterwards.

The last two or three works by Miss Adeline Sergeant have been stronger in character-drawing, and more notable for their talent generally, than one could have predicted at the outset of her career. Unlike many novelists, she has progressed and developed. Her *Story of a Penitent Soul*, for example, was a remarkable study; and now we may unhesitatingly say the same of *Erica's Husband*. It is in a different vein, but the versatility is welcome. We are first introduced to the rough usages and humours of a mining camp, where Erica is left fatherless under painful circumstances. The father has, however, appointed as her guardian Dick Vandeleur, a young Englishman of good family, who for private reasons has gone to the mining districts of the West. The rest of the story is occupied with a detailed description of the many trials which befall Vandeleur and his ward through the evil schemes of one Cyril Fane, who tries to force Erica to marry him, knowing that she was the heiress to great estates. Ultimately Fane is overthrown, and all his wicked machinations exposed. There is nothing, perhaps, very original in this part of the plot; but the merit of the novel lies in its delineation of character, and in its easy yet vigorous style, which makes it a pleasure to read.

The latest volume in "Chapman's Story Series," *At the Sign of the Ostrich*, is an almost ideal short novel. It deals with English life in the eighteenth century, and the author has admirably caught the spirit and manners of the time. The habitual frequenters of the "Ostrich" are linnéed with real skill, and the same may be said of those other characters who occupy a higher position in the social scale. Sir Robert Greville is a proud aristocrat, to the manner born, while his daughter Flora is a bewitching heroine. Field Harefield, the hero, whose father has been ruined by Sir Robert, vows a terrible vengeance against the baronet and his daughter; but his love for Flora proves too strong for him, and at the last the reader will find a pleasant surprise in store for him. It is long since we met with a novel in one volume as entertaining as this of Mr. Charles James.

We wish we could extend the same praise to the latest addition to the "Pioneer Series," *Her Own Devices*. But whether the fault be in us or in the book, we did not find it either very improving or very interesting. There is, it is true, a certain amount of ability in the presentation of the chief characters: Susan Stainer, an actress, and Lucien Bewick, architect and writer for the stage, whom she holds in thrall. But after a time Susan's vagaries cease to move us, and the narrative of her fascinations

comes to an abrupt and inconsequent conclusion. A good many side-lights are thrown upon the modern stage in the course of this short sketch.

Miss Macmahon's new story, *A Pitiful Passion*, is not of so uncommon a type as the book by which she made her reputation, namely, *A New Note*. But it reveals some degree of power, and there are smart things in it here and there, though they give the impression of being hammered out to order. The burden of the story is a painful one; for it treats of the degradation of a young married woman through an ineradicable passion for drink. Norman Grain, a rising politician, has married her in ignorance of this vice, and we can sympathise with him in his anger at the deliberate concealment practised upon him. However, he behaves nobly, and even resists the temptation to seek a new home with Magdalen Ponsonby, a self-sacrificing woman of a high type, who loves him as deeply as he loves her. In the end, Grain perishes while heroically endeavouring to save his worthless and wretched wife from a fire; and, perhaps, on the whole, this was the only possible ending to a miserable union. Two or three characters are exceptionally well drawn—Norman, Magdalen, and Anthony Chenevix. The last-mentioned is a thoroughly good upright and downright Englishman. His friendship is of the kind that may well be described as priceless; and he is worthy of Magdalen, who existed "for the sole purpose of being good to people whom no one else would have anything to say to."

A good many social, religious, and philosophical questions are discussed in Mr. Sweetman's Irish sketch, *Roland Kyan*. There are also somewhat lengthy deliverances upon Home Rule, the Roman question, the temporal power of the Pope, &c. For those who like this kind of thing, of course this is the kind of thing they will like. Occasionally, something more human is sandwiched in between the author's disquisitions, and there is a touching scene at the end, where the heroine fishes her half-drowned lover out of the water. But, on the whole, the volume is pretty stiff reading; and if Mr. Sweetman had all the wisdom of Solomon, he could not make a novel palatable which dealt with such abstruse problems as Berkeley delighted in. However, in his preface, the writer hints that his story will be based rather upon intellectual than upon love-making lines, so that the merely frivolous persons who like a good, rattling novel of adventure will know what to expect.

The writer of *Brenda's Experiment* cannot lay claim to much literary skill, but he has written an attractive sketch of Anglo-Indian life. Brenda Mogadore is a foolish young person who has fallen in love with a Mohammedan, Ameer Ali, and implicitly trusts him, because he has promised to embrace the Christian faith. Her father and mother are likewise foolish in reposing equal confidence in Ali, although they have been solemnly warned against him by their friend, Dr. Barton, who has read his character but too accurately. The young couple marry and go out to India, where

the base and treacherous nature of Ameer Ali at once begins to reveal itself. He takes a leading part in the Mutiny which nearly leads to the slaughter of the entire body of English residents at Rownpore, and endeavours to barter his own wife away to the Nawab. Fortunately, swift vengeance overtakes him, and he meets with a violent death. Brenda has apparently been cured of her affection for Mohammedans, and she now gives her hand to a gallant young English officer, who has been instrumental in saving her life.

Mrs. Lovett Cameron does not show to advantage in *Little Lady Lee*. The story is thin, and its burden unpleasant. A worn-out old baronet, with a disgraceful past, marries a young girl for his second wife, in order to continue the title. When she fails to bring him a son and heir he behaves brutally to her, and forces upon her the society of a Mrs. Rushton, an old flame with a past as scandalous as his own. He even builds for her a house within his own park, which his wife must see whenever she drives out. However, the baronet meets with his death in the hunting field; but his will creates another scandal, when it is discovered that he has left a large sum of money to a barmaid. *Little Lady Lee* comes in for some happiness at last when she marries Terence Lee, the heir to the estates, who had tried to shield her to the best of his power while his predecessor was alive. There is nothing in the story to enhance the author's reputation.

G. BARNETT SMITH.

#### CURRENT LITERATURE.

*What I Think of South Africa, its People, and its Politics.* By Stuart Cumberland. (Chapman & Hall.) The title of Mr. Cumberland's book is not inviting, still less so is a glance at its egotistical table of contents. Seventeen chapters in a row all begin with "What I think." We hope, however, readers will not be deterred by the superabundant use of the pronoun "I"; for they will find Mr. Cumberland lively and readable, and he has brought out his book at the very nick of time. His characters of the leading South African figures are drawn with skill, and are specially interesting in the present state of affairs. One naturally turns to those of Dr. Jameson and President Kruger; and these are, perhaps, the two best. Dr. Jameson's singular probity and unselfishness is shown in the following anecdote:

"As one of our most prominent South African millionaires, who has a great personal admiration for Dr. Jameson, said to me some months back: 'I never met such a man as Jameson, he doesn't care a straw for money. While those around him are making their thousands, he makes practically nothing. He won't even pick money up when it's placed before him.' To which I answered that it seemed a pity there were not more public officials in South Africa like him. 'A pity!' replied my millionaire; 'I think him a downright fool about money matters, for no one will thank him. But anyone who knows him knows what he is, and he doesn't care about anybody else.'"

Of President Kruger the author has not a good word to say. He attributes his success to low cunning, which makes him more than a match for honest and honourable men. In this view he does not stand alone; and it is to be noticed that those who cry up President Kruger the

most are those who know least about South Africa. Mr. Cumberland gives a somewhat new view of Dr. Leyds, whom he pronounces the most dangerous man to British interests in the Boer camp, distrusted by Rhodes and a rival of Kruger.

"Oom Paul never seems quite to have trusted him. Leyds has always been a dark horse, whose form even the President's peculiar cunning could not make out. Leyds and Paul Kruger have quarrelled violently and often; but it has invariably ended in the astute Secretary of State having his own way. The suspicion probably rankles in the 'old man's' mind that, politically speaking, Dr. Leyds is working for his own hand. This suspicion I believe to be well founded. Time will show. It would be difficult to believe that Dr. Leyds has the cause of either the Boers or the present Boer Government really at heart. He has nothing in common with the Doppe, so dear to the unsophisticated Paul Kruger."

The last of the "What I think" chapters is on the present situation, and is much to the point. It is evident that Mr. Cumberland is an acute observer of what is going on, and knows well what he is writing about. His views, no doubt, are strong, and he has the courage of his opinions. Many may think he pushes them too far; but even if that be so, it is no reason why his book should not be read, and read with profit.

*Father Archangel of Scotland, and Other Essays.* By G. and R. B. Cunninghame Graham. (A. & C. Black.) These sketches were well worth preserving, alight as some of them may be. Though dealing half with the Old World and half with the New, treading the confines of Northern Africa as well as of South America and of Spain, the link of unity is never broken: we are still hearing the same Castilian speech, in contact with men of the same race. In another way Mrs. Cunninghame Graham's share of the book may be likened to Max Müller's *Chips from a German Workshop*, so evidently are these essays the surplus of materials prepared for the Life of Santa Teresa. The chapters on Paraguay, the Pampas, and on North-Western Africa are from Mr. Graham. The lady writes with a softer and more conciliatory pen. Mr. Graham delights in smartness and in opposition. The value of sketches like these is that they fix the conditions and habits at a certain date: they recount past changes, and predict coming ones. The Gaucho has already changed much, and he will change more if Mr. Graham's forebodings of "A Vanishing Race" come true. The Paraguay of the days before Lopez' fall seems to be utterly forgotten now. It is hardly true to say that "no other country has produced men like Rosas." The present writer has heard his life recounted again and again by those who knew him well, both friends and foes. He has seen his contemporary Cabrera, the old Carlist chief, the Tiger of the Maestrazgo. Even physically the two men were not unlike. Rosas was perhaps the greater savage of the two, but he had more humour; in ruthless cruelty they were peers; and strangely enough they both, the South American and the European Spaniard, died as English country gentlemen. Unless his friends flattered him beyond all recognition, it is too bad to rank the great landowner Urquiza with men like these. We thank the writers for having revived old memories. Even more, perhaps, than they intended are these pages an illustration of the motto, *Sic transit gloria mundi*.

*A String of Chinese Peach-Stones.* By W. Arthur Cornaby. (Charles A. Kelly.) If Mr. Cornaby's method equalled his industry, he would, with the wealth of material which he has gathered, have given us a coherent book instead of a bewildering medley. This is the more irritating, because long residence in the

country, and intimate relations with the village folk—notably with one encyclopaedic Celestial—enables him to speak with authority. As it is, the reader has to grope his way through gossipy and unrelated paragraphs to get at the heart of the matter. This reached, he will find an entertaining account of life in Central China, "far from the madding crowd," along the beaten tracks, and in the Treaty Ports. A life which, with its actual needs counted on the fingers of one's hand, would be happy enough but for the rapacity of the rulers who squeeze the toilers to the uttermost "cash" (thirty of these copper coins go to a penny), and then leave them to the tender mercies of the tax collector—of "Mr. Li, who must be bribed, and of Mr. Wang, who must be feed." Some of the tales scattered through the book are strung upon the narrative of the Taiping Rebellion; but in the main they gather round one Nieh, a local teacher, whose lore brings him the repute of the sacred sages, and may secure him promotion in the Imperial service. At his feet we may sit and listen to the stories whose cosmopolitan note sounds deeper the more we compare it with that heard elsewhere. There are the legends of mortals metamorphosed into trees; the superstitions which gather round names as integral elements of a man's personality; the variants of "sympathetic magic" based on the common belief that an effect is producible by imitating it; and so forth, rendering the book a storehouse of valuable material for the folklorist. As to the illustrations, many of them are facsimiles of native pictures, or photo-lithographs of drawings in illustrated papers, thus generally harmonising with the text which they interpret. The absence of an index further impairs the value of a book upon which enough labour has been bestowed to make that withheld the more regrettable.

*On Either Side of the Red Sea.* With an Introduction by E. N. Buxton. (Edward Stanford.) In respect of print, paper, binding, and illustrations, this volume leaves little to be desired; but equal praise cannot honestly be bestowed upon the text. It is somewhat difficult to understand precisely why these young ladies' letters should have been given to the world. As private correspondence they were doubtless interesting to receive, and still more pleasant to write; but it must be confessed that in book form they appear trivial and jejune. To take a passage almost at random:

"At Port Said they take two or three hours coaling—a very dirty operation. . . . All the passengers landed. It is a ramshackle, wooden place run up on a flat slip of sand. We had a splendid donkey-ride all round the town. The ship started again at eight. It was delicious on deck after dinner as we went along the Suez Canal. The ships have very bright searchlights which light up the desert on either side."

And so on. To readers who know Port Said such a description is almost an insult, while to those who know it not it will probably convey no knowledge. It is somewhat superfluous to mention that the Cairo bazaars "are narrow little passages with stalls on either side," or that "the Sphinx is most extraordinary, a colossal thing cut out of living rock." Mr. Buxton's party did not, however, confine themselves to sight-seeing at Cairo and Luxor, but camped out for three and four weeks at a time in the mountainous and little-explored regions on the coasts of the Red Sea; the object being to secure specimens of the handsome little wild goat, the *Ibez Sinaiticus*. In the descriptions of these wanderings on comparatively untrodden paths defects of style become even more painfully apparent, as with judicious treatment this part of the book might have been full of interest. The travellers visited the

porphyry mountains, where are the remains of extensive quarries worked by the Romans. Ruins of a temple and of a large workmen's town are still in existence; and "so far as we could discover," says Mr. Buxton, "the place had been visited by only four parties of travellers since its abandonment two thousand years ago." The famous convent of St. Catherine was also visited, and the magnificent country in the southern portion of the Sinaitic peninsula. It would appear that duty-calls on Oriental monks are not without drawbacks. London hostesses might rid themselves of unwelcome guests by imitating the entertainment offered at the convent of Tor. "Wine-glasses of brandy were first brought to us, with a dish of jam. We had to drink the brandy off neat, and eat a spoonful of jam each. It was disgusting." The provocation may almost excuse italics.

#### NOTES AND NEWS.

MR. W. E. H. LECKY's new book on *Democracy and Liberty*, to be published by Messrs. Longmans next Tuesday, will deal with such burning questions as—the reform of the House of Lords, Socialism in Germany, nationalities in America, Irish land, intoxicating drink, and female suffrage.

MR. WILLIAM HEINEMANN will publish on Wednesday next *Brother and Sister*, consisting of the letters of Ernest and Henriette Renan, with a memoir.

MESSRS. MACMILLAN & Co. will publish immediately, as a new volume of their "Golden Treasury" series, *Sir Thomas Browne's Hydriothaphia and the Garden of Cyrus*, edited by the late Dr. William Greenhill, of Hastings.

MESSRS. SWAN SONNENSCHN & Co. announce a new Dictionary of English Quotations, compiled by Lieut.-Col. Dalbiac, one of the directors of the firm, and M.P. for North Camberwell.

AMONG the new books which the Clarendon Press announces as in active preparation are—*A Student's Pastime*, by the Rev. Prof. W. W. Skeat; and a facsimile edition of *O'est d'Aucassin et de Nicolette*, with transcription and notes by Mr. F. W. Bourdillon.

MESSRS. CASSELL & Co. announce for publication, in the course of the spring, a fifth volume of *Social England*, edited by Mr. H. D. Traill, dealing with the period from the accession of George I. to the Battle of Waterloo.

MESSRS. CHATTO & WINDUS have in preparation a third series of *Eighteenth-Century Vignettes*, by Mr. Austin Dobson.

MESSRS. MACMILLAN & Co. have in the press a little handbook on golf, intended as a guide for beginners to the rules and customs of the game. It has been compiled by Mr. J. Norman Lookyer and Mr. W. Rutherford (hon. secretary to the St. George's Golf Club). The scheme of the book is an attempt to classify and arrange the existing laws for easy reference, with notes of any custom or unwritten law which modifies a rule. An appendix contains specimens of ancient oodes, with forms and information relating to match-play, &c.

MESSRS. WELLS GARDNER, DARTON & Co. have in the press a book entitled *The Thirty-Nine Articles and the Age of the Reformation*, by the Rev. E. Tyrell Green, lecturer in theology at St. David's College, Lampeter. The author's special aim has been to establish, by means of a comparison of the precise wording of the Articles, their relation to other Formularies or Confessions of Faith that were issued during the sixteenth century in various parts of Christendom. He has also made use, for the same purpose, of other writings of the English Reformers, such as the Homilies and the

"*Reformatio Legum*." All his references will be cited in full, and in the language of the originals.

MR. ELLIOT STOCK announces, for immediate publication, *The Revelation of St. John the Divine*: an original translation, with critical and expository comments, by Mr. John H. Latham. The object of the author is to furnish a precise equivalent of the Greek, rather than to present a finished English rendering.

MESSRS. OLIPHANT, ANDERSON & FERRIER announce *The Christ in Man*, by James M. Campbell, with an introduction by Prof. Bruce, of Glasgow.

A VOLUME by Mr. H. S. Salt, entitled *Percy Bysshe Shelley, Poet and Pioneer*, will be published shortly by Mr. W. Reeves in London, and by Messrs. Scribner in New York. The main purpose of the book, which is partly a reprint of earlier works by the same author, is to give a rational interpretation of Shelley's life and character, and to show that he was neither an "explicit demon" nor an "ineffectual angel," but a pioneer of the most important social movements of the present day.

MR. COTSFORD DICK has made a selection from his society verses contributed to the *World*, which will be published next month by Mr. George Redway, under the title of *The Ways of the World*, in an edition limited to 500 copies.

THE Roxburghe Press will issue immediately a volume entitled *Carina Songs*, by Miss Amy C. Morant, a lady who is identified with the Labour and Socialist movements of the time.

THE Kalamcott Press has just ready for issue, in an edition of 300 copies, *Poems Chosen from the Works of Samuel Taylor Coleridge*.

MR. F. MARCHEMONT, of South Lambeth-road, proposes to re-issue that curious work, *The History of the London Clubs*; or, the Citizens' Pastime (1709), by the author of "The London Spy"—that is, Ned Ward—which has never been reprinted. The edition will be limited to 500 copies, with a facsimile reproduction of the original wood-blocks.

THE new edition of Olive Schreiner's *Story of an African Farm*, which Messrs. Hutchinson & Co. are issuing, will have for frontispiece a reproduction in photogravure of a recent portrait of the author. Over 80,000 copies of this book have now been sold.

MESSRS. TYLSTON & EDWARDS will publish immediately a cheap edition of *We Three and Troddles*, by R. Andom, with the original drawings in silhouette by Mr. A. Carruthers Gould.

MESSRS. ARCHIBALD, CONSTABLE & Co.—the firm of publishers whose imprint is Westminster, not London—have just moved to larger and more convenient premises at 2, Whitehall-gardens.

THE annual meeting of the Economic Association will be held on Tuesday next. In the evening there will be a dinner, at which it is hoped that Mr. Goschen, the president, may take the chair, and that M. Léon Say may be present from Paris.

At a meeting of the Jewish Historical Society, to be held this evening (Saturday) in the room of the Maccabaeans, St. James's Hall, the following papers will be read: "Moyse Hall," by the Rev. Hermann Gollancz; and "Joseph Ibn Danon of Belgrade," by Prof. D. Kaufmann.

THE annual general meeting of the Royal Literary Fund was held last week, with Sir Mountstuart E. Grant Duff in the chair. The report showed that the total receipts during 1895 were £3299. The total sum now in-

vested amounts to £51,912, yielding an income of £1676. The total number of grants awarded in 1895 was forty-three, representing £1905, and of this amount males received £1185 and females £720. The details showed that eight grants were made to authors of historical and biographical works, two to scientific, eight to classical literature and educational authors, five to those who wrote on archaeology, topography, and travels, thirteen to novelists, and seven to miscellaneous writers. Since the inauguration of the fund in 1790, 4464 grants have been awarded, representing £123,022.

#### THE FORTHCOMING MAGAZINES.

A SERIES of articles by Olive Schreiner, on South Africa and the Boers, will commence in the April number of the *Fortnightly Review*.

THERE will appear in the April and May numbers of *Good Words* reminiscences of Lady Blanche Balfour, sister of Lord Salisbury, and mother of Mr. A. J. Balfour, written by Dr. Robertson, the parish minister of Whittinghame. They present a striking portrait of a remarkable and good woman, and show many of those influences under which her sons were trained.

THE April number of *Blackwood's* will contain the first part of a new story, entitled "Hilda Strafford," by Miss Beatrice Harraden. The scene is laid in California, where Miss Harraden is understood to have found the health and strength vainly sought for elsewhere. The same number will also contain an article on Caterina Sforza, based on Count Pasolini's great work dealing with her life and times which was lately published at Rome.

THE April issue of *Chapman's Magazine* will contain the first instalment of a new serial story by John Oliver Hobbes, entitled "The Herb Moon," which is to run through six or seven numbers.

THE forthcoming number of the *Pall Mall Magazine* will contain the following articles: "Knole and its Memories," by Lord Sackville; "Bengal Cavalry," by Sir Hugh Gough, V.C.; "Is Christian Reunion Possible?" by Lord Halifax; "Wolfe at Quebec," by Mr. Edgar Fawcett; and a photographic reproduction of a painting by Marie Bashkirschiff.

*Cassell's Magazine* for April will contain an article entitled "Where Mr. Chamberlain Lives," illustrated with sketches and photographs of the exterior and interior of his Birmingham house. To the same number Mr. Henniker Heaton will contribute a paper upon "Cablegrams for the Million," advocating a reduction in the present rates for submarine messages.

THE April number of the *Quiver* will contain the opening chapters of a new serial story, by Mr. Sydney C. Grier, entitled "An Unprotected Female."

#### UNIVERSITY JOTTINGS.

MR. ISRAEL GOLLANCZ, of Christ's, has been appointed by the general board of studies to be the first university lecturer in English at Cambridge. As our readers know, the endowment of this new academical post is entirely due to the perseverance and generosity of Prof. Skeat, who has not only obtained subscriptions to the amount of £1400, but has also personally guaranteed that the stipend shall reach £100 for a period of five years. Mr. Gollancz has for a long time past been engaged in teaching English at Cambridge, both for the medieval and modern languages tripos and for the Indian civil service examination. He was also the first Quain lecturer in English at

University College, London; and he is at present examiner in English at London University. Of his published work, it is enough to mention his scholarly text and version of the Early English poem, *The Pearl* (David Nutt); and his pretty edition of Shakspeare's Plays in single volumes (Dent). Only last month he was fortunate enough to be the discoverer of a fragment of the long-lost Early English "Tale of Wade."

THE Rev. C. J. Ball, chaplain of Lincoln's Inn—whose biblical and oriental studies have hitherto obtained little recognition at his own university—will, on the afternoon of Sunday next, preach the university sermon at St. Mary's upon a subject thus quaintly prescribed:

"The application of the prophecies in Holy Scripture respecting the Messiah to our Lord and Saviour Jesus Christ, with an especial view to confute the arguments of Jewish commentators and to promote the conversion to Christianity of the ancient people of God."

IN Convocation at Oxford on Tuesday next, it will be proposed to confer the honorary degree of M.A. upon Don Fernando de Arteaga, teacher of Spanish at the Taylorian Institution.

MR. F. Y. EDGEWORTH's term of five years as Drummond professor of political economy at Oxford has expired; but he is eligible for reappointment.

THE Rev. Dr. E. Moore, lecturer on Dante at the Taylor Institution, was to deliver a public lecture on Friday of this week upon "Sicilian History in the *Divina Commedia*." Next term Dr. Moore proposes to give two lectures on "Dante as a Religious Teacher."

THE following are the subjects chosen for the Members' Prizes at Cambridge: for the English essay, "The Monroe Doctrine"; and, for the Latin essay, "Orator in iudicio Leandrum Iamson et socios eius vel accusat vel defendit."

A SUMMER meeting will be held in London in August in connexion with the London School of Economics and Political Science. The objects of the meeting are: (1) To supplement the work of the school with a short period of study during the long vacation; (2) to offer to those who live at a distance from centres of systematic study opportunities of obtaining guidance in their work; (3) to afford opportunities for informal conferences on the best means of promoting the scientific study of the subjects taught at the school. The lectures will be given and the conferences held at Toynbee Hall.

A CORRESPONDENT, who is naturally puzzled by the inconclusive voting at Cambridge on the question of degrees for women, asks whether it would not have been more appropriate if the Graces had been three in number, not two. We can only respond with a quotation from Horace:

"Segnesque nodum solvere Gratias."

#### ORIGINAL VERSE.

##### DAFFODILS.

GOLDEN chalices of gladness  
Gleaming in the woodland ways,  
Exorcising winter's sadness,  
Pledge of promised golden days—  
Hope awakes, sweet daffodils,  
When ye shine upon the hills.

Sure I am some spell is hidden  
In thee, flower of lowly birth—  
Lifting thy glad face unbidden  
O'er the yet scarce stirring earth,  
Ere Spring comes—a spell to move  
All that see thee, thee to love.

No! alone the pale gold raying  
Round thy deep gold heart between,  
Nor thy slender form's soft swaying  
Midst thy bodyguard in green,  
Something in thee more than this  
Fills the gaze's heart with bliss.

In the tale swift Memory's bringing  
Does thy fascination lie,  
How of old, amid their singing  
Poets loved to see thee nigh,  
And how they would fain rehearse  
Thy delights in deathless verse?

He, in savage Devon dwelling,  
Beauty loving, poet-priest,  
Oft to thee quaint fancies telling—  
Of thy singers not the least—  
Smiled to greet thee by the way  
As he duly passed to pray.

And a greater bard, once wandering  
Thoughtful over vales and hills,  
Sudden ceased his pensive pondering  
As a host of daffodils  
Flashed upon his sight a joy  
Time nor change could e'er destroy.

Many another has extolled thee,  
Daffodil, since earth was young,  
Glories of great song enfold thee  
Favoured theme of honeyed tongue!  
Yet 'tis not the poet's art  
Gives thee power to touch the heart.

'Tis the subtle recollection  
Thou canst wake of Springs long past,  
Childhood's playtime, youth's affection,  
Joys foregone, with thee linked fast—  
These live ever: thou art here  
In the Springtide every year.

DORA CAVE.

#### MAGAZINES AND REVIEWS.

THE *Theologisch Tijdschrift* for March devotes the largest space to an article by Dr. Groenewegen on recent philosophy of religion, which is really a critical survey of Siebeck's "Lehrbuch der Religionsphilosophie." Unsuccessful as an Introduction for the beginner, the work is nevertheless full of masterly psychological and metaphysical investigation, though not well put together. In dealing with the history of religion, Siebeck appears to be less happy: history and philosophical theory are too much commingled. Dr. van Doorninch continues his series of very able "text-critical studies" on the narrative books of the Old Testament. He deals this time with the account of the intercourse between Abraham and Abimelech in Gen. xx., xxi., and with some points requiring further elucidation in the story of Samson. The latter portion deserves the attention of anthropologists; for it has to do not merely with difficulties in the text, but with primitive marriage customs, and illustrates these by references to an important Dutch work (by Snouck Hurgronje) on the people of Atjeh in Java. The third article in this number has to do with the details of a recent ecclesiastical ordinance affecting Holland. Prof. Koster revives our spirits by his frank criticism of Van Hoonacker's attempt to overthrow the widely accepted conclusion, that the temple at Jerusalem only became the single legal sanctuary in the time of Josiah; he also criticises a work by a competent pupil of Van Hoonacker (Poels) on the sanctuary of Kirjath-Jearim. This work has been already noticed favourably in the *ACADEMY*; and Prof. Koster, too, recognises at any rate the acuteness of this new advocate of what the critic describes as a "hopeless cause." Dr. Bakhuyzen gives a highly appreciative review of parts ii. and iii. of Gregory's *Prolegomena* to Tischendorf's "Novum Testamentum Græce." Dr. van Manen notices works on early Christian literature, including the Cambridge "Texts and Studies," edited by Prof. J. A. Robinson.



## CORRESPONDENCE.

## THE ETYMOLOGY OF "THULE."

Cambridge: March 14, 1896.

In the ACADEMY for March 14, 1896, at p. 224, an explanation of *Thule* is offered, founded upon the Celtic *houl*, "sun."

It is impossible to be satisfied with this. The various attempts to explain the initial *th* are all farfetched and unlikely. Can nothing better be suggested? I think it can.

Assuming that it was written *θεύλη* in Greek, how are we to explain the *θ*, on the probable hypothesis that the word was of Celtic origin? It is clear to me that the only Celtic letter which could have been represented (not perhaps very happily) by a Greek *θ* must have been *t*. If so, *θεύλη* may have been founded on the Irish *tuath-al*, adj., "northern." The suffix *-λη*, adj.-suffix as in *τυφ-λες*, "blind," may well represent the corresponding adj.-suffix *-al*. The Celtic *th* would easily drop out.

The O.Irish *tuath* meant (1) "left"—i.e., on the left hand; and (2) north (see Windisch). The reason is obvious; *de-x-ter* is right-handed, as one turns to the east (cf. Deccan); so left-handed is northern.

As to Iceland, the epithet "northern" needs no further comment. Perhaps some Celtic scholar can help us out.

WALTER W. SKEAT.

## THE MIDDLE TEMPLE RECORDS.

London: March 16, 1896.

Debarment of students' access to ancient quasi-public records is so uncommon that instances to the contrary should be at once made known, if only that would-be inquirers may learn where there is no access for them.

Following up some Shakesperian researches which you have occasionally permitted me to refer to in the ACADEMY, I wished to investigate the circumstances attending the production of "Twelfth Night" at the Middle Temple Hall in 1603, and applied to the Treasurer for permission. It was refused—in fact, this refusal is the second of the kind I have received from the Benchers. The affairs of the Inn are kept concealed from its members generally; and I can only state that these records are said to be calendared, and hence could be referred to quickly and easily.

I write from the standpoint of a man in the street, who can walk into the Record Office or Lambeth Palace Library, and have any MS. put before him. But to meet a possible plea of "proper security," I may say that I am F.S.A., a barrister of the Society of over eighteen years' standing, have an address in the Inn, and am author of two books upon Middle Temple Antiquities, which have been favourably received.

Moreover, the Treasurer of Gray's Inn has opened all his records to me, and I have been informed that the Treasurer of the Inner Temple might probably do the same if applied to.

W. G. THORPE.

## HOW FOLK-LORE IS SPREAD.

London: March 9, 1896.

In a letter that appeared in the ACADEMY for December 21 last I referred to a paper on "Superstitions," to be found in the first volume (1818) of *Seren Gomer*. It is not, strictly speaking, a "paper," but a series of letters from a correspondent signing himself "Iorwerth." As I had only a few minutes at my disposal when consulting the volume, I could not verify the suspicion which some casual hints suggested to me, that the writer was none other than the "Father of Welsh Journalism" himself, the Rev. Joseph Harris, Baptist minister, and printer, proprietor, and editor of *Seren*

*Gomer*. I contented myself, therefore, with the mere statement that the paper referred to had been translated, without any acknowledgment or indication that such was the case, from No. 59 of the *Connoisseur* (1755), and with asking, "How many times, I wonder, has that veracious account been quoted as genuine folklore of the Swansea district?" At the very time I was asking myself that question an answer was at hand, though it was not known to me till the beginning of last month.

A little over a month ago I received the numbers of Mr. O. M. Edwards's very interesting Welsh monthly magazine, *Cymru*, for October and the three succeeding months. In those numbers are to be found chaps. iv. to viii. of the "Recollections and Counsels of Uncle Hugh, by Simon Llwyd, Pembrokeshire." In chap. v. (October, p. 170) Uncle Hugh is represented as saying:

"Gomer of Swansea, in days gone by, would get the better of all the spirits when he could get a fair hold of them . . . A right clever chap was Joel Harri at handling all kinds of spirits."

A footnote explains that "Gomer was known as Josi Harri in the neighbourhood of Treletert [Pembrokeshire], where he had been brought up." There is, however, not the slightest reference to the old *Seren Gomer* nor to the letters of "Iorwerth." The reader is allowed to suppose that Uncle Hugh had heard the tale, or rather tales, from the very lips of the Rev. Joseph Harris. Indeed, he is told so expressly. "As you know," says Uncle Hugh to the clever chronicler of his Recollections and Counsels,

"Harris came from Castell Haid in Treletert. He went from there to Swansea. I remember very well how he used to tell us the story of a visit he once paid to his Aunt Lowri at Treletert. To hear him relate his experiences on that occasion would make a horse laugh."

I venture to say that a gatherer of folk-lore, on coming across these reminiscences of Uncle Hugh, would at once pronounce them to be most valuable remains of old Pembrokeshire superstitions. And yet the whole farrago is an ingenious hoax, literally doubly-dyed: for "Simon Llwyd" has lifted it all, without acknowledgment, from *Seren Gomer*, and "Gomer," otherwise "Iorwerth," had transferred it from the *Connoisseur*, also without acknowledgment. I ought, perhaps, to state that the original essay in the *Connoisseur* is crammed with superstitious beliefs and observances, which the writer (Bonnell Thornton, I suppose) had culled from all quarters, and had then located in the family of a nameless "old aunt in the North." As the superstitions in the original essay are all treated very concisely, it would take a column of the ACADEMY to catalogue them, and so I will only give the leading items "conveyed" by Iorwerth, nailing a horse-shoe to the threshold; finding out a witch by laying two straws across; saying the Lord's Prayer backwards; refusing a pin to an old woman; flinging a knife at an old witch to draw blood; the devil carrying off a witch in a high wind; the ghost of an old washerwoman haunting the best bedroom; a footman "walking" until the parson lays him in the Red Sea; the howling of Towzer a sure sign of death; the hen crowing in the morning, Towzer howling, the death-watch ticking, and a bell tolling at the top of the stairs before the master's death; a hearse stopping at the door a week before the death of a dairymaid; the tallow winding-sheet pointing towards the squire of the parish when he visits the house a short time before breaking his neck in the hunting-field; the ghost of a brother (absent in the West Indies) seen in the garden by one of the girls. The *Connoisseur* finds his aunt, when he arrives,

"very busily employed with her two daughters in nailing a horse-shoe on the threshold of the door." And so does the Rev. Joseph Harris when he visits her fifty years afterwards! I need not go through the latter's second-hand experiences, which may best be described in Mr. Sidney Hartland's words when referring to Pennant:

"The way in which he deals with the entire account, omitting or varying some usages and inserting others, suggests that, though he unquestionably had the [*Connoisseur* or a reproduction of it] before him, he supplemented or varied it in accordance with information obtained elsewhere" (ACADEMY, November 18).

That the English reader may see how transplanted folk-tales thrive in Welsh soil, I quote the following "expansions":

"Another sign had been seen a short time before, and Aunt Lowri had said a great deal about it to Joel Harri. Mali had happened one night to be in the garden—it was not very late, but as it was winter time, it was rather dark—when she saw something white coming down the path, and she understood at once that it was her brother Will. She knew that her brother had been away in India for many years, but she felt that it was his ghost. She ran into the house in a terrible fright, herself looking like a ghost by this time, and then she begins to tell her mother—'Oh, mammy, mammy! I have just seen brother Will's ghost walking about the garden.'—'You are mad, girl. Will is in India,' said her mother.—'Yes, mammy dear, said Mali, 'but I have seen his ghost.' . . . The strangest part of the story was that in about nine months they received a letter telling them that poor Will had died on such and such a date, and, when they came to reckon, the time corresponded exactly with the appearance of the ghost in the garden."

I have very little doubt that most, if not all, of the superstitions which the Rev. Joseph Harris so carefully transferred from the *Connoisseur* to Pembrokeshire are now firmly rooted in that part of Wales. It would be easy to make fun of this little transaction; but I prefer to commend it respectfully to the attention of the Folk-lore Society and other scientific students of custom.

J. P. OWEN.

## THE SIN-EATER IN WALES.

Highgarth, Gloucester: March 14, 1896.

I must plead guilty to having given Mr. Thomas some reason for charging me with changing my ground. Mr. Moggridge, it seems, did not specify the exact place where the custom of Sin-eating had been performed within recent years. He described it as a mountain valley near Llandeibie. Writing without having the *Archæologia Cambrensis* before me, but only notes of its contents, I referred to the scene in general terms as "at Llandeibie." Nor have I here the letter containing Mr. Rowlands's statements. But, assuming Mr. Thomas's account of them to be correct, I see nothing in them to alter my opinion. It was, at all events, some years after the event signalled by Mr. Moggridge that Mr. Rowlands came to the village of Llandeibie; and, granting that Cwmaman was where the custom was alleged to have been practised, it appears to me that Mr. Rowland's denials so many years later cannot outweigh Mr. Moggridge's affirmation. However, I am unable to carry the evidence further, and there for the present it must rest.

If I now understand Mr. Thomas's second point—that the customs of North Wales described by Pennant, Robert Jones, and Aubrey himself were not survivals of Sin-eating, but merely independent survivals of the same feast, of which the custom of Sin-eating was also a survival—he admits that the custom of Sin-eating was practised somewhere. It is, of

course, extremely difficult, if not impossible, to say with certainty whether these North Welsh customs were lineally descended from that of Sin-eating, or were only variant or related forms of it, independently derived from a common original. In my view the whole evidence presented in this correspondence—not forgetting the Lancashire custom of "The ded manse dowie or Banquet of Charitie," brought to light by Mr. Owen—points to a widespread, and probably Celtic, custom of Sin-eating, gradually disappearing with the growth of civilisation, and surviving here and there in more or less complete forms, which were naturally not all precisely alike. The difference between us is, after all, no very great one, and the scientific inferences as to the meaning of the customs remain undisturbed.

Whoever the writer of the article in *Blackwood's* may have been, what evidence is there that Canon Silvan Evans's letters in the *ACADEMY* were brought to his knowledge? In any case, the article was most likely nothing more than a pot-boiler, in which, having served its office, the author had no further concern. The manners and customs of the tribe of magazine article-writers are well known. Mr. Owen gave an amusing and instructive example in his letter which appeared in the *ACADEMY* of December 21. Everybody who has made it his business to inquire seriously into any subject could easily add others quite as amusing and almost as instructive.

Here, so far as I am concerned, I must bring the correspondence to a close. The subject, I think, has been pretty well threshed out. In thanking the Editor of the *ACADEMY* for allowing the statements of fact and exchange of opinions in his columns, I may venture to express the hope that, if his correspondents have not succeeded in converting one another, they have at least provided some material not without value for the solution of the questions involved.

E. SIDNEY HARTLAND.

BARLAAM AND JOSAPHAT.

Louvain: March 18, 1896.

Allow me to add a remark to the review of Mr. Conybeare, in order to avoid any misconception of the matter. It is not Buddha himself who has been placed among the Saints of the Catholic Church and venerated as such, but an imaginary prince whose history had been fabricated out of materials taken from the life of the Indian reformer. None of the promoters of his cult has ever been aware of the coincidence or of the existence of Çakyamuni.

As to the relics, I do not believe that there exist any authentically exhibited as those of St. Josaphat. His name is almost unknown among Catholics.

C. DE HARLEZ.

"THE JOURNAL OF A SPY IN PARIS."

Paris: March 16, 1896.

Whether Raoul Hedin's *Journal* is a fabrication or not, I will undertake to say that he did not see a woman with an infant at her breast in a cart on the way to the guillotine. Such a spectacle, moreover, even at the height of the Terror, would not have excited howling, but a thrill of compassion.

J. G. ALGER.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 22, 4 p.m. South Place Institute: "The Responsibilities of Empire," by Mr. Robin Allen.  
7 p.m. Ethical: "Tribby," by Mrs. Gilliland Husband.  
MONDAY, March 23, 8.30 p.m. Geographical: "The Waterways of English Lakeland," by Mr. John E. Marr.  
TUESDAY, March 24, 3 p.m. Royal Institution: "The External Covering of Plants and Animals," XI., by Prof. C. Stewart.

5 p.m. Imperial Institute: "My Twelve Years' Stay in Cyprus," III., by Dr. Max Ohnesfalsch-Richter.  
6 p.m. Economic Association: Annual Meeting.  
8 p.m. Society of Arts: "The Colonies and the supply of Dairy Produce and Products of Petite Culture," by Mr. Charles B. Valentine.  
8 p.m. Civil Engineers: "The Thermal Efficiency of Steam Engines," by Capt. H. Riall Sankey.  
8 p.m. Toynbee Library Readers: "Women as Pioneers of Social Development," by Mr. Samuel Hales.  
WEDNESDAY, March 25, 4.30 p.m. Selden Society: Annual General Meeting.  
8 p.m. Society of Arts: "Our Food Supply, as affected by the Farming of the Future," by Prof. James Long.  
THURSDAY, March 26, 3 p.m. Royal Institution: "Masters of Modern Thought," IV., by the Rev. Dr. W. Barry.  
8 p.m. Electrical Engineers: "Telephone Exchanges and their Working," by Mr. Dane Sinclair.  
8 p.m. Chemical: Anniversary Meeting.  
8.30 p.m. Antiquaries.  
8.30 p.m. Society of Arts: "Kashmir: its People and its Products," by Mr. Walter H. Lawrence.  
FRIDAY, March 27, 8 p.m. Civil Engineers: Students' Meeting, "Closing a Dock-Entrance for Repairs," by Mr. Julian S. Wise.  
9 p.m. Royal Institution: "New Researches on Liquid Air," by Prof. Dewar.  
SATURDAY, March 28, 3 p.m. Royal Institution: "Light," VI., by Lord Rayleigh.  
3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

##### VON ROSTHORN'S CHINESE STUDIES.

*Die Ausbreitung der Chinesischen Macht in Südwestlicher Richtung bis zum vierten Jahrhundert nach Chr. Eine Historisch-Geographische Studie.* Von Arthur von Rosthorn. (Wien.)

*Ku Yen-wu's Dissertation über das Lautwesen.* Von Dr. A. von Rosthorn. (Wien.)

*Eine Reise im Westlichen China.* Von Arthur von Rosthorn. (Wien.)

*On the Tea Cultivation in Western Szech'uan, and the Tea Trade with Tibetia Tachienlu.* By A. De Rosthorn. (London: Luzac.)

We welcome into the field of Sinology, and among writers on Chinese subjects generally, Dr. Arthur von Rosthorn, whose course we have followed with ever increasing interest for nearly twenty years.

After some considerable study of Chinese, he went to China, in 1884, in the service of the Imperial Maritime Customs, under Sir Robert Hart, and earned for himself a good degree, not only in performing his official duties, but in the study of the language as spoken in what is called the Mandarin dialect, and in the old classical and subsequent literature of the country. Thus he laid a good foundation for practical usefulness in the former and of high scholarship in the latter.

Some of the results of his diligent labours are now before us in the publications which have led to this notice of him. They display a rare acquaintance with the history and geography of the Empire, with the pronunciation of the characters and their idiomatic use, and with the commercial opportunities that are more and more opening for the development of trade. Dr. Rosthorn is still young, but has great maturity of judgment.

J. LEGGE.

#### SOME MEDICAL BOOKS.

*History of the Cholera Controversy.* By Sir George Johnson, M.D. (J. & A. Churchill.)

*Year-book of Treatment of 1896.* (Cassells.)

*Specific Diseases, considered with reference to the Laws of Parasitism.* By J. F. Payne, M.D. (J. & A. Churchill.)

SIR GEORGE JOHNSON as a young man had the courage of unpopular opinions, and incurred much detraction and abuse, which went so far, he inhumorously reminds us, as to dub him "Castor-oil Johnson," a title which he did not bear with the equanimity of "Soapy Sam." Now he has a more commonplace title, the respect of his profession and the public, and

ought to be a laughing, not a weeping, philosopher and historian. His essay is certainly of interest and value; but the personal note of attack and triumph is out of place, the more so that he is surely mistaken in his assumption that he was all right and his opponents all wrong. He was partly right and partly wrong, and so were they, and that is always so—at least, in medicine.

*The Year-book of Treatment* maintains its well-earned position as an annual, now a hardy annual, indispensable to medical men. As a compilation by experts of selected facts and observations, it is admirable and bewildering, for we miss references to former years and guidance to the best as well as to the latest treatment of disease. Treatment is not all empirical, sometimes it is rational and based upon theory, and we find that theory and treatment tend to vary concomitantly. For instance, Sir George Johnson and his opponents were divided in their treatment of cholera by a difference of theory. He took a cheerful view of certain natural processes and encouraged them with castor-oil; they took a gloomy view and endeavoured to check them with opium. Again, in respect of fevers, the natural man like Sir George took a cheerful view of fever, and cuddled it with fires, blankets, and hot drinks; after many years he has learnt at last that fever is to be discouraged, takes his own temperature with his own private thermometer, and of his own accord reduces it to normal with all manner of drugs and appliances; and now the doctors begin to have doubts of their former teaching and ask themselves whether, after all, fever is such an unmixed evil. This notable fact leaks out incidentally in the *Year-book*, but provokes neither comment nor speculation. Medicine has perfected her weapons of attack upon Nature just when the bugle signals "cease firing." It needs scarcely to be pointed out how sociology, politics, and medicine are all engaged upon similar problems, and have an intimate solidarity each with the others. Medicine alone refuses to contribute toward their solution, standing aloof incurious and uncommunicative, ever grovelling among particulars. The *Year-book* would be improved by but one halfpennyworth of ideas to this intolerable deal of facts.

The last work on our list, a paper from the report of St. Thomas's Hospital for 1893, is a proof that the medical profession has at least one member at once most learned and most capable of speculation. It may be described as a new *Bridgewater Treatise* on the beneficence of Providence in the adaptation of the world and all other forms of life to the propagation and wealth of parasites: it is a teleological disquisition from their point of view, and ends in the irresistible conviction that this is the best of all possible worlds—for parasites.

#### CORRESPONDENCE.

"TIDAL KING OF NATIONS."

Assuan: Feb. 18, 1896.

I believe that we have at last an explanation of the enigmatical title given to Tidal in the 14th chapter of Genesis. On the 20th of last month Mr. Pinches read a very interesting paper on the important Babylonian texts recently discovered by him which relate to Kudur-Lagamar or Chedor-Isomer, Tudkhula or Tid'al, and Eri-Aker or Arioch. They are, unfortunately, all more or less mutilated; but one of them states that Kudur-Lagamar "assembled the Ummam-Manda" or "nomad hordes" of the East when he "did evil" to the people and land of Bel. The Biblical *Guyyim* "nations" would be the Hebrew equivalent of the Babylonian Ummam-Manda; and in Tidal,

therefore, I see a king of the nomad hordes who adjoined Elam on the north. This throws light upon a passage in the great Babylonian work on astronomy which runs as follows:

"The Umman-Manda come and rule the land; the mercy-seats of the great gods are removed; Bel goes to Elam. It is prophesied that after thirty years the vanquished (?) shall be restored, and that the great gods shall return with them."

As Kudur-Lagamar was King of Elam, we can understand why the consequence of the incursion of the Umman-Manda was that Bel should go to Elam. I may add that the texts discovered by Mr. Pinches seem to be oracles addressed to the Babylonian King Khammurabi.

A. H. SAYCE.

#### THE RESTORED PRONUNCIATION OF GREEK.

Liverpool: Ma 18, 1896.

Profs. Conway and Arnold, in alleging authorities for their "restored" pronunciations, give just prominence to Karl Brugmann and F. Blass. My last letter showed, however, that Blass's opinions about  $\beta$ ,  $\delta$ ,  $\gamma$  are flatly opposed to theirs. I have now to show that respecting  $\phi$ ,  $\chi$ ,  $\theta$  a similar opposition exists between them and Brugmann. The Greek  $\phi$ ,  $\chi$ ,  $\theta$  usually represent Aryan  $bh$ ,  $gh$ ,  $dh$ ; and, taking  $bh$  as our example, the sound is seen to have developed (1) from ( $b+h$ ) into ( $p+h$ ), and (2) from ( $p+h$ ) into  $f$ , the modern pronunciation. There was probably an intermediate stage, wherein ( $p+h$ ) became ( $p+f$ ), as in German *pfund*; but the historical traces of this stage are slight, and it must have been very transient. For the present purpose it may be neglected. The earliest Greeks undoubtedly pronounced  $\phi=(p+h)$ ,  $\chi=(k+h)$ ,  $\theta=(t+h)$ . Profs. Conway and Arnold adopt this pronunciation, and give as English equivalents the *ph*, *kh*, *th*, in "uphill," "backhanded," and "anthill." But the modern Greek sound of  $\phi$  is *f*; that of  $\theta$  is that of Eng. *th* in *thin*; that of  $\chi$  is that of German (or Scotch) *ch*. In phonetic phrase they are no longer "aspirated," but "spirant"; and this change is not recent, but goes back to quite ancient times. It is admitted to go back for  $\theta$  in some dialects to the critical period 500-300 B.C. But the Attic evidence of that period is not decisive; and I imagine the reason of that to be that this was precisely the period when this change was extending itself in Attica. It has surely escaped the professors' notice that Miss E. A. S. Dawes, the lady who first gained the Doctorate of Literature at London University, won it by a thesis which maintained that the evidence respecting the classical pronunciation of  $\phi$ ,  $\chi$ ,  $\theta$  is not decisively in favour of either view. This thesis, a work of 103 pages, was published a year ago (*The Pronunciation of the Greek Aspirates*, David Nutt), and deserves the most careful perusal. I commend it to Profs. Conway and Arnold, as a detailed proof of the complexity and uncertainty of some of the questions which they take leave to decide offhand with so light a heart. When I finished its perusal myself I was only disappointed with the extreme caution of the conclusion. It seemed to me that upon the facts related the author might safely have claimed the spirantic pronunciation as existent in Athens in the fourth century B.C.

Let me now quote Brugmann (*Grundriss*, pp. 365-6):

"[The aspirated pronunciations of  $\phi$ ,  $\chi$ ,  $\theta$ ] lasted on in most dialects, and certainly in Ion.-Att., unaltered into the historical period. . . . Out of these arose, in most combinations, through the intermediate stage of affricates ( $=pf$ , &c.), voiceless spirants. We are not in a position exactly to fix this change in place and time, because the

written record offers no sufficiently certain points of attachment."

The spirantic movement, therefore, attacked Attica last, but it attacked it on every side. The question is, when did Attica succumb? When more probably than during that period, 500-300 B.C., when Athens became the busy centre of other Greek life?

Greek, in contrast to Sanskrit, allows frequent conjunctions of two aspirates: the combinations  $\chi\theta$ , as in  $\chi\theta\acute{\epsilon}\nu$ , and  $\phi\theta$ , as in  $\phi\theta\acute{\iota}\nu$ , are especially common. In such combinations, Profs. Conway and Arnold say:

"The aspirate is by custom written twice, but is only to be sounded once: the logical spelling would be either  $\pi\tau\acute{\iota}\nu$ ,  $\kappa\tau\acute{\epsilon}\nu$ , or  $\pi\theta\acute{\iota}\nu$ ,  $\kappa\theta\acute{\epsilon}\nu$ . . . . Examples of both these methods occur on inscriptions beside the ordinary spellings."

Is this direction based on their authorities, or is it a silent concession to the despised "tutorial" point of view? In other words, did not Profs. Conway and Arnold wish to avoid declining  $\chi\theta\acute{\epsilon}\nu$ , or conjugating  $\phi\theta\acute{\iota}\nu$ , with two aspirates, before their classes? These combinations are not really unpronounceable, and the earliest Greeks undoubtedly did pronounce them. Prof. Blass, too, in discussing this very point, expressly disavours what they state about the monuments by saying (§ 28) that

"this form of writing [i.e., the double aspirate] is, as a matter of fact, much too well established for such an explanation to hold water; the four or five exceptions on archaic or later monuments,  $\kappa\tau\acute{\iota}\tau\acute{o}\nu$ ,  $\kappa\alpha\tau\alpha\theta\acute{\iota}\mu\acute{\epsilon}\nu\eta\varsigma$ , &c., can hardly count" (Purton's translation, p. 105).

[Readers of this translation will get the right sense of the context by altering "transformed" in the previous sentence to "transferred," Ger. *übertragen*.]

I feel sure that these double aspirates would repay further study. Change in pronunciation, as in all other things, follows the line of greatest traction and of least resistance. The initial  $\chi\theta$  and  $\phi\theta$ , though not unpronounceable in their original aspirated values, undoubtedly placed the  $\chi$  and  $\phi$  in a position where aspirated pronunciation was peculiarly difficult and spirantic pronunciation was peculiarly tempting. It is highly probable, therefore, that this was the point in the language at which the spirantising tendency would first attack the  $\chi$  and the  $\phi$ , though without necessarily attacking the  $\theta$ . At this stage the value of initial  $\chi\theta$  would be (Ger.  $ch+t+h$ ) and that of initial  $\phi\theta$  would be ( $f+t+h$ ); and here for some time the matter might rest, although it would involve both  $\chi$  and  $\phi$  having different values in different words. It is hardly scientific to insist too closely here on the principle "one symbol, one value." A scanty alphabet, like the Greek, nearly always has duplicate values. The above theory would tend to explain a strange phonetic phenomenon in Modern Greek which hitherto has been a puzzle. The modern pronunciation of  $\chi\theta\acute{\epsilon}\nu$ ,  $\phi\theta\acute{\iota}\nu$ , and the like, is *chōn*, *ftino*, &c., differing only from the ancient pronunciation above conjectured in the dropping of the  $h$  after the  $t$ . I suggest that though  $\chi\theta$ ,  $\phi\theta$  undoubtedly became ( $ch+th$ ) and ( $f+th$ ) respectively in the polite Greek of Alexandria and Constantinople, the more ancient form survived widely in dialect, and was the direct parent of the modern pronunciation. The period at which this could easily happen was that of the Turkish domination, during which many dialectal phenomena came to the surface, exactly as they did during the Norman domination in England.

One argument which appears to weigh strongly with Prof. Blass for the aspirated pronunciation is that derived from Latin *PH*, *CH*, *TH*, standing for Greek  $\phi$ ,  $\chi$ ,  $\theta$ . At first sight these seem certainly intended for aspirates, but the significance of the second and third is

reduced to a vanishing point when we ask ourselves what choice had they? With only the Latin alphabet at command, *TH* was the natural symbol for  $\theta$ , and *CH* for  $\chi$ , whether  $\theta$  and  $\chi$  were aspirates or spirants. With *PH* it was otherwise. There was the Latin *f*: and if the Romans refused to represent Greek  $\phi$  by Latin *f*, it must have been because  $\phi$  was an aspirate  $= PH = (P+H)$ . This argument would have seemed unanswerable, if Prof. Blass had not supported it (§ 28) by quotations from Quintilian, which reveal the rift in it. The first quotation relates how Cicero laughed at a Greek witness in the suit for Fundanius because he could not pronounce the first letter of that Latin name. The second describes  $\phi$ , in specific contrast to Latin *f*, as *dulcissime spirans littera*, surely no description of the explosive ( $p+h$ ). The third describes the unpleasantness of the Latin *f* as caused by its being puffed out between the interstices of the teeth. The Greek  $\phi$ , therefore, was a gentle labial spirant, which was not puffed out between lip and tooth, like the Latin *f* and ours. It must have been the bilabial *f*, the articulatory action of which is described by Bell as that of "blowing to cool." The voiced counterpart of this sound is well known in Germany as the common value of Ger. *w* in the South: i.e., the *v* sound, which is produced by North Germans, as by us, between lower teeth and upper lip, is produced by South Germans between the two lips.

Might I suggest without offence to the most distinguished worker in this field that the habitual acceptance of bilabial and dentilabial sounds as identical has somewhat blunted his appreciation of their real difference. For Blass's comment on the Fundanius anecdote is that there must have been a distinction between Greek  $\phi$  and Latin *f* more fundamental than between labial and dentilabial *f*. No phonetician would call that distinction slight. In the current number of the *Maître Phonétique* (February 15, 1896) there is the following observation from that very competent observer, A. R. G. Vianna, of Lisbon:

"Si un étranger prononce *v* dentilabial au lieu de *v* bilabial, tout espagnol en sera choqué. Si il prononce *δ* au lieu de *v* bilabial, on ne s'en apercevra pas."

Such is the immense effect, *pro et contra*, of what I have called the national equation.

But, setting aside these digressions of my own, I claim to have shown, as a matter of fact, that authorities do not agree, as claimed by Profs. Arnold and Conway, respecting the classical pronunciation of  $\phi$ ,  $\chi$ ,  $\theta$ ; and, in the uncertainty whether this pronunciation was aspirated or spirant, there are strong tutorial reasons for preferring the latter. These are: (1) that in that case no change from present custom is needed, except to sound  $\chi$  like *ch* in German; (2) that the least possible breach is thus made between the ancient and modern language; and (3) that we avoid the introduction of the three unmanageable sounds—( $p+h$ ), ( $k+h$ ), and ( $t+h$ ). Have the professors noted that many Englishmen, and most Germans, aspirate their *tenues*, *p*, *k*, *t*, more or less strongly? I have at the present time a student who persistently pronounces  $\pi$ ,  $\kappa$ ,  $\tau$  as ( $p+h$ ), ( $k+h$ ), ( $t+h$ ), exactly as the professors want him to pronounce  $\phi$ ,  $\chi$ ,  $\theta$ . To distinguish the latter effectually, we should need to aspirate them with a violence which I feel sure would lead to their summary rejection as cacophonous barbarisms by school-master and pupil alike.

R. J. LLOYD.

*Erratum*.—In my last letter (March 7), for "French (i.e., 'dorsal') *b*, hard *g*, and *d*," please read "French *b*, hard *g* and *d* (i.e., 'dorsal' *d*)."

## SCIENCE NOTES.

THE total amount of subscriptions to the Huxley Memorial Fund, promised and received, now exceeds £2300, which is sufficient to provide a statue in the Natural History Museum and a medal at the Royal College of Science. Appeal is therefore made for the third object of the memorial—the furtherance of biological science, by the foundation of scholarships, lectureships, &c.; and for this purpose a considerable sum will be required. The hon. treasurer of the fund is Sir John Lubbock.

THE anniversary meeting of the Chemical Society will be held at Burlington House on Thursday, when Mr. A. G. Vernon Harcourt will deliver his presidential address, and the council and officers for the year will be elected.

THE De Morgan medal, which is given triennially by the Mathematical Society, will be awarded at the June meeting. The last recipient was Prof. Klein, of Göttingen.

THE evening discourse at the Royal Institution next Friday will be delivered by Prof. Dewar, upon "New Researches on Liquid Air."

MR. EDWIN WHEELER, of Clifton, has presented to the Natural History Department of the British Museum the results of his indefatigable labour in the production of 2449 water-colour drawings from nature of species of fungi to be found in Great Britain. For a long number of years he has devoted his leisure time to this object, producing the twelve bulky volumes just accepted by the authorities, who have sent to him a cordial letter of acknowledgment.

MESSRS. MACMILLAN & Co. will shortly publish a volume by Prof. William Ramsay on the recent discovery by himself and Lord Rayleigh of argon in atmospheric air. Some idea of the methods of extracting this gas from air, and of its properties, was given in scientific journals and in the daily press, yet these accounts can scarcely be called available for the educated man with no special knowledge of the recent developments of physics and chemistry. It has therefore been resolved to prepare such an account as appears to be much wanted, explaining where necessary in popular language the reasoning employed in drawing conclusions relative to argon. But the whole history of the discovery of the gases in air is so closely related to this recent discovery, that it would hardly have been possible to present the subject in its entirety without a preliminary sketch of the discoverers and their work. The little book therefore treats of all the progress made in this branch of chemistry by a number of men—all of them English. The volume will contain portraits of Cavendish, Boyle, Lavoisier, and other early discoverers.

MESSRS. LONGMANS & Co. have made arrangements for the publication of two laboratory manuals to meet the requirements of the Science and Art Department: *Elementary Practical Chemistry*, by Mr. G. S. Newth; and *Elementary Practical Physics*, by Mr. W. Watson—both demonstrators in the Royal College of Science.

MESSRS. W. H. ALLEN & Co. announce for immediate publication the tenth volume of their "Naturalists' Library," being *British Birds*, vol. ii., by Dr. A. Bowdler Sharpe, of the British Museum, the editor of the Library. Mr. W. F. Kirby's second volume on *Butterflies* will be ready in April.

MR. BALCHIN'S "Waterloo Reader" of Elementary Science for the fourth standard will be issued next week by Messrs. Abbott, Jones & Co. Like other volumes of the same series, it consists of home-chats about the ordinary incidents of every-day life, and aims at the formation of habits of correct thought.

## PHILOLOGY NOTES.

THE March number of the *Classical Review* (David Nutt) contains an unusual proportion of interesting papers. Mr. G. B. Hussey, of Chicago, maintains a novel theory with regard to the incorporation of several Dialogues in Plato's *Republic*.

"In brief, the result of this argument is, that a Platonic Dialogue irrespective of the date of the original composition, finally had one of three forms: (1) direct dialogue—used at all periods; (2) indirect dialogue—made by recasting the direct dialogue; and (3) continuous discourse—represented by the *Timaeus* and part of the *Laws*. In his desire to unite his Dialogues into larger groups, Plato promised a tetralogy; (a) *Theaetetus*, *Sophist*, *Statesman*, *Philosopher*. Later, he took away the *Philosopher*, and, with the intention of calling it "Hermocrates," projected a tetralogy; (b) *Republic* (l.-v.), *Timaeus*, *Critias*, *Hermocrates*. After dropping the names of the last two and fusing them with the first, the result was (c) the *Republic* (l.-x.) and the *Timaeus*, as we have them at the present day."

Dr. A. W. Verrall is as ingenious as ever in finding a theory of the calendar in the *Trachiniae* of Sophocles.

"Our proposition is simply that, in respect of the chronological framework, the story represented in the *Trachiniae* exhibits and is founded upon a certain calendar, and certain institutions relating to the calendar, which existed when the story was first thrown into shape; and that this fact, interesting in itself as a piece of historical evidence, is not without significance, even for the reader of Sophocles, as accounting for some peculiarities of structure and expression, which were naturally accepted by the poet from his traditional authority, but would not be justifiable if we suppose them invented by him for the purpose of his play."

Prof. W. Ridgeway, a rival of Dr. Verrall in ingenuity, suggests, as explaining what led Pythagoras to the doctrine that the world was built of numbers, that he first acquired some knowledge of and interest in crystallography from his father's trade of signet-engraver, and then based upon it the study of geometry in Egypt. Hence it is that he conceived the world as built up of a series of material bodies imitating geometrical solids. Prof. J. B. Bury discusses the battle of Marathon, with the result of still further discrediting Herodotus, and of attributing to the Persians a series of strategical designs worthy of a von Moltke. Mr. Herbert Richards begins some valuable notes on the *Oeconomicus* of Xenophon, similar to those which he contributed to former numbers on the *Republic* of Plato. Mr. J. A. Adam makes a plausible emendation of a passage in Plato, *Rep.* x. 607 c. For  $\delta \tau \omega \nu \delta \iota \alpha \sigma \phi \omega \nu \delta \chi \lambda \omega \varsigma \kappa \rho \alpha \tau \omega \nu$ —"the crowd of philosophers overmastering Jove," he would read  $\delta \tau \omega \nu \lambda \iota \alpha \nu \sigma \phi \omega \nu \delta \chi \lambda \omega \varsigma \kappa \rho \alpha \tau \omega \nu$ —"the rabble of the unco-clever paws"—possibly a fragment from Euripides. Mr. H. W. Auden illustrates Homer's description of a lion breaking the neck of a cow by a passage from the "Badminton" volume on *Big Game Shooting*. Among the reviews we may specially mention those of Jowett and Campbell's edition of the *Republic*, by Prof. J. B. Mayor; of D'Arcey Thompson's "Glossary of Greek Birds," by W. W. Merry; and of Alfred Nutt's essay on "The Happy Other-world," in Kuno Meyer's edition of "The Voyage of Bran," by F. B. Jevons. Finally, Mr. Arthur Sidgwick sends a rendering in Greek hexameters of Browning's "Lyric Love," of which we quote the opening lines:

Ἦ φίλη, ὦ θεῖας κρείσσαν κοῦνδου μελωδεῖν,  
ὦ θάμβει πύθουσ' ἀγῆς ἀπερσίον ἄσαι,  
ὦ κῆρ ἀδάματον, καταναντίον ἡελίου  
ἀνέσθαι πτερύγεσσι μετ' οὐρανοῦ ἱερὸν ἔρκος,  
ὥσθι τ' ἱερά θεοῖσι χεῖαι μεγάλῃτορ' αἰδῆν.

## REPORTS OF SOCIETIES.

CLIFTON SHAKESPEARE SOCIETY.—(Saturday, Feb. 22.)

ARTHUR S. WAY, Esq., president, in the chair.—In a paper on "The Poetry in Marston," Mr. Way (after quoting Prof. Saintsbury's observations about the lightning flashes of poetry to be met with in Lyly, Greene, Peele, and Marlowe, who in probably the very next passages—certainly in passages not very remote—tell us that this is all matter of chance, that they are all capable of sinking below the level of Sackville at his even conceivably worst—close to the level of Edwards) said that Marston challenges a place among this second sort of immortals by virtue of gleams of splendour, of gusts of perfume, which show of what he is capable. It is curious that these diamonds are found only in his plays. As we press on through the jungle of talk, ever and anon we light upon some lovely flower. Amid the storm of wild and whirling words by which his characters express or pump up passion, now and then break in strains which are harp-notes of another sphere. In such passages even the metrical quality of the verse seems to partake of the touch of inspiration. It flows no longer haltingly; no longer inlines docked of their true proportions, or dragging, like wounded snakes, their slow length along: the measure paces softly and stately, as the goddess of the great singer of the Aeneid. Worthy of Marlowe is the rapture of Antonio at the approach of Mellida:

"Leap, heart! she comes—  
She comes! Smile heaven, and softest Southern  
wind  
Kiss her cheek gently with perfumed breath.  
She comes: creation's purity, admired,  
Adored, amazing rarity,—she comes!  
She comes! Her eyes dart wonder on my heart!  
Mount blood; soul to my lips, taste Hebe's  
cup."

Now this is not merely passionate, melodious blank verse: it is lyrical blank verse. It is in this respect of the same character as Juliet's soliloquy: "Gallop space, ye fiery footed steeds," or as Tennyson's "Tears, idle tears." It is only in their highest moods that poets can thus handle—we might say transfigure—blank verse; can make it throb with passion and thrill with melody, and sing itself till we are surprised to find that we have not missed the rhyme that is wont to give the undertone of music to the deep feeling of lyrical expression. Marston's description of the dawn—

"Darkness is fled; look, infant morn hath drawn  
Bright silver curtains 'bout the couch of night;  
And now Aurora's horse trots azure rings,  
Breathing fair light about the firmament"—

is touched with the same splendour, though less gloriously, as Marlowe's

"The horse that guide the golden eye of heaven,  
And blow the morning from their nostrils,  
Making their fiery gait above the clouds";

and Shakspeare's

"What envious streaks  
Do lace the severing clouds in yonder east.  
Night's candles are burnt out, and jocund day  
Stands tiptoe on the misty mountain-tops";

or Tennyson's

"And the wild team  
Which love thee, yearning for thy yoke, arise,  
And shake the darkness from their loosened  
manes,  
And beat the twilight into flakes of fire"—

which reads like a reminiscence of Marston's:

"For see, the dapple-grey coursers of the morn  
Beat up the light with their bright silver  
hooves,  
And chase it through the sky."

The midnight vision of Antonio's, beginning:  
"Three parts of night were swallowed in the gulf  
Of ravenous time,"

with its magnificent climax—

"The verge of Heaven  
Was ringed with flames, and all the upper vault  
Thick laced with flakes of fire, in midst whereof  
A blazing comet shot his threatening train"—  
would be worthy of the days which produced  
the dream of Clarence, but for the deplor-



able anti-climax of "at which my nose straight bled." But this touch of bathos is characteristic of Shakspeare's contemporaries almost without exception. They could none of them attain to the "pride of ample pinion" which bore the supreme singer of them all sunward without flagging or faltering. The grandly terrible picture of

"Lo, thus I heave my blood-dyed hands to heaven,

Like the insatiate hell, still crying more,"

would, had it been discovered by a critic as a fragment, have been probably assigned, without hesitation, to Marlowe. Of "jewels five-words long that on the outstretched forefinger of all time sparkle for ever" Marston has, rather by his misfortune than his fault, bequeathed us none. For two such fair-cut gems as

"Tossing up

A grateful spirit to Omnipotence"

(where gratitude is beautifully compared to incense fumes tossed up from the altar) and

"Whose brow is wreathed with the silver crown  
Of clear content,"

deserved a better fate than the poetical oblivion that has overtaken them. In estimating a poet, we are guilty of critical treason if we take not due account of the heights to which he can soar, though his average level may be far below. For there are evidences that inspiration lifted Marston above the common throng; that, though it might be but by fitful gleams, yet there verily did shine upon him

"The light that never was on sea or land,  
The consecration and the poet's dream."

#### ZOOLOGICAL.—(Tuesday, March 3.)

SIR W. H. FLOWER, president, in the chair.—The secretary read a report on the additions that had been made to the Society's menagerie during the month of February, 1896, and called special attention to a young Klipppringer antelope, presented by Commander Alfred Paget.—Mr. G. E. H. Barrett-Hamilton exhibited two skeletons and other bones of the Norway lemming (*Myodes lemmus*), obtained by Dr. H. Gadow from caves in South Portugal. This discovery had increased our knowledge of the distribution of the Norway lemming in past times. In present times the Norway lemming was, roughly speaking, only to be found in Norway and Lapland, its southern range extending to about 58½° N. lat.; but its remains had been met with in England, and in Quedlinburg in Saxony. Dr. H. Gadow gave an account of the caves in Southern Portugal in which he had procured these lemmings' bones, along with those of other animals.—Mr. Solater opened a discussion on the rules of zoological nomenclature, by reading a paper on the divergences between the rules for naming animals of the German Zoological Society and the Stricklandian Code usually followed by British naturalists. After giving some details of the plan proposed by the German Zoological Society for a new work on the Animal Kingdom, to be called *Das Tierreich*, and to contain an account of all the species of recent animals hitherto described (estimated to be at least 386,000 in number), Mr. Solater shortly recapitulated the rules which were intended to be used in the preparation of this important work. The main divergences from the Stricklandian Code were pointed out to be three in number: (1) The permission to use the same generic names in zoology and botany; (2) the use of "tautonyms"—that is, the same generic and specific name for a species in certain cases; and (3) the adoption of the tenth edition of the *Systema Naturae*, instead of the twelfth, as the commencement of binary nomenclature. The advantages of and objections to these alterations of the Stricklandian Code were discussed, and other minor points of nomenclature were touched upon, among which was the use of trinomials, which Mr. Solater approved of as designations for subspecies. A communication was read from Graf Hans von Berlepsch, expressing his regret at not being present on this occasion, and giving his opinion on the three points specially discussed. He was not disinclined to give way on the first, but

maintained the necessity of the second and third alterations proposed by the German rules. After some remarks by the chairman, Mr. E. Hartert spoke in defence of the German rules, and was followed by Prof. Lankester, Mr. H. J. Elwes, Dr. Sharp, Mr. Blanford, Mr. H. O. Forbes, and Mr. Kirby, who made remarks on various points.

#### CAMBRIDGE ANTIQUARIAN SOCIETY.—(Wednesday, March 4.)

W. M. FAWCETT, Esq., president, in the chair.—Mr. J. Bass Mullinger, University Lecturer in History, communicated some "Notes on the Relations of Lord Bacon with the University of Cambridge." The paper was mainly devoted to pointing out the evidence which serves to show how cordial were the relations of Bacon, throughout his life, with both the University and the Town, and the remarkable manner in which these facts have been overlooked or ignored by all his biographers. Bacon seems to have always regarded Cambridge as a haven of refuge where he might spend his days in study in the event of falling in his professional career. He was both standing Counsel to the University and its representative in Parliament, as well as High Steward of the town. The University appears, in turn, to have warmly appreciated his genius. Williams, the Archbishop, admired his *Essays* so much that the catalogue of his books at Buckden shows him to have been the possessor of the earliest edition in French; while Joseph Mede thought a copy of the quarto English edition of 1625 the most acceptable present he could make to his relative, Sir Martin Stuteville. Dr. Collins, Provost of King's, declared, after reading the *Advancement of Learning*, that he felt that he must re-commence his studies anew. When Bacon died, many of the most eminent members of the University (notwithstanding the cloud under which his last years were passed) contributed Latin verses in honour of his memory and his philosophy. These were afterwards printed in a thin quarto of seventeen leaves, of which it is doubtful whether Cambridge still possesses a copy, although there is one in the British Museum. But the fact of this significant tribute has been altogether passed over by Bacon's biographers, although its existence is referred to by Bishop Monk in his Life of Duport. On the other hand, Bacon's own letters when presenting copies of his works to the University Library, together with his design of founding a lectureship in natural philosophy in the University, clearly prove his attachment to his *alma mater* and anxiety for her progress in knowledge.—A short discussion followed, in which Mr. Acland, Dr. Clarke, Prof. Ridgeway, and Mr. H. T. Francis took part.—The Rev. C. L. Acland exhibited and commented on "A Stone Implement recently found in Shetland." The stone is of large dimensions, its material is a beautifully mottled serpentine, and it shows structural peculiarities of a very unusual kind. Mr. Acland's remarks were illustrated by a series of choice specimens of Shetland and Orkney stone implements, lent by James W. Orrater, Esq., of Kirkwall, and forming part of his great collection of the Antiquities of the Northern Islands.—Prof. Hughes, Prof. Ridgeway, and Baron A. von Hügel took part in the discussion which followed.

#### FINE ART.

*Renaissance Fancies and Studies*: being a Sequel to "Euphorion." By Vernon Lee. (Smith, Elder & Co.)

It is, I suppose, some ten or twelve years since *Euphorion* appeared floating on the crest of what we may call the "Renaissance wave." That wave is nearly spent now; and its sequel was more or less the sequel to *Euphorion*. Some good art, and some astonishingly bad art, followed the "Renaissance wave," a great many unnecessary emotions, and a most necessary moral were called up. So with *Euphorion*. Most of us found it a suggestive and imma-

ture work, full of ability and the dogmas beloved of youth, equally full of penetration and the assertiveness which is never absent from early promise. One predicted, as one desired, a moderating influence to balance the impetuous oracles one found there upon such delicate themes as medieval love and fifteenth-century art. Time has done Vernon Lee and us this service; these studies are the fruit. Botticelli and Mantegna (of whom, if my memory serves, *Euphorion* had hard things to say) are avenged; even Fra Angelico is avenged, or beginning to be avenged. What Vernon Lee says in the opening phrases of her latest book of Cherubini's music, she might say of these three—"They struck me at that time as foolish, barbarous, almost gross; but since then I have learned to think of them . . . as of something greater." She has, in fact, "come round" to the fifteenth century; but she is still Vernon Lee, still infallible, oracular, still a good hater, still apt to superlatives. In the days of *Euphorion* she could not away with Botticelli; in these days she will have none of the Byzantine workers in mosaic, she dislikes Romanesque, she is angry with Abelard for having lived in the twelfth century, and for having been what his times made him. And when Vernon Lee is angry she is very angry indeed, and very incisive. Indignation is good and incisiveness is good when one has a brief; but the critic has no brief, and the point of view should count for much. It does not seem to me to count for anything in "Renaissance Fancies"; and it would be well, before a passion is torn to tatters, to remember that your devils of to-day may well be your gods of to-morrow. It is uncritical to scorn Byzantine art because it is not of the Renaissance; it is uncritical to gird at Fra Angelico because he saw heaven and did his best to utter it on earth. "Pink," moreover, is no reproach as yet. In *Renaissance Fancies* it is so used repeatedly. Lastly, it neither comports with good criticism nor good literature to be jocular at the expense of New Testament stories. Vernon Lee says she is growing old. It is not for me to contradict her, but I heartily hope she may grow older—old enough to be sorry for pp. 86 and 128 of this volume.

The worst of the oracular attitude is that it forbids tripping: the oracle must "keep it up." Vernon Lee trips, for an oracle, rather freely. Let her, to begin with, correct her proofs. I submit for this purpose pp. 26, 27. On p. 42, "between Constantine to Barbarossa" is an unfortunate way of putting it. On p. 86 there is talk of Cosimo "Rossetti," and in the line below a word "scuddles," which may be sound, but is at least ugly. On p. 117 she says that "the Italian Virgin, save with one or two Lombards, is never permitted to suckle." She is talking of the familiar picture-motive of the *Virgine lattante*, and is elaborately wrong. A note qualifies this mistake by another. "The so-called Botticelli (now given, I believe, to San Gallo) in the National Gallery" is, as she admits, one exception to her rule. I can recall four other Tuscan pictures in the same collection (one of them a very famous Filippino), and could reckon them by

scores in Italy. The "so-called Botticelli," you must know, was "given" to San Gallo by a lady, who found out from the Catalogue that that architect's name was on the back of the picture, and concluded that this was the usual place for a painter's signature in the fifteenth century. One must be excused from considering this evidence final. To resume, on p. 128 we are told that "The Temptation" is "a theme rarely, if ever, treated before the sixteenth century." It is treated by Botticelli in the Sistine Chapel, and, I think, by others long before his time.

From such matters we might go on to discuss some of the critical positions taken up by Vernon Lee. Her chapter on "Imaginative Art of the Renaissance," for instance, proceeds upon a fallacy. A thing is not imaginative because you get imaginative stimulus out of it. The imaginative man needs much less than a Giottoesque fresco to set his soul travelling. Indeed, one would be inclined to say that imagination was most nourished by the work it had to do, by the need to fend for itself. Not thus will Vernon Lee avoid the truth that Italian art was not, as a whole, imaginative any more than Italian literature was. Botticelli and Mantegna, Piero di Cosimo, Signorelli—who beside? So with literature. Dante and Boccaccio, perhaps Bojardo—who else? A child will ride to heaven on a broomstick; but the broomstick does not take him. He, on the contrary, takes the broomstick. So with Vernon Lee and Italian art. The imaginative quality is what she puts there, not what she finds. There is as little to be said for her treatment of the work of the Primitives and Mosaicists. She appears to think that the value of their work lay in what they left to be done by their successors—in other words, that a work of art can be respectable because it has led to the production of works which are undoubtedly respectable. Believing this, she says on the very forefront of her book that "the poor primitive rhymes and primitive figures" (by which words I trust she does not mean the "Stabat Mater" and the Ravenna Mosaics—but sadly do fear) are signs of a teeming world. "Hence," she says, and I can only underline it—"Hence the importance, the venerableness of all those medieval beginners." Words fail: what is there to say? Apart from the staring fallacy involved in such a critical apparatus, is it really possible that Vernon Lee can hear or read the "Dies Irae" or the "O Salutaris," and think their venerableness lies in their having paved the way for Tasso? Vernon Lee says Dante; but she can hardly mean that Dante was educated upon the "Stabat Mater." To make her figure trim she must mean some Renaissance poet, just as she means Raphael when she talks of "all the Renaissance." Of course, she does not really mean any of it. The thing will not bear examination. But in the recesses of her mind there somewhere lurks a notion that Giotto is entitled to respect because Raphael came after him: which is absurd.

It is good to turn after this sorry wrangling to right wrongs to "A Seeker of Pagan Perfection," which is the best

thing in the book. This is an "Imaginary Portrait," a piece of parabolic criticism in Pater's manner, and a really successful effort after creative appreciation. In work of this sort, as may have been observed, you do not give information: you let it drop. I might call it instruction by parenthesis without doing it disservice, and go on to complain that the parentheses are longer and less unconscious than Pater's. But I should still own the piece to be a good piece, with a direct aim and distinct achievement in a task of uncommon difficulty. It would not be easy to find a sunnier picture of Renaissance Rome, or a truer one of the wistful craving of the Humanists for a thing which they mainly loved for the mystery which hid it, and their pathetic dismay when, having rent the veil, they found emptiness. "A succession of boxes with nothing in the last box": that is about true of life as revealed to the Humanists. The pathos of the dream was very real; its presentment by Vernon Lee is extremely good.

One word of praise, lastly, for the sober and tender valediction of Mr. Pater, with which "Renaissance Fancies" fitly concludes. Pater's own life was that of the Renaissance in epitome. It may yet be so with Vernon Lee's. But she must temper the oracle here and there.

MAURICE HEWLETT.

#### CORRESPONDENCE.

##### THE THEATRE AT ERETRIA.

Chicago: Feb. 22, 1896.

The notice in the ACADEMY of February 8 of my report on the theatre at Eretria contains an inaccuracy which, if allowed to pass uncorrected, is likely to cause still further misunderstanding of the evidence which this building furnishes toward the solution of the stage-question. Inasmuch as prominent English scholars have drawn an argument from the peculiar structure of this theatre in favour of the high Vitruvian stage, in controversy of the opinion of the American excavators, permit me briefly to restate the facts in the case.

The Eretrian theatre is distinguished from the normal Greek theatre by three structural peculiarities: (1) an orchestra sunk the full height of the proscenium below the level of the dressing-room buildings or the scena; (2) a large vaulted passage under the scena, connecting the upper surface at the rear of the scena with the orchestra; and (3) a tunnel under the orchestra, leading from a point behind the proscenium to the centre of the orchestra—a flight of steps at either end connects with the surface. Your notice confounds the vaulted passage with the tunnel.

Soon after the discovery of this theatre, Mr. Ernest Gardner urged against Dr. Dörpfeld's theory the fact that here the top of the proscenium was level with the dressing-rooms: it was absurd, he said, to suppose that buckined and padded actors were compelled to descend the steep steps at the rear of the scena, and to pass through the vaulted passage, in order to reach their station below in the orchestra. In my report I show that an easy means of descent was provided within the building, and I suggest the probable purpose of the vaulted passage. The objection of Mr. Gardner to the descent of the actors is invalid, because in any event the members of the chorus were compelled to make the descent. The elevation of the scena above the orchestra is explained by the fact that the theatre was built upon a level plain. The earth for the

support of the cavea was gained by sinking the orchestra.

The tunnel under the orchestra, therefore, remains to be accounted for by the opponents of the new theory. It is probably of the fourth or third century before Christ. There can be no doubt of its purpose. A more suitable arrangement for the apparition of the Ghost of Darius in the "Persians" of Aeschylus, for example, could scarcely have been devised. Scholars have long maintained that such a tunnel must have existed in the Greek theatre, and have predicted its discovery. It has been found in four theatres since its discovery at Eretria, but unfortunately in no other place in a good state of preservation. *Hoc erat in votis*: our prayers have been answered.

EDWARD CAPPES.

#### THE SPHINX.

Bournemouth: March 14, 1896.

I enclose a cutting from the *Sphinx* of February 29. This paper is only a society, so the news about the finding of the headpiece may be unreliable. Should the piece have been found, and there be writing on it, something may be solved as to the date of the repairs of the Sphinx under the XXVth or XVIIIth Dynasty.

I hope some of your scientific correspondents in Egypt may throw light on this find.

J. C. ROSS, Lieut.-Colonel, Late Inspector-General of Irrigation, Egypt.

"Col. G. E. Raum, whose excavations at the Sphinx at Ghizeh we mentioned last week, has continued his digging, and on Wednesday made a most interesting find. At a depth of 14 or 15 feet below the surface he unearthed the missing cap of the Sphinx. The cap measures 4 ft. 3 in. in extreme breadth, 2 ft. 9 in. in width, and 2 ft. 2 in. on top. It is marked with the three lotos columns, underneath which is what appears to be the figure of a snake. The cap was found in the temple of the Sphinx between the fore paws and is painted red. It has an inscription, which is being deciphered by the Museum authorities. As the weather has set in so hot, Col. Raum will defer further excavations until the fall of the year, when, with the permission of the government, he hopes to make some very exhaustive diggings. His public spirit in undertaking these researches is highly praiseworthy."

#### NOTES ON ART AND ARCHAEOLOGY.

It is now officially announced that the usual banquet at the opening of the Royal Academy will not take place this year.

THE following have been elected Associates of the Royal Scottish Academy: Mr. J. Thorburn Ross and Mr. R. Payton Reid, of Edinburgh; and Mr. Wellwood Rattray and Mr. James Paterson, of Glasgow.

M. J. JAMES TISSOT's famous series of water-colour drawings, 365 in number, illustrating "The Life of our Lord," will be on view next week at the Lemercier Gallery, New Bond-street.

A SECOND exhibition of artistic posters will be opened next week at the Royal Aquarium. As before, the collection has been arranged by Mr. Edward Bella, who has also compiled the catalogue, illustrated with several plates in colours and numerous reproductions in black and white.

DURING the whole of next week Messrs. Sotheby will be engaged in selling the second portion of the Montagu collection of coins, consisting of the Greek series. The first portion, it may be remembered, was British and Anglo-Saxon, of which the late Mr. Montagu was known to possess the finest private cabinet in existence. It will be a surprise to many to find that this second portion is only less interesting than the first. Mr. Montagu, we are

told, first began to collect Greek coins in 1889, yet such was his enthusiasm, assisted by wealth and guided by knowledge, that he brought together, within little more than five years, what we now see before us—from which, be it understood, the duplicates and inferior examples have already been weeded out. The total number of lots is about 800; but there is hardly a single piece that is not valuable for its intrinsic beauty, its historic importance, or its rarity. For Mr. Montagu seems to have combined in his own person all the numismatic virtues. The dealers of Europe and Asia contributed to his collection, but he would keep nothing that was not the very best of its kind. The result may be seen in the ten autotype plates appended to the catalogue, which are simply crowded with pieces it is a pleasure to look upon. Perhaps the series from Sicily and Magna Græcia is the most beautiful. Those from Asia Minor and the islands include many great rarities. There are also excellent examples of the quasi-Greek coinage of Phœnicia, Judæa, Indo-Bactria, Egypt, and Carthage. The catalogue has evidently been compiled with that diligence and accuracy which shows it to be a labour of love.

THE report for 1895 of the Director of the National Gallery shows that during the year 16 pictures were purchased and 13 bequests and donations were made. The Gallery was visited by 472,548 persons on the public days during the year, showing a daily average attendance on such days (210 in number) of 2250. On students' days (Thursdays and Fridays) 41,515 persons were admitted, the admission fees amounting to £1037 17s. 6d., as compared with £1116 1s. 6d. received in 1894. This sum is devoted as an "appropriation in aid" of the Parliamentary vote. The total number of students' attendances was 20,359. Independently of partial studies, 887 oil-colour copies of pictures were made—namely, 374 from the works of 89 old masters and 513 from the works of 59 modern painters.

### THE STAGE.

MR. HOWE, the veteran actor of legitimate drama, whose last days graced the Lyceum company, died, we are sorry to record, at Cincinnati, a week or two ago. His years were eighty and four. Before he joined the troop of the Lyceum, under its famous leader, Sir Henry Irving, Mr. Howe was for no less than forty years with the old Haymarket company. Like that interesting actor who, with even longer years than Mr. Howe, lingers robust in an extreme old age at Plymouth, he had seen Edmund Kean. Mr. Howe was not a great master of comedy or tragedy; but he was never inefficient, and as years grew his performances increased in interest. He knew everything in the old repertory; he was acquainted thoroughly with ancient and sanctioned practice; yet his ideas were not stereotyped, and, though himself the depository of invaluable secrets, he was not inaccessible to the newer lights. It is possible that Henry Howe was the only professional actor ever born of Quaker parents, and endowed with Quaker education. More than a century ago the Quakers of a particular "meeting" assembled over Benjamin West, and decided that he might be a painter; but five and sixty years since, when Howe was wanting a profession, and knew what was the one he wanted, the Quakers, we are sure, would have refused approval of his proposed career as an actor. Howe went his own way; and not so very long after he had left Acworth School—a Quaker public school in the North of England—he succeeded on reaching the boards. He never altogether threw up Quakerism—that is to say, he would certainly never have wished to dislodge all

trace of it from his character. His curious steadiness, his absolute trustworthiness in every word and action, his amiable calm, and, one might say, his seriousness, were assuredly not altogether unconnected with his ancestry of "Friends." He was respected, even loved, by every one who knew him—during three generations.

LENT has affected seriously—as it is wont to do—the fortunes of several of the better pieces; and though "Jedbury Junior," with Mr. Fred Kerr and Mr. Gilbert Farquhar, and those charming comedienettes Miss Maud Millett and Miss Eva Moore, holds on its prosperous course at Terry's, "A Woman's Reason" is seen no more at the Shaftesbury—though, indeed, it disappears after a longer voyage. If the silly piece called "Gossip" comes to an end at the Comedy, no one will regret its demise. It is not the first artistic failure which its part-author has had to register. During Easter week, we believe, Mr. Henry Arthur Jones's new play comes out at the Garrick, with Mr. Willard, of course, in the principal character.

DRAMATIC recitations have never quite gone out of fashion; and what with a great actor of the elder school of the rank of Mr. Fernandez holding forth at the Palace, and Miss Florence Bourne at the St. Martin's Town Hall, and Mr. Leigh at the Steinway, there is some appearance of a revival. Mr. Leigh gives on Thursday next the last of three recitations in which, with well-prepared ability, he confines himself to Shakspeare. "Richard the Third," which he is believed to have studied with especial care, is the piece for this week. We were able to spend a portion of one evening last week in hearing Miss Florence Bourne. The range of this young artist is very noteworthy; much of the business of the light comedian, and something of the very serious actress, is known to her; and her intelligence is great. The two things which alone it was possible for us to see her do, on Friday in last week, were Mr. Ernest Warren's ingenious, but quite conventional, not to say impossible, comedietta "The Nettle," and an anonymous recitation that immediately followed it, called "Money Musk." In "The Nettle" the lady was pleasantly seconded by Mr. Manton Cathcart. "Money Musk" was quite a lesson in elocution, showing Miss Bourne to be in thorough possession of methods which, in certain of our theatres of genre, are already somewhat ridiculously discredited. Both as performer and teacher there is a place for Miss Bourne. That was made evident by even our necessarily limited acquaintance with her achievements on the occasion of Friday week.

### MUSIC.

#### RECENT CONCERTS.

DR. JOACHIM paid his annual visit to the Crystal Palace on Saturday. On such an occasion he generally performs either the Beethoven or the Mendelssohn Concerto. This time, however, he selected one by Viotti in A minor, a work full of lovely melody, solid workmanship, and legitimate effect. The delicate and appropriate orchestration attracted special notice. It appears, however, that the real author was not Viotti, but Cherubini, a master in the art of instrumentation, who undertook to improve the score of the former composer, with whom he was on friendly terms. The Concerto was thus in many ways welcome, and it was interpreted with purity and dignity by Dr. Joachim. He afterwards played Max Bruch's attractive Romance, likewise in A minor. For both performances he received hearty applause. The programme included Grieg's characteristic Overture, "Autumn"; a dainty Intermezzo from Von Resnick's opera, "Donna Diana," already heard at one of the Mottl Concerts;

and Schubert's great Symphony in C. The last named work had not been given for some time at Sydenham, and it was therefore welcome. One of the complaints raised against Schubert is that he indulged in excessive lengths. This is especially noticeable in some of his pianoforte Sonatas; but in this Symphony—what with the beauty of the themes, the characteristic developments, and the bewitching orchestration—one is scarcely conscious, during performance, of the length of time it takes. By performance, we mean a good one; with Mr. Manns and his orchestra it is always in safe hands. Mr. J. Robertson, the vocalist, was well received.

Beethoven's Rasonmoffsky Quartet in F (Op. 59, No. 1) was performed on Monday evening at the Popular Concert. The work is old—it was written ninety years ago. It has often been given by Dr. Joachim and his associates, Messrs. Ries, Gibson, and Piatti; and yet when worthily rendered, as was here the case, it always affords fresh delight. The three Rasonmoffsky Quartets represent the composer in the meridian of his skill and power; and though afterwards he may have written Quartets of deeper emotion and of more complex structure, the earlier ones exercise a more powerful sway over a large audience, for in them there is perfect balance between contents and form. Of the works of the so-called third period, this cannot always be said. Dr. Joachim played, as solo, Schumann's Fantasia in A minor (Op. 131). It was composed expressly for him in 1853, and he performed it at Düsseldorf in the same year. It is a curious work: there are moments—as, for instance, the theme in G—of great beauty and tenderness, and there are passages which enable a good performer to display virtuosity of the true kind; but some of the music is laboured or, we might say, uninspired. The Fantasia, however, claims interest, both on account of the composer who wrote it, and the artist to whom it is dedicated. The rendering on Monday was exceedingly fine, and the elaborate pianoforte accompaniment was admirably played by Mr. Bird. Schumann first wrote the accompaniment for orchestra. We doubt whether this would add much to the effect of the piece; we do not think that it has ever been played here in this, its original form. For an encore Dr. Joachim gave a transcription of one of Schumann's short pianoforte Duets. Mr. Mark Hambourg, the pianist of the evening, played as solos Chopin's Nocturne in G (Op. 37, No. 1) and a Giga con Variazioni, from a Suite in D minor by Raff. The first was decidedly disappointing. The Nocturne requires tender, poetical playing; but this Mr. Hambourg did not vouchsafe. His second solo, a set of variations "made" possibly for some particular virtuoso of Raff's day—it may have been Liszt—was brilliantly rendered. As music, the piece possesses comparatively little merit. Pianoforte music forms an important feature of the Popular Concerts' programmes; and it would be wise if pianists were always requested to choose from the very large store of good pianoforte musical literature some work more in keeping with the high character of the concerted works. The fresh, artistic singing of Mme. Bertha Moore in songs by Jensen and other composers deserves special mention.

Handel's "Judas Maccabæus" was given at the Albert Hall on Wednesday evening, under the careful direction of Dr. A. C. Mackenzie. This Oratorio, which contains attractive solos and powerful choruses, had not been heard for some time in London. The choir sang well, though the sopranos were occasionally weak in the high notes. Of the vocalists, Miss Paliiser, Mr. Iver Mackay, and Mr. Santley won chief honours. Mr. Santley, who was in good voice, was received with special enthusiasm.

J. S. SHEDLOCK.

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FULLY six if not seven years have passed since there appeared, in the shape of a somewhat slight survey of *Eighteenth-Century Literature* from the pen of Mr. Edmund Gosse, the last foregoing instalment of Messrs. Macmillan's projected "History of English Literature in Four Volumes"; and now that the fourth and final volume, covering the years 1780-1895 A.D., is at length in our hands, we are surprised and, if the truth must be spoken, disappointed to find on the title-page, not the distinguished name which the publishers' advertisement had prepared us to find there, but that of Prof. Saintsbury, already, by his excellent *History of Elizabethan Literature*, worthily connected with this undertaking; while, furthermore, we observe that Mr. Stopford Brooke's promised volume—the first of the proposed series—on *Early English Literature* has of late quite disappeared from the firm's occasional announcement-lists. These delays, and the change in the *personnel* of the contributors, would seem to indicate a certain degree of impracticableness in the scheme set on foot by Messrs. Macmillan. However that may be, sure at least it is that Mr. Gosse's book, whether owing to the narrowness of the scale imposed upon him, or from some other cause not so readily assignable, can hardly be looked upon as anything more than a sample of average literary craftsmanship; while, notwithstanding that it affords abundant evidence of its author's wide knowledge of letters and really rare faculty of appreciation, there is no denying that, if judged simply by its merits as a *History of Literature*, the volume under our immediate notice leaves not a little to be desired.

We do not now refer merely, or even mainly, to the absence (whether through oversight or deliberate rejection) of several more or less familiar names from Prof. Saintsbury's muster-roll; for these omissions, though, perhaps, inconveniently numerous, are yet individually of no great importance. Moreover, critics who may be disposed to find fault on the score of omission will find their objections anticipated, and to some extent discounted in the Preface, where Prof. Saintsbury observes:

"If some exclusions (not due to mere oversight) appear arbitrary or unjust, I would urge that this is not a Dictionary of Authors, nor a Catalogue of Books, but a *History of Literature*; and that to mention everybody is as impossible as to say everything. . . . Some [of the writers excluded]

are really *neiges d'antan*; some baffle the historian in miniature by being rebels to brief and exact characterisation; some, nay many, are simply crowded out."

To this one might fairly rejoin that the awkwardness involved in such omissions could in some measure have been obviated by the simple device of appending to each chapter a short date-list of the more considerable authors to whom it had been found impossible to devote so much as a brief sentence of the text. Where, however, the book really does lie open to the charge of inadequacy is, as we have said, not on the score of its exclusions or pretermissions, but rather in respect of the specific method of treatment applied by the author to those writers, and, in particular, to those poets, whom he has seen fit to include. This method would seem to have its origin in the view held by Prof. Saintsbury regarding the true nature of the constituents of literature proper. Contrasting these with the characteristics of science, he observes (p. 459):

"Mathematics give us the example—perhaps the only example—of pure science, of what all science would be if it could, and of what it approaches, ever more nearly, as far as it can. It is needless to say that the perfect presentation of mathematics is in pure symbols, divested of all form and colour, of all personal tincture and bias. And it should be equally superfluous to add that it is in form and colour, in suggestion of sound rather than in precise expression and sense, in personal bias and personal tincture, that not merely the attraction but the very essence of literature consists."

"Applied" literature (e.g., theology, philosophy, popular science), he elsewhere observes, is "that in which the matter is of superior importance to the form"; and, conversely, pure or absolute literature is, of course, that in which the form is of superior importance to the matter. Thus it will be seen that Prof. Saintsbury altogether dissents from the doctrine which, in the famous Preface to the first edition of his *Poems* (1853) Matthew Arnold advanced on this point, namely, that in poetry "all depends upon the subject," and that—to quote our author's own words (p. 286)—

"the fault of most modern poetry and of nearly all modern criticism is that the poets strive to produce, and the critics expect to receive, not an elaborately planned and adjusted treatment of a great subject, but touches or bursts of more or less beautiful thought and writing."

In fact, so far as it tends to exalt the subject-matter of poetry above its form or manner, the principle put forward by Matthew Arnold constitutes, in the eyes of Prof. Saintsbury, a critical heresy of the most pernicious type: and a heresy as seductive as it is pernicious, if we may judge from the many angry references, oblique and direct, to it in these pages, by means of which, as it would seem, Prof. Saintsbury has felt the necessity of reinforcing his wavering orthodoxy against its dangerous fascinations.

*Non nostrum tantas componere lites.* Far be it from an obscure criticaster to dogmatise, with blind presumption, upon a matter over which two authorities of widely acknow-

ledged eminence are at issue. Indeed, the question is not only enormously difficult, but distinctly hazardous withal for a feeble mediocrity, albeit with never so good intentions, to meddle in.

"'Tis dangerous when the baser nature comes  
Within the pass and fell incensed points  
Of mighty opposites."

Something, however, we will adventure to say, with the object of elucidating, since we may not pretend to decide, the point in dispute. The form, manner, or style of poetry, then—by which is meant the garb of melodious and imaginative language in which the native poet instinctively clothes his subject—may in this sense, at least, be truly described as of paramount importance: that, lacking it, the poet's message, even though it wear a metrical shape, is yet essentially unpoetic. In other words, the faculty of free musical expression is the one indispensable prerequisite to the composition of poetry: in such wise that, if this sole gift of spontaneous song be withheld, the writer, no matter how vast his erudition, how delicate his impressibility, and how deft his knack of smooth versification, must needs fall short of attaining that unique, ineffable, divinely harmonious embodiment of his thought, to which alone the name of poetry may justly be allowed.

But if the importance be so vast that thus belongs to the form or style of poetry, what are we to say regarding that which attaches to its subject? A great singer, who thought and wrote profoundly upon the origin and processes of his art, has defined the Poet as one who possesses (among other endowments, such as "an exquisite sensibility to harmony of numbers, together with the power of producing it") the faculty of conjuring up in himself passions which are indeed far from being the same as those produced by real events, yet may fairly be described as "pleasing and delightful shadows" of those passions.\* Under the influence of the creative impulse, the poet calls up before his mind (as yet tranquil and undisturbed) some passion or emotion such as is common to all mankind, which passion he contemplates till, by a species of reaction, the tranquillity gradually disappears, and an ideal emotion, kindred to that which was at the outset the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood poetic composition begins and is carried on: *the language (harmonious and imaginative, as a poet's should be) being naturally and inevitably suggested to the composer by his feelings*, which, by a kind of voluntary make-believe, he endeavours to identify as closely as possible with those proper to one actually under the influence of the particular passion originally called to mind. Thus, the poet's language or style is properly an emanation of his train of thought under the stress of an ideal or recollected emotion; and will by right differ from that uttered by men under the actual pressure of the same emotion only in so far as its main object—the communication of pleasure—

\* The language of this paragraph is mainly Wordsworth's.

differs from that of ordinary speech; namely, the communication, for practical ends, of our thoughts, feelings, and volitions.

Poetic style, then—and this is the point whereat we have been aiming, and whereto we would now bespeak the reader's earnest attention—poetic form, manner or style, is, rightly understood, the spontaneous outcome, the free and natural efflux of the poet's train of thought or feeling; or (to borrow once more from the philosophic singer already quoted) it is less the dress than the incarnation of his thought.

"The poet's subject, if judiciously chosen, will naturally, and upon fit occasion, lead him to passions the language of which, if selected truly and judiciously, must necessarily be dignified and variegated, and alive with metaphors and figures. There will thus be no necessity for the poet to interweave any foreign splendour of his own with that which the passion naturally suggests—an incongruous proceeding calculated to shock the intelligent reader."

Unless, then, there go before a proportionate excitation of passionate thought or feeling in the poet, there can by no possibility be, on his part, any genuine poetic utterance. If the vehicle employed for the conveyance of the subject be unduly ornate—if we light upon a trivial feeling, a commonplace reflection, a trite and jejune sentiment, clad in language of exquisite harmony and brilliant colour, then we may assure ourselves: here, at least, is not true poetry, but its counterfeit; not native art, but only artifice. And, on the other hand, wherever we meet with *f*-reaching and luminous thought, or emotions lofty and glowing, incarnated in language correspondingly grave and transpicuous, or ardent and sublime—wherever (to steal a phrase from Matthew Arnold) we meet with "the successful balance of profound sincerity of subject with profound sincerity of execution"—there, and there alone, we may rest satisfied, is reached the highest watermark, the supreme and ultimate triumph, of poetic achievement.

And if this be so—if the style of the poet be, in truth, neither more nor less than the naked and unadorned embodiment of his thought or subject—then it follows that they are widely astray indeed who would endeavour to put asunder—nay, to set in sharp mutual contrast and opposition—the two several but interdependent elements of poetry called indifferently style and substance, form and subject, manner and matter.

Such is, however, unfortunately just what Prof. Saintsbury in the course of this book over and over again endeavours to do. He seems to share Mr. Swinburne's conviction that

"where imagination and harmony are perceptible in the highest degree, there, even though they should be unaccompanied and unsupported by any other great quality whatever—even though the ethical or critical faculty should be conspicuous by its absence—there, and only there, is the best and highest poetry" (*Miscellaneous*: "Wordsworth and Byron," p. 69). "There is only one principle (he writes, p. 52) on which the valuation of poetic genius can properly proceed; and this is the question, 'Is the poet rich in essentially poetical moments

of the highest power and kind?' And by poetical moments I mean those instances of expression which, no matter what their subject, their intention, or their context may be, cause instantaneously in the fit reader a poetical impression of the intensest and most moving quality."

And again, in reference to "the half-doubting religiosity" which so many have found an obstacle to their enjoyment of *In Memoriam*, he observes: "But here, again, the manner, as always with real poets, carries off, dissolves, annihilates the special matter for poetical readers." Now, assuming for the nonce the soundness of this maxim—a matter open, as we have seen, to the very gravest question—we may yet be permitted to doubt whether the critical method which Prof. Saintsbury has deduced from it can be applied to a literary handbook like that now before us with satisfactory results. Surely something more than a mere series of personal impressions, with here and there a criticism of some verbal grace or metrical *tour de force*, may be fairly demanded from the historian of nineteenth-century verse. "The history of English literature," writes Mr. Stopford Brooke, "is the story of what great English men and women thought and felt, and then wrote down in good prose and beautiful poetry." Wholly to omit, therefore, or to touch as lightly as possible on their thoughts and feelings, and to dilate at length upon the language they employed to record these, seems a somewhat preposterous method of telling that story. Yet this is, for the most part, what Prof. Saintsbury has actually done. Only in a very few cases—Burns, for example, and Tennyson, and one or two more—has he dealt with anything like adequate fulness upon the subjects with which the poet's thoughts and pen were occupied; while in the great majority of instances he has deemed it sufficient to give us an appreciation—often, it is true, as in the case of D. G. Rossetti, delicate, impartial and elaborate—of the poet's style. The result of this unfortunate course is that the long array of poets (and, let us add, prose writers, for to them also the observation equally applies) whose works are here passed in review, stand out far too much as isolated individuals, instead of appearing in their proper relationships, as the members of an intellectual family of many generations bound together by common duties, hopes, and aspirations, and transmitting from each to other the ever-growing spiritual heritage, of which they are the guardians and depositaries on behalf of mankind. More especially do the earlier chapters, on (1) the eighth and ninth decades of the eighteenth century, and (2) the era of the New Poetry, appear to have suffered from the adoption of this mode of treatment: the account given by the author of the later stages through which Poetry was conducted from Popian artifice and restraint to the glorious liberty of Truth and Nature, and of the shares severally taken in the work of her emancipation by Cowper, Crabbe, and Burns, and later on by Wordsworth, Coleridge, and Scott, being, to our mind, sadly meagre and inadequate.

It is, moreover, a matter for regret that we should occasionally find in these pages

indications of careless or over-hasty production, such as are under all circumstances damaging to the authority of a critic, but are especially disastrous, both to it and to his book, when this happens to be, as in the present instance, a popular survey or "mind-map" of literature. Is it that having recently been made a member of the Scotch professoriate, Mr. Saintsbury is bent upon demonstrating the wisdom of his appointment by a display of that spirited indifference to strict accuracy of detail which is by some believed to be the *differentia* of the species? We know not; but this at least we can vouch for, that—as he himself says of De Quincey—at times "his facts are not exactly a fact." This haziness of statement—in truth, it amounts to something more than that—now and then bears hard upon some luckless individual, as, *e.g.*, the late Robert Plumer Ward, whom Prof. Saintsbury, not content with omitting his name from the chapter on "The New Fiction," actually robs of his novel *Tremaine*, which the Professor here assigns to the pen of a contemporary writer, T. H. Lister. A far more serious, indeed a cruel, mis-statement occurs on p. 61, where the author speaks of "*Kubla Khan*, which Coleridge says he wrote in 1797, but of which no mortal ever heard till 1816." Coleridge has, as it is, quite enough to answer for on the score of mishandling dates: the charge here insinuated against him is, we are happy to say, absolutely groundless, and has clearly been engendered between our author's prejudice and his ignorance. Perdita Robinson, who died December 28, 1800, unmistakably refers to *Kubla Khan* in her lines to "To S. T. Coleridge, Esq.":

"I'll mark thy 'sunny dome,' and view  
Thy 'caves of ice,' thy 'fields of dew.'"

But for a crowning example of "words without knowledge," we must turn to Prof. Saintsbury's account of Wordsworth. He actually informs us that Wordsworth married his cousin, that he travelled in Germany with Coleridge, that his "first volume of poems" was published in 1793, that the *Guide to the Lakes* appeared in 1834 (it was published in 1810), and that "even adorers" have allowed all the poet's greatest work to be included in the *Lyrical Ballads* of 1800 and the *Poems in Two Volumes* of 1807. This last pronouncement is only to be beaten by Mr. John Morley's remark upon the "Ode Composed on an Evening of Extraordinary Splendour and Beauty," that it is "the one exception [!] to the critical dictum that all Wordsworth's good work was done in the decade between 1798 and 1808." One wonders what "the adorers" of whom Prof. Saintsbury speaks would make of "*Laodamia*" and "*Dion*"; of "*Yarrow Visited*" and "*Yarrow Re-visited*"; of the "*Odes to Lycoris*," "*The Primrose of the Rock*," "*To May*," and "*The Wishing-Gate*"; of "*Departing Summer hath assumed*," "*The Minstrels played their Christmas Tune*," "*Ethereal Minstrel, Pilgrim of the Sky*," and the group of exquisite "*Evening Voluntaries*"; and, lastly, of a score or more of sonnets, including some of the poet's most crystalline



workmanship and loftiest reaches of spiritual passion. But against such random generalising remonstrance and argument are alike thrown away: it is perfectly simple, highly effective, and demands but the exercise of a little self-confidence; and it is therefore sure to be always, though with more or less caution, practised by the critics, and accepted, quite beyond the bounds of reason or prudence, by the general public.

Dr. Johnson, we are told, looked upon himself as "a good-humoured fellow"; and Prof. Saintsbury prides himself upon his absolute impartiality, and boasts himself the possessor of a conscience void of offence alike towards authors and the reading public. This artless self-criticism serves, of course, but to lend an added piquancy to those occasional displays of prejudice which most persons, we fancy, will have little trouble in detecting in this book. Too often Prof. Saintsbury's prepossessions result in simple dulness; at times their effect is amusing; once, at least, unhappily, it is revolting. His estimate of George Eliot's novels provokes a smile, while seriously impairing his general authority as a critic; but the tone of his references to certain circumstances of her life cannot fail to produce, in every manly mind at least, indignation and disgust. Prof. Saintsbury quotes, as "a memorable sentence whereon a great sermon might be preached," the saying of Henry Kingsley's Lord Welter: "There are some things a fellow *can't* do." One of the things (he may depend upon it) Lord Welter never could have done is to pursue with sly detraction and covert sneer the memory of a dead woman of great intellect, and of a noble and generous, if not always and absolutely unerring, spirit.

T. HUTCHINSON.

*The Lost Possessions of England: Essays in Imperial History.* By Walter Frewen Lord. (Bentley.)

WHAT is an Empire? No one knows. *Quot imperia tot sententias.* Each State which has assumed the purple, from the Holy Roman to the unholy Haytian Empire, modifies the definition to suit its own convenience. Austria, Germany, Russia, even Turkey, cling on more or less avowedly to the skirts of the Hadrians and Constantines of old. But beyond these shadowy, if respectable, claims what test will serve? A vast, compact, populous territory? Such is the American Union. Remoteness and variety of foreign possessions? Then, are Holland, Portugal, and Spain empires still? Conquest, or absorption, of previously distinct races and states? Herein Spain, Italy, the British Isles, and Switzerland are not far behind Austro-Hungary. Or is it the form of government? No Church without a bishop—no Empire without an emperor? But, then, what is an emperor? Surely popular instinct would define him as a despot of the first rank—mild and benevolent if you like, but always more or less of the despot. The first Napoleon was an emperor; the third tried to be; Soulouque was a genuine black Nero, though his Haytian empire was a

travesty. In Europe the Caesars are extinct, for both the Czar and the Sultan are Asiatic phenomena: our titular emperors are all sore let and hindered in their imperial omnipotence by fractious parliaments and irreverent journalists. Clearly degrees of despotism are not the test. The French Empire survives, and grows under the name of Republic: Ireland would never be imperialist, even under the iron rule of an "uncrowned king."

So when we English speak of our Empire, we are applying an indefinite, ambiguous term in a sense wholly peculiar, individual, and novel. Etymologically the word is apt enough; historically its suggestions are fallacious and misleading. We use it till a better can be invented, and when will that be? "British Possessions," the term favoured by Mr. Lord, is peculiarly infelicitous, because it is not the *dominium* but the *imperium* which is claimed by our central government. "British colonies" is no doubt a good, sounding, Latin phrase, and still better is our native term, "Her Majesty's Plantations"; but, then, many of our possessions never were, and for climatic reasons never can be, colonies at all, and many which were and are colonies were not British, but Spanish, Portuguese, French, or Dutch. So an Empire we must call it—this perfectly novel and unprecedented power which a seafaring nation has unconsciously, instinctively, often clumsily, extended to the ends of the earth. We do but borrow the name from Rome, to whom alone in the roll of history it rightfully belongs. For other empires, ancient and modern, were but more or less short-lived agglomerations of conquered countries held together by force or superior civilisation. The Romans first raised the occupation and government of their conquests to a practical art; they failed in perpetuating their ideal because the Roman aristocracy which was to devote itself exclusively to the profession of government, became degenerate and unequal to the task. Yet the system long survived from the very boldness and originality of its conception. Call them robbers, murderers, tyrants—so they were; but when they governed well, as surely they often did, it was not because they were philanthropists or saints, but because they liked it—because they felt it a pleasure and a pride and a duty to govern well: because, in short, they were artists in government. And herein lies the true analogy between the two great empires, Roman and British. Other resemblances are more or less superficial, while the contrasts are numerous. For one thing, the invention of the compass lies between them. True, Rome did send out isolated feelers at first; but its inevitable object was the conquest of the whole Mediterranean coasts, and that achieved, it expanded its frontiers, but always in a ring-fence. It was thus forced to include some unprofitable territories and peoples; the loss of a single member was the signal for the disintegration of the whole body; a stupefying centralisation alone could cope with the administration of so vast a region. Not so the English. Wandering round the world they planted little settlements on any shore they fancied, occupying a new island or a

desert continent, seizing a Spanish town, storming a French fortress—Europe knowing little, nor caring much, about their doings. Some of these possessions they neglected, some they carelessly handed over as make-weights in various European treaties, some they strengthened as sentry posts and houses of call, some they nursed into rich colonies, some they allowed to grow up of themselves into populous states. Each had its own separate history; and, luckily, each was administered, or not administered, separately and on its own merits. For a continuous colonial policy, or a centralised colonial system, we have hitherto never attempted. The Roman Empire was formed by the gradual expansion of a circle of conquest which had Rome for its centre; the British sprang up sporadically in a hundred centres, widely separated and far remote. A policy deliberately formed and steadily pursued inspired the whole course of Roman aggression; the British Empire was, and has hardly yet ceased to be, experimental. Herein lies its profound contrast to the Roman model; its novelty, its perfect originality, its apparent weakness, its real strength and promise. England could afford to neglect, to abandon, to surrender, to exchange these outlying members, to keep them in reserve lazily ripening till the time came for using them, to start a hundred fresh beginnings instead of rounding off what she had begun, always with some vague hope but rarely any definite designs for the future. Always experiment, or rather the collection of materials for future experiment. And thus did the British Empire grow up. Over the result we crow with pride; our enemies sigh with envy. But if once we look back on our achievements in the light of our opportunities, we may blush for the Empire that might have been, that fate thrust into our hands and that we wantonly let slip.

Into these wider reflections Mr. Lord's "Essays in Imperial History" cannot fail to lead every reader; for behind each episode of our colonial history there looms the problem of Empire—what, how, why it was: its past, its present, and its future. Of the book we shall say little in detail; it affords too many temptations to comment and quotation. A few remarks seem open to objection. Surely it is a mere legend that slaves' backs were used in Java as ledgers on which to brand the revenue accounts (p. 238); the parodied letter of Byng (p. 124) is an error of taste; the note (p. 165) on the present Cuban war is carelessly misleading. But all the same it is an excellent little book, and one to be commended and recommended; for it is singularly opportune and useful. The history of our dealings with certain possessions—Dunkirk and Minorca, for instance—is so scattered about and so involved in other events that few can retain it as a continuous thread. Only by some such separate treatment can we estimate properly the comparative folly of each surrender, even of that astounding triumph of diplomacy, the exchange of Cuba and the Philippines for Minorca at the Peace of Paris. Moreover, the narrative is well executed; always concise, clear pointed,

and embellished by many lively sallies, curious details and well-chosen scraps of biography. Mr. Lord, under the advice of the late Sir John Seeley, has selected nine of our lost possessions for special treatment. The most important of all, New England, he omits for sentimental reasons. Others he briefly touches on in his Introduction. Had he given a full summary of each with dates, or even arranged them in tabular form, we feel that the book would have been more useful and final, though doubtless harder reading. Less didactic it would hardly have been, though Seeley thought otherwise. Surely the cumulative effect would have been stronger; surely our five cessions of Guadeloupe and three of Martinique were worth more dwelling on; and had Mr. Lord written a month later, he would hardly have dismissed our latest surrender on the ground that "the destiny of the Transvaal is fairly obvious."

He has no mercy for folio traditions. Thus he positively defends—to our surprise and delight—the "political crime" of Charles II. in selling for a fancy price Dunkirk, that stupid acquisition of Cromwell, where, as was aptly said, "we lay as a Mouse between the cat's Paws." The Protector's reputation as a statesman was saved by his premature death; for, in truth, his foreign policy was not in advance but a little behind the times. Whether he meditated some such vast schemes as Gustavus or Charles XII. or Napoleon, or whether he merely clung on to the old delusion that the honour and interests of England required her to hold some possessions on the Continent, his policy was equally shortsighted. In a learned introduction to his edition of the *Journal of Joachim Hane*, Mr. Firth has recently collected all that is to be known about the secret missions of Sexby, Stoupe, and Hane to the Huguenots and Frondeurs between 1651 and 1654. In these obscure negotiations, Oleron, Arcachon, or a port on the Gironde are suggested as the price of English support. A better opening soon appeared, and in 1658 Cromwell occupied Dunkirk with the applause of his gaping subjects. What disgrace and humiliation it brought to Britain is grimly told by Mr. Lord: he spares us nothing. But he never does. Thus, it is cruel to remind us—who have been dragooned into complacency over our Ionian and other magnanimous cessions—that from 1850 till we bundled out in 1864 we put up with the brazen impudence of the Ionian parliament, which, among other insults, insisted every session, after the speech from the throne, on having a priest in to purify the chamber from the pollution of the Queen's representative. Even Mr. Gladstone, it seems, had to put up with disinfection.

In his Preface the author points six morals from his tale—all very true, very grave, and very urgent. But the lesson which includes them all, which inspires every page of the book, is that one which England has ever been slow to learn, never slower than now—the need of foresight. What British enterprise and courage has done, British statesmen have delighted to undo. And why? Because amid their

party squabbles and bureaucratic peddling they never sat down to think. Because they were not philosophers. Because to look a decade ahead, an age, a century, seemed to them visionary and unprofessional; and the few who dared to do so—Chatham, Beaconsfield, and one other still with us—they laughed down as mountebanks. Because they would not pause to desecrate—neither Elizabeth, nor Cromwell, nor Walpole, nor Pitt, nor Canning—as they might have desecrated, the natural destiny of their race to a cosmopolitan maritime empire. That grand conception they would not grasp, steeped as they were in the conservative prejudices of European diplomacy. It has never been realised; probably it never will be. We are too late. Yet it might have been, but for the statesmen. If only some Chatham or Hastings had succeeded James I. Once started and authorised, the Imperial impulse would have marched of itself. The people would have followed gladly—nay, we know what great things they did without, or in spite of, their timid leaders. The wealth and energy wasted on civil strife and continental struggles would have been concentrated on the achievement of an overpowering maritime supremacy, and the ideal British Empire would have been built up. And to what purpose? What would be its aims, its policy, its advantage to the Mother Country and to the world? Surely not visions of boundless conquests, of new continents too unweildy to govern, of wholesale robbery of Spanish and Dutch colonies, of vast streams of wealth flowing home from our remote possessions to enrich and corrupt the capitalists of Great Britain. No, our obvious policy was to plant all over the world, not dépôts of rum and missionaries, but centres of British influence, everywhere to rule and teach the art of ruling as we are doing in India to-day, and, avoiding the error of the Romans in imposing everywhere their own civilisation, to hasten the development of the native civilisation of each of our conquests. Such an Empire would have been invulnerable because so elastic. It would have brought peace, wealth, and happiness to the darkest places of the earth; it would have paid its way; it would have given us a commanding voice in the councils of Europe. Such an Empire the instinct of our great captains and humble adventurers was ever groping after. But the politicians would not have it so. It is a dreary story, but Mr. Lord has made the best of it.

E. PURCELL.

*Hans Christian Andersen: a Biography.* By R. Nisbet Bain. (Lawrence & Bullen.)

In these days of biography it is, perhaps, a matter for surprise that Andersen had not ere this found an English biographer. As Mr. Bain says,

"he is the one foreign author whom we can never regard as an alien, since, from long familiarity and association, we have come to look upon him as one of ourselves. His stories have been the delight of our children for three generations, and their popularity among us increases rather than diminishes as time goes on; scarcely a year passes without bringing

with it a new edition or translation of the incomparable 'Fairy Tales.'"

How, then, are we to account for the fact that twenty years have passed since Andersen was laid in his grave, and that only now, tardily as it were, comes an English life of the man whose stories are in England like household words?

The reason I take to be that Andersen's autobiography has stopped the way. So early as 1846 Mary Howitt—in her own small way, by the by, a real poet—translated the first instalment of his *Reminiscences*. Then came later instalments, one of great importance carrying down the narrative to 1855, and another to 1867. Of this last Mr. Bain makes no mention in his Introduction; and of the *Story of my Life*, published in 1855, he says that "it has never been translated into English." But here there is something that needs more explanation than I can give, inasmuch as I am writing away from London, and without access to the Danish volume of 1855; for there is before me an English version of the *Story of my Life*, published by Messrs. Sampson Low, Son, & Marston, and bearing the date of 1871, which certainly carries the autobiography to 1855, with a break at that date, and beyond that again to 1867, and corresponds, paragraph for paragraph apparently, with the *Selbstbiographie*, also before me, given in the German edition of Andersen's works published at Straßburg in 1881. However, be the facts what they may—and I am far from wishing to impugn the statements of so accomplished a bibliographer as Mr. Bain—this at least is clear, that, from a date antecedent to the great Danish writer's death, the British public have been in possession of his own account of his own life, and that any would-be biographer might naturally therefore hesitate to place himself, as it were, at a disadvantage.

Mistakenly so, no doubt, as Mr. Bain has shown. Though the *Story of my Life*—I am speaking here of the English version before me—is a charming book, characteristic to a degree, full of Andersen's childlike optimism, his dainty fancy, his bright and graceful humour—qualities that did not in his case exclude a certain shrewdness—yet it is a book that stands, like many another autobiography—Rousseau's *Confessions*, for example—in need of verification and control. Mr. Bain quotes "Edward Collin, Andersen's oldest and most intimate friend," to the effect that the "story" is a "production of daily shifting moods"; and Mr. Bain adds, on his own account, "certainly a more misleading book can scarcely be imagined." So he retells the story soberly, carefully, critically, perhaps with a little less than full fellow-feeling for the wayward, daemonic, half-irrational, half-inspired, element in Andersen's character, but certainly with great fulness of knowledge, not only as regards the facts of Andersen's own life, and the books by him and about him, but also as regards Danish literature generally. Here Andersen's portrait is placed, as one may say—and it gains thereby—in its right national frame.

An interesting figure beyond all doubt: a most interesting figure. Mr. Bain has had

an admirable subject. Andersen himself was fond of regarding his own life as a fairy tale; and, in good sooth, we may so regard it too. There was the good fairy who presided at his birth in the little humble cobbler's oot at Odense. She gave him genius, genius alone of all the gifts in her casket; but what a gift it was! With it education even became superfluous, poverty could not depress. He made his way against all disadvantages, his way not to wealth, but to something better and higher—to a life, however clouded occasionally by critics, of bright, sunny intellectual enjoyment among his peers at home and abroad, to a fame that may rightly be called world-wide, and to that affectionate place in the heart of his readers, which even great intellectual power does not by any means always secure. He was neither a supreme poet nor a great novelist, still less an even adequate dramatist. But he was an exquisite weaver of fairy and other stories, bringing to his loom the threads of a delicate and almost iridescent fancy. What children will like in the way of literature it is very difficult for the grown-up judge to say. I lately saw a statement that R. L. Stevenson's poems, professedly recording the experience of childhood, are rather calculated to please the adult reader; and yet I am acquainted with two little critics, aged respectively six and eight, who are very fond of those poems, and know several of them by heart. And so, apart from experience, one might perhaps have thought Andersen's tales too fraught with inner meaning—the bright fabric of them too soberly “shot” with life's sadder lore—to please the child's taste for a simple story. But against experience who can argue? Children do love these tales. As Mr. Bain says, three generations have delighted in them—finding, it may be, an added charm in the very depth, felt dimly rather than understood, an attraction in the inner and mysterious meaning. To live for ever in the hearts of the little ones—is not that indeed fame? FRANK T. MARZIALS.

*Catholic Socialism.* By Francesco S. Nitti, Professor of Political Economy at Naples. Translated by Mary Mackintosh, with an Introduction by D. G. Ritchie. (Sonnenschein.)

MACAULAY noted long ago that marvellous faculty of adaptability so often displayed by the Roman Catholic Church, in virtue of which it has been enabled to enlist in its service many enthusiasms which might otherwise have been hostile. The truth of this remark has seldom been more strikingly illustrated than by the attempts made in so many countries of late years to capture the great Socialist movement, which in many of its forms has assumed an attitude so violently opposed to Catholicism, and, in fact, to religion in general.

The story of this remarkable episode of our day, so far as it has developed itself to the present date, has found a worthy chronicler in Prof. Nitti. The scope of his work is, indeed, somewhat wider than its title would indicate; for while treating most

fully of the social movements within the Catholic Church, the author has by no means confined himself exclusively to these. It would, indeed, be difficult to obtain from any quarter a more comprehensive survey of the social problem in the chief civilised nations of the world than is furnished in the present volume. It is to be feared that there are few, if any, in this country who have so accurate a knowledge of the existing circumstances of Italy as Prof. Nitti shows of those of England.

The author commences by a brief review of the social conflicts of antiquity, in reference to which he is perhaps rather too peremptory in affirming the entire absence of anything like Socialistic ideas in the modern sense. Many will think that he commits an equal or greater error in the opposite direction when treating of the economic doctrines of early Christianity. It would certainly seem that he overstates the extent to which communistic views may be traced in the New Testament, and such statements as the following are far too unqualified:

“We are bound to admit that Christianity was a vast economic revolution more than anything else. The first Christians did not seek to acquire wealth; like Christ, they sought to annihilate it . . . The early Fathers of the Church, faithful to the teachings of Christ, professed thoroughly communistic theories. They lived among communistic surroundings.”

It can only be pronounced an extravagant paradox, of a kind which it is fair to say that Prof. Nitti does not elsewhere indulge in, when we are told:

“We may, consequently, and without any fear of exaggeration, affirm that most of the great schisms and conflicts by which the Catholic Church has been torn were simply economical conflicts.”

The most valuable part of the book, however, is that which deals with the various religious-social movements of the present day. The author's standpoint would seem to be that of an Italian Catholic of the Liberal school, opposed to papal infallibility, but dreading more the aggressive spirit of irreligion rampant in so many continental countries, and looking to the Church as the only power capable of solving the social question. The general fairness and impartiality of his attitude are worthy of all praise. Considerably the largest amount of space is devoted to Germany, as the country in which Socialism has unquestionably assumed the greatest proportions of recent years. The growth of the Social Democratic party during the last quarter of a century is truly astonishing. In 1871 they polled 100,000 votes all over the country, and returned a single member. In 1893 their strength had risen to two millions, and they returned no less than forty-five representatives. “This astounding progress has inspired the Social Democrats with a boundless faith in their own strength, and in the future which they believe awaits them.” These facts might furnish some food for reflection to those in this country who are congratulating themselves on the utter insignificance of the newly organised Socialist party, which could only

command 5,000 votes. They might remember, if we consider the difference in the franchise of the two countries, that the English Socialists are certainly quite as strong in numbers as their German congeners were to start with, and it would be rash to pronounce it utterly impossible that the former may grow at the rate the latter have done.

While inflexibly hostile to the Social Democrats, many of the leaders of German Catholicism have found it necessary to put forward an advanced social programme in order to retain the allegiance of the artisan section of their communion. The founder of this movement was Ketteler, the late Archbishop of Mayence, of whom Prof. Nitti gives an interesting account. His view was pushed still further by Moufang, one of the canons of his cathedral, who represented the city in the Reichstag for many years. The present parliamentary leader of the Catholic Socialists is Canon Hitze, whose economic views are of a pronounced collectivist nature. He

“never for a moment hesitates in following out his theories to their extreme consequences; he is a convinced Socialist, and considers that Socialism, understood in a large and Christian sense, is the future towards which our modern society is tending.”

In Austria, though revolutionary Socialism is by no means so strong as in Germany, the Catholic social movement has assumed scarcely inferior dimensions. Here it has been largely mingled with the anti-semitic agitation, which our author truly observes is just as much economical as religious in its basis.

Passing on to France, the mother country of European Socialism, we notice even here the same tendency. The leader of the Catholic Socialists in that country is Count Albert de Mun, whose career has been one of the most remarkable in modern French politics; and even those who most disagree with his views cannot fail to recognise in him an honesty and unselfishness of purpose which stand out in bright relief against the general low tone of public morality.

“The French Catholic Socialists have, for a good number of years, had a well defined programme, and all strive towards the same end and under the same colours. With the exception of a few points touching on religious matters, the programme of De Mun and his collaborators is identical with that of the most advanced Socialists.”

In his concluding chapter, Prof. Nitti treats of “The Papacy and the Social Question.” He considers the fact that the present Pope has allowed leading Catholic ecclesiastics in various countries to identify themselves with the new movement to be in itself an indication that “between the principles of the Church and those of pacific evolutionary Socialism there is no absolutely open contradiction.”

These words may be said to express the general keynote of the book, which may again be commended to all earnest students.

R. SEYMOUR LONG.

## NEW NOVELS.

*Confession.* By Elizabeth E. Evans. (Sonnenschein.)

*Up in Arms.* By Margery Hollis. In 3 vols. (Bentley.)

*A Woman Intervenes.* By Robert Barr. (Chatto & Windus.)

*Joe Ford.* By Sydney Newton. (Fisher Unwin.)

*Roger Vanbrugh's Wife.* By Adeline Sergeant. (Hutchinson.)

*The Life of Nancy.* By Sarah Orme Jewett. (Longmans.)

*A Self-Denying Ordinance.* By M. Hamilton. (Heinemann.)

*The History of Godfrey Kings.* By W. Carlton Dawe. (Ward & Downey.)

*A Philanthropist at Large.* By G. W. Appleton. (Downey.)

THE fascinating clergyman whose presence breeds rivalry among the ewes of his flock is a common case in novels. *Confession* is a distinct variation on this theme. The Rev. David Stearns, more or less openly courted by most of the marriageable women of Bloomfield (Vermont), chooses Lucy Allen, a local Dorcas. She answers his proposal by confessing the unsuspected secret of a misfortune which happened to her as a schoolgirl. David Stearns is tempted to a counter-confession: a similar, but graver secret has long been the subject of bitter remorse to him, but from excellent motives he decides to remain silent. He marries Lucy Allen; and they are very happy until the malice of a disappointed rival to the Rector's affections finds its opportunity in the discovery of his wife's early fault, which this person supposes to be still concealed from him. The shock of finding her old transgression known kills Lucy Stearns; and in his despair her husband, rather inexplicably perhaps, reproaches himself with not having confessed to her his own secret. He gives up his living and returns to his old profession of medicine. While they are burying Lucy Stearns, a protégée of hers, a village girl who had been suspected a few years before of drowning an illegitimate child, throws herself into the river. So inexorable is Mrs. Evans in illustrating what seems to be her serious conviction, that in this world, at least, all faults are punished, whether repented of or no. Doctrine apart, her book is an interesting one, clearly and carefully, if rather unsympathetically written, and showing humour and dexterity in the development of its minor incidents and secondary characters.

In *Up in Arms*, a bride, who has suddenly discovered that she has been married for her money, rebels and secedes. A number of complications enable the author to delay her submission until the end of a third volume, and even at intervals to make it appear rather doubtful, thanks to an amorous cousin who threatens to become troublesome, but is happily disposed of at last, and to other devices. The plot involves sketches of society at a small seaside place, where the heroine takes

refuge, but where her husband happens to have property; and though Miss Hollis has used material exceedingly well-worn, she has contrived to make her old ladies, their scandal and tea-fights and garden-parties, diverting enough. Noel, the heroine, is a graceful creation; and the conversion of Sir Piers Fordham from a cold fortune-hunter into a loving husband is managed with discretion and probability.

Love, finance, and American journalism are the motives of Mr. Barr's new novel, which tells how two penniless young men, having secured the option of a mica-mine somewhere in Canada, endeavoured to float it on the London market; how they were duped by a partner, and how the daughter of a millionaire came to their rescue. She married one of the two friends; the other married a young woman connected with the *New York Argus*, who at the beginning of the story had turned his credulity to professional account in a most shameless manner. *A Woman Intervenes* is undeniably exciting: it is full of shrewd observation, and it contains one original character (Miss Jennie Brewster), and one very dramatic incident.

*Joe Ford* is the story of an elaborate hoax devised by an eccentric baronet who has a weakness for moral experiments. The plot is most ingenious and astonishing; but the author's grammar is deplorable, and most of his characters singularly lifeless. Leslie Keith, a young man brought up by his rich cousin without any moral education, is, perhaps, an exception. But the story is one which must be read for its plot, or not at all; and on that condition will no doubt be a success.

All who revere the traditions of old-fashioned melodrama will be delighted with *Roger Vanbrugh's Wife*, in which Miss Sergeant has been careful to combine the elements desirable to ensure success in this kind. An impeccable heroine, whose "birth is wrapt up in mystery"; a really complete villain, a blackhearted Frenchman with small, evil eyes and a sardonic smile; and a Polish Anarchist who bore before marriage the remarkably Polish name of Venetia Zavertal, are the most striking members of an exhaustive collection of traditional types. Miss Sergeant's vocabulary is traditional too, and her catastrophe a most satisfactory one by all the rules, since it includes two marriages and an exemplary horse-whipping. This is a story which will make middle-aged people feel young again.

It is not often that a book of short stories contains anything so excellent as the best of those included in the same volume with *The Life of Nancy*. Miss Jewett's tales have obviously received the form in which they were first conceived, and which suits them perfectly: they are not long stories boiled down, nor yet meaningless, ejaculatory episodes, but complete and adequate records—"specimen days" in people's lives, sympathetic sketches of New England manners, lifelike and charming medallions. Nothing better, perhaps, in this way has been done for a long time than the little story called "A War Debt," in which a

Bostonian visits a ruined Southern home to restore an heirloom stolen in the Civil War; or that other, in which a widow carries flowers to the graves of her three husbands, sums up the merits of each, and is tortured by doubts as to which deserves the special honour of "the only rose." And the portraits of the old Longport shipmasters in "All my sad Captains" are not to be easily forgotten. There is one drawback to this book—that it is not all written in one language. Miss Jewett's own style is so careful and pleasing that the dialect which most of her personages speak jars disagreeably, and a harmonious impression is sacrificed to an extremely false (though all but universal) notion of realism.

If *A Self-Denying Ordinance* is Mr. M. Hamilton's first book, he is to be congratulated upon it; for it is a fine and mature performance. Sir Nicholas Osborne, a young man of small means and extravagant habits, who has cheated at baccarat and retired from the Guards in consequence, falls in love, while living on his Ulster property, with Joanna Conway, the daughter of a country attorney and his Puritan wife. They are engaged; and Joanna, at first indifferent and only anxious for a less monotonous life than that of Ballylone, soon becomes deeply attached to Sir Nicholas. They both go to stay at his married sister's, in England, and there Sir Nicholas comes under the sway of an old flame—a married woman, Lady Florence Delacque. He is weak and she is vain. They elope, and Joanna returns broken-hearted to her parents. A year later the two delinquents are living together at Ballylone, to the scandal of the neighbourhood; for there is a child, and Mr. Delacque will not make things easier by proceedings in the Divorce Court. Condemned to poverty and isolation, they soon tire of each other, and at last Lady Florence is reduced to seek comfort in anaesthetics. Joanna cannot altogether avoid her old lover: she meets him and talks with him, hoping vainly that she may be of use, as a friend, to a man whom she trusts no more, but still loves. Things go from bad to worse with Sir Nicholas, till at last his brother-in-law, Lord Meredyth, interferes, and offers to make Lady Florence an allowance if she will go abroad, and to pay Sir Nicholas's debts if he will emigrate and work for his living. When he meets Joanna to say good-bye, she offers to go with him as his wife. Against everyone's advice, they are married; and the story ends with the gloomy prospect of a sacrifice destined to be vain; for Joanna has no illusions about the character of the man for whom she is wrecking her life. This story is told with great reticence, with insight and pathos, in a manner which is at once impersonal and sympathetic. Mr. Hamilton is a master of dialogue, and his studies of character are very conscientious, even where, as in much that relates to Lady Meredyth's society, he inclines to exaggeration. It would have been well if there were fewer paragraphs on every page. But this book has vigour and interest enough to excuse many faults.



*The History of Godfrey Kings* seems to have been suggested by hazy recollections of *Tom Jones*, *David Copperfield*, and *Japhet in Search of a Father*. If that is any recommendation, so much the better; for, considered as a work of imagination, it has neither common probability nor sublime extravagance in its favour, and is, to tell the truth, a very dull, slovenly, and exasperating book.

*A Philanthropist at Large* is a broad farce, in which nothing and no one is serious from beginning to end. Tommy Tipkins, an amiable drunkard, who becomes the agent of an American "philanthropist," has adventures ridiculous enough to make him a pleasant travelling companion on some of our Southern lines.

F. Y. EOOLES.

### SOME COUNTRY BOOKS.

*Moorland Idylls*. By Grant Allen. (Chatto & Windus.) Mr. Grant Allen is nothing if he is not an evolutionist. Each of the thirty-three short essays in this volume crystallises round an evolutionary dogma. They are full of local colour, very suggestive to a naturalist and lightened by touches of humour, which, however, is occasionally flippant. The reader cannot but acknowledge their charm, slight as they are; but he is confronted in each, when most enjoying the sweet Surrey landscapes which Mr. Allen paints so well, with the evolutionary creed. Every difficulty in nature is solved by the two potent laws of the survival of the fittest and the effect of environment. Who would recognise the nightjar as "a stranded nocturnal bird of early type, with very few modern improvements and additions"? Why does the rabbit possess a white undertail? To act, says the author, as a danger-signal to its companions: when it runs and shows its white tail, they must take warning and flee also. The spontaneously sown Scotch fir would almost certainly have perished, if browsed down perpetually by cattle before it could have acquired "some thirty rings of annual growth just below the level of the soil" in its attempt to reach three inches of upright growth. These principles are applied to the shrike, to thrushes, adders, frogs, orchises—everything. The fancifulness of this mode of reasoning may be seen in the author's remarks on the green woodpecker:

"He is not wholly devoid of those external adornments which are the result of generations of æsthetic preference"; "his ground-tone of green, indeed, serves, no doubt, a mainly protective function by enabling him to escape notice among the leaves of the woodland";

and more to the same effect. But Mr. Grant Allen's great master is equally emphatic against this view:

"If green woodpeckers alone had existed, and we did not know that there were many black and pied kinds, I dare say that we should have thought the green colour was a beautiful adaptation to conceal this tree-frequenting bird from its enemies; and, consequently, that it was a character of importance, and had been acquired through natural selection; as it is, the colour is probably in chief part due to sexual selection."—*Origin of Species*, p. 158, ed. vi., 1872.

Barring the obtrusive philosophy, these essays are light and pleasant reading.

*By Tangled Paths*. By H. Mead Briggs. (Frederick Warne.) The sweet home scenery of Surrey has found a sympathetic chronicler in Mr. Briggs. Trees, birds, flowers, woods, and

fields—all appeal to his love of beauty, and he describes them so graphically that his readers find themselves sharing his pleasure. Who that has rambled over Leith Hill and through the contiguous deep lanes would not welcome the infectious note of appreciative admiration which is here struck? It is not given to everyone to recall his sensations in walking through the tangled country lanes with the same vigour as does Mr. Briggs. These essays first saw the light in the *Kentish Gazette*, and many will be glad to possess them in book form. The nightingale is evidently the author's favourite, but he can read the dark character of the crow as faithfully as the lovelorn moods of the Attic bird. A pleasant chapter describes the old-world streets of Folkestone. It is little to be wondered at that he falls into a general mistake in supposing that the barn-owl is only a nocturnal bird. We have often seen it flying along the hedgerows on dull, dark days. When the author diverges into social science—the existence of so many poor, or the masculine habits of the modern woman—he does not drop his plummet very deep; and yet many old-fashioned folk would agree in his views that women "disgrace their sex by smoking, wearing man's costume, playing football, and indulging in man's pastimes." As a book of the country for the country, Mr. Briggs's little volume will give much pleasure.

*Chats about British Birds*. By J. W. Tutt. (Gill.) Among the many books treating of birds and flowers which have been written of late years—country books, as they may distinctively be called—this unpretending little volume may be mentioned with approval. The author gives a chapter to each group of British birds, describes their characteristics, and illustrates some of the leading members of each. A few of these woodcuts are extremely bad—as, for instance, those of the supposed wagtail feeding the young cuckoo; the magpie, which is hard and coarse; the young quails; and the hawfinch, which is exceptionally unlike. This is a pity, as most of the other illustrations do illustrate the text. When Mr. Tutt writes plainly and without straining at eloquence, his style is sufficiently pleasant to lure on his readers. Occasionally he diverges, and then the effect is startling. The whole of the concluding chapter is an instance of this tendency. Perhaps one sample will suffice. It describes birds as

"resplendent visions, with tongue dipping into Flora's choicest treasures, whose flowery cups of gorgeous hues fade before the glowing brilliance of the tiny feathered creature that hovers over the bright-hued tankard quaffing the nectarial draught, sometimes charm us."

It would not be fair, however, to conclude without commending the rest of the book. Only, why does Mr. Tutt say that the great black woodpecker "occasionally visits our country"? No undoubted British specimen has ever been obtained.

*All Round Cycling*. (Walter Scott.) This little volume may conveniently be mentioned here; for it will probably accompany not a few holiday-makers into the country this coming Easter. It consists of a collection of papers by different writers on topics connected closely with cycling. For example, Sir Benjamin Richardson writes—as, indeed, he has written before—on "Cycling and Health," and also describes a model cycling tour through England; Mr. G. Lacy Hillier writes on the modern machine and on racing; while Miss Evelyn Everett Green—a familiar name on Christmas books—treats of cycling for ladies. The book is excellently printed, but there are no illustrations.

### TWO BOOKS ON HORACE.

*Horace: Odes, Book II*. With Introduction and Notes by James Gow. (Cambridge: University Press.) The Master of Nottingham High School is a practical and successful teacher, and knows the art of compression. His introduction, consisting of thirty short pages, combines with a good *résumé* of Horace's life short essays on the chronology of the Odes, on the characteristics of his poetry and of his Latinity, on his metres, on the order of the Odes, on the text, and on his imitations of Greek poets. This is eminently the kind of information which is best put in a compact form, and Dr. Gow has done it exceedingly well. We notice (p. xvi., ll. 7, 8) what we think a slip in the style: "Horace . . . knew and loved and admired Vergil by far the best." Can we admire a man the best? It is a sort of zeugma which might be avoided by substituting "most" for "best," though even then the reference to "knew" is awkward. The notes are serviceable and good. It is not easy to say anything very fresh about these familiar Odes. We are glad to see Dr. Gow leaning to Kiessling's view of *Cæcænenias* (Ode i. 38), that it should be *Nemias*—there being a temple to the personified dirge-goddess by the Viminal Gate. The first note of all should be omitted: the government of *motum* by *tractas* is just one of those things which a learner should be left to find out. In Ode xv., l. 3, the note on *Lucrino* seems rather too indefinite, geographically. On Ode xviii., l. 30, we think Dr. Gow makes a good case for taking *destinata* with *fine*, not (as Orelli, Wickham, and Kiessling) with *aula* understood.

*The Odes (Books III. and IV.), Epodes, and Carmen Saeculare of Horace*. Translated into English Verse by J. Howard Deazeley. (Henry Frowde.) This second instalment of Mr. Deazeley's translations of Horace's lyrical work seems to us an improvement on the first. The sense of poetry is everywhere; the diction of poetry seldom fails him; but the neat Horatian touch which we meet so often in Conington's or Mr. Rutherford Clark's version is by no means so frequent here. Here is a favourable specimen, the version of a famous passage (Epode xvi. ll. 35; *Hæc et quæ poterunt*—48; *pæde*), pp. 90, 91:

"So bound by this, or any oath that sweet return denies,  
A whole community let us arise  
To go, or such as scorn the herd by ignorance oppress:  
Let hopeless craven cling to ill-starred rest.  
But you, whose hearts are brave, forbear in woman's mood to grieve;  
The Tuscan coast behind you fly to leave.  
For us the world-encircling Ocean waits; a land that smiles  
With plenty seek we, and those blessed isles  
Where fields that know no ploughshare's touch  
Still yield their yearly grain,  
And vines still blossom that unpruned remain;  
Where olive-bough puts forth the buds whose promise ne'er is wrecked,  
Where trees by their own dusky figs are decked:  
From hollow holm flows honey and from mountain's lofty crown  
The gentle streams with sounding step leap down."

The effect of the original metre is cleverly caught in the main, but the sixth line seems to us hopelessly entangled English, in point of order. Similarly, in the very interesting attempt to render the *Alcaic* metre, in Ode iii. 1, by two decasyllabic, one hexasyllabic, and one octosyllabic line, there is a crude flaw, an unnatural division of two words by the metre (p. 2):

"Our fishes feel the water's narrowed flow,  
Where seaward piles are thrust and builders throw  
Down rubble with a band  
Of workmen, as their lord of land  
Grows weary."

Who, in reading this as an English poem, would not start at the break between the italicised words? Who would recognise that "of land" was meant to be governed by "weary"? On pp. 7, 8, the last two lines of st. 5, and the first two of st. 6, rhyme together, and so damage the cadence. On pp. 5, 6 we find a complex ambiguity:

"Provided that o'er Paris' grave  
And Priam's cattle trample and the whelps they breed  
Wild beasts therein concol unharmed, in pride  
The Capitol may bide,  
And Rome give laws to conquered Mæd."

Here (l. 2) the Alexandrine spoils the metre, the want of punctuation makes the cattle belong to Priam and breed whelps! In Ode iv. of bk. iii. it is impossible to read the third line of the fifth stanza into the requisite six syllables. In Ep. 17 (p. 94) is there any authority for "Protumeius"? In Ode i. of bk. iv. (p. 46) we doubt if "per aquas volubiles" = "o'er the rolling main." Orelli, no doubt, speaks rather ambiguously; but a reference to Ep. 2 of bk. i., l. 43, will suggest that it = "rushing streams"; and the context, "per gramina Martii Campi," indicates that the probable meaning is "the rolling Tiber." Still, Mr. Deazeley is undoubtedly among the better soldiers of the army of Horatian translators.

#### NOTES AND NEWS.

THE late Dr. W. C. Williamson, professor of botany at Owens College, Manchester, whose collection of specimens has just been purchased by the British Museum, left behind him an autobiography, which Mr. George Redway is about to publish under the title of *Reminiscences of a Yorkshire Naturalist*.

MESSRS. MACMILLAN & Co. announce for immediate publication a *Life of Henry Callaway*, first Bishop of Kaffraria, written by Miss Marian S. Benham, with some editorial assistance from her father, Canon Benham. The book will be illustrated with maps and portraits.

MR. JOHN MURRAY's announcements include *The Japanese Alps*: an account of climbing and exploration in the unfamiliar mountain ranges of Central Japan, by the Rev. Walter Weston, late British chaplain at Kobe, with a map and illustrations.

MESSRS. SEELEY & Co. have in the press a new book, entitled *Animals at Work and Play: their Emotions and Activities*, by Mr. C. J. Cornish, whose "Life at the Zoo" was so favourably received by the public two years ago; also a new historical story by Mrs. Marshall, the time of which is the Jacobite rising in 1715.

THE Rev. H. W. Clarke will shortly publish, with Messrs. Swan Sonnenschein & Co., a *History of the Church of Wales*, in which he seeks to present a fair statement of the historical facts, collected from authentic sources, with respect to the origin and progress of the Ancient British Church and its ultimate fusion with the Church of England; and also a sketch of its history through the Norman, Tudor, and Hanoverian periods, down to the present time.

WITH the delivery of an address by Mr. C. W. Leadbeater on "The Theosophical View," the Humanitarian League's course of lectures on "The Rights of Men and the Rights of Animals" was brought to a close on Tuesday evening, March 17, at the London Memorial Hall. The six addresses, which have shown a remarkable consensus of opinion on the principles of humanitarianism, among speakers

otherwise representative of widely divergent schools of thought, will be shortly published as a volume by Messrs. George Bell & Sons.

PROF. FRIS, of Christiania, has written a *Sketch of Petschenga Monastery*, in Russian Lapland, drawn from historical sources and traditions. A translation of the work, by Miss Hill Repp, is announced for immediate publication by Mr. Elliot Stock.

MR. PAGET TOYNBEE has completed for the Clarendon Press a new edition of Brachet's *Historical French Grammar*. The work has been to a great extent rewritten and considerably enlarged, the principal additions being in the domain of phonetics. In its present shape the book will form a companion volume to Mr. Toynbee's *Specimens of Old French*, recently issued from the same press.

MR. HEINEMANN will publish this week a novel of adventure, by Mr. H. G. Wells, entitled *The Island of Dr. Moreau*, with a frontispiece by Mr. G. R. Aylmer. The main theme is supplied by certain grotesque and horrible possibilities of science, the treatment of which throws light on an abiding controversy between a noble profession and a section of the public.

MR. T. FISHER UNWIN announces for immediate publication a second collection of stories of the South Sea Islands, by Mr. Louis Becke, to be called *The Ebbing of the Tide*; and also *The Statement of Stella Maberly*, which will be anonymous.

MESSRS. HUTCHINSON & Co. will publish immediately a new novel by Mrs. Henry Reeves (Helen Mathers), to be entitled *The Son of Hagar*.

MESSRS. OLIPHANT, ANDERSON, & FERRIER will publish next week a volume of Caithness sketches, entitled *A Canny Countryside*, by Mr. John Horne.

THE same publishers announce a little book by the Rev. Norman Walker, under the title of *The Scottish Churches: On what Basis can they be Re-united?*

MR. JOHN MILNE, late of Wilsons & Milne, Paternoster-row, has resumed publishing at Amberley House, Norfolk-street, Strand. It is his intention to issue works of a popular kind, and he is now making up a list of original books of sport, travel, biography, adventure, fiction, and other light forms of literature.

ON Monday next, Messrs. Sotheby will be selling the library of Anthony Rich (author of *The Illustrated Companion to the Latin Dictionary*), which was bequeathed by him to Prof. Huxley.

THE following are the lecture arrangements at the Royal Institution after Easter: Prof. James Sully, three lectures on "Child-Study and Education"; Prof. C. Vernon Boys, three lectures on "Ripples in Air and on Water"; Prof. T. G. Bonney, two lectures on "The Building and Sculpture of Western Europe" (the Tyndall Lectures); Prof. Dewar, three lectures on "Recent Chemical Progress"; Mr. W. Gowland, three lectures on "The Art of Working Metals in Japan"; Dr. Robert Munro, two lectures on "Lake Dwellings"; Prof. W. B. Richmond, three lectures on "The Vault of the Sistine Chapel"; Mr. F. Corder, curator of the Royal Academy of Music, three lectures on "Three Emotional Composers—Berlioz, Wagner, Liszt (with musical illustrations)"; Mr. E. A. Wallis Budge, of the British Museum, two lectures on "The Moral and Religious Literature of Ancient Egypt." The Friday evening meetings will be resumed on April 17, when a discourse will be given by M. G. Lippmann, on "Colour Photography"; succeeding

discourses will probably be given by Prof. G. V. Poore, Colonel H. Watkin, Prof. Silvanus P. Thompson, Prof. J. A. Ewing, Prof. J. A. Fleming, and other gentlemen.

#### THE FORTHCOMING MAGAZINES.

THE forthcoming number of the *Asiatic Quarterly Review* will contain no less than six contributions on the Anglo-French convention about Siam, by (among others) Sir Harry Prendergast, General Macmahon, and Baron Textor de Ravisi. There will also be articles on "The Protected Malay States," by Mr. W. A. Pickering; "The Financial Position of India," by Mr. A. K. Connell; "The Problem of the Races in South Africa," by Lieut.-Col. H. Elsdale; and "Kafiristan," by the editor (Dr. Leitner). Under Orientalia Prof. Edward Montet, of Geneva, submits a quarterly report on Semitic studies and orientalism.

To the forthcoming number of *Cosmopolis* M. Yriarte will contribute an article on "A Little Athens of the Sixteenth Century," and Baron Pierre de Caubertin will write on "The Olympian Games." Among the German contributions will be a "Requiem der Liebe," by Ferdinand von Saar, and a characteristic paper by Lujo Brentano.

LORD FARRER, who has just returned from Egypt, will contribute to the *National Review* for April an article on "Egypt and England."

THE April number of the *Antiquary* will contain an illustrated article on "Badges and Devices" by Mr. Clive Holland; and a *Diary of a Journey from Scotland to London in 1796*.

MR. ROBERT BUCHANAN announces a new magazine, to be both edited and published by himself at 36, Gerard-street, Shaftesbury-avenue. It is intended for "men, women, and critics," and will contain contributions by known and unknown writers.

THE weekly periodical hitherto called the *Technical World and Science and Art* will henceforth bear the title of *Education: Secondary and Technical*.

#### UNIVERSITY JOTTINGS.

THE Senatus of Edinburgh University has resolved to confer honorary degrees upon the following (among others): the degree of D.D. upon Canon Gore and the Rev. William Miller (principal of the Christian College, Madras); and the degree of LL.D. upon Prof. E. Van Beneden of Liège, Dr. Luigi Bodio (director of statistics to the Italian Government), Mr. P. Hume Brown (the biographer of George Buchanan and John Knox), Sir Charles Elliott (late Lieutenant-Governor of Bengal), Emeritus Professor David Masson, Sir J. Russell Reynolds (president of the Royal College of Physicians), Mr. J. A. Stewart (editor of the *Nicomachean Ethics*), and Dr. Francis A. Walker (president of the Massachusetts College of Technology).

PROF. KELVIN's jubilee as professor of natural philosophy at Glasgow is to be celebrated in June by both the university and the municipality, and also by an exhibition of mechanical, electrical, and scientific apparatus illustrating his genius as an inventor.

THE vacancy in the Hebdomadal Council at Oxford has been filled by the election of Prof. Lock, who received 110 votes, against 108 given to Prof. Dacey.

DEAN WICKHAM and Prof. W. J. Courthope have been elected to honorary fellowships at New College, Oxford—the first, we fancy, to receive this distinction.

ON Wednesday, March 11, Prof. Robinson Ellis read, as a public lecture, in the hall of Corpus Christi, selected passages of his prose translation of the hexameter Latin poem, "Aetna."

EARLY in Easter term, M. Jean Réville, professor of ecclesiastical history in the École des Hautes Études, will deliver two public lectures on the foundation of the Hibbert Trust at Manchester College, Oxford, on "The Beginnings of the Roman Episcopate."

It seems worthy of notice that no essay was sent in this year for the Arnold prize at Oxford.

PROF. VICTOR SPIERS, of King's College, London, has received the title of Officier de l'Instruction Publique, with the violet rosette, which is the highest distinction in the gift of the Educational Minister in France. Prof. Spiers was already Officier d'Académie, in recognition of his services to French literature as a teacher and of his books on French educational subjects.

At a meeting of the University Court of Edinburgh, held last week, a report of a committee was adopted, to the effect that it is not desirable to abolish restriction as to sex in competitions for open bursaries, but that all scholarships or fellowships founded prior to August, 1864, and within the power of the Court, shall be open to competition without restriction as to sex. The Court also approved of a report finding that woman students are not eligible for prizes founded prior to August, 1864, and that patrons have not the right to present women to bursaries founded prior to that year.

MR. ERNEST FOXWELL—brother of Prof. H. S. Foxwell, and himself known as a student of railway economics—has been appointed to the chair of political economy and finance in the Imperial University of Tokio.

It is stated that the Pope, acting on the advice of the Propaganda, has granted to Maynooth College the authority to confer degrees in theology and philosophy.

MM. ROTHSCHILD have presented 20,000 francs (£800) to the University of Paris, to provide travelling scholarships for students of history.

At the beginning of the present year there were 16,606 students at the Russian universities, divided as follows: Moscow 3888, St. Petersburg 2625, Kiev 2244, Helsingfors (Finland) 1875, Dorpat 1654, Warsaw 1335, Kharkov 1200, Kazan 825, Odessa 555, and Tomsk 405.

#### ORIGINAL VERSE.

TO A FRIEND.

"Thy Friend am I,  
And so will Dye."

—Old Poem engraved on a Ring.

HERE is sixpence; take it,  
With an old world vow.  
Surely friends are faithful  
Unto death, e'en now.  
Long ago this poem,  
Graven on a ring,  
Was true friendship's offering;  
Now to you I bring  
Just a silver sixpence,  
But the words are there;  
Hang it on your bangle  
'Mid so much that's fair.  
It will then remind you,  
Of the years now past;  
And that in the future,  
Friendship true will last.

FLORENCE PEACOCK.

#### A PERFECT FRIENDSHIP.

"Thy Friend am I,  
And so will Dye."

—Old Ring Poem.

FRIEND, who art of all friends the nearest,  
Friend, who art of all friends the dearest,  
These words were graven upon a ring,  
They are the faith that to you I bring.

Friendship and truth are for all time given,  
I hold you, friend, as the gift of Heaven;  
Life is a shadow that passeth away,  
Love and faith will for all time stay.

There is naught in the world that can come  
between  
The absolute trust of two friends I ween;  
No power on earth that can loosen their hands,  
E'en death himself cannot break those bands.

Friend, who art for all time the nearest,  
Friend, who art now and for ever the dearest,  
Well you know that the words speak true.  
This is the faith I have given to you.

"Thy Friend am I  
And so will Dye."

M. W.

#### OBITUARY.

"TOM" HUGHES.

ALMOST everybody who can read English must have been affected on hearing of the death of one whose official style was His Honour Judge Hughes, Q.C., but whom his friends and the world agreed to call Tom Hughes. That he was universally known by an abbreviation of his Christian name attests the hold he had won upon the public heart. Though he expressly repudiated (in a later preface) the assumption that he was to be identified with his own school-boy hero, yet the general verdict that found autobiography in his great book cannot be altogether wrong. An author who writes so realistically and with such enthusiasm is not the best judge of how much is fiction and how much truth.

It is worthy of note that *Tom Brown's School-days* was published sixteen years after he had left Rugby, and when he had long been under the influence of F. D. Maurice and Charles Kingsley. The type of boy there represented is not that which we naturally associate with Arnold, so much as with the later ideal of "muscular Christianity." But it is well to remember that the Rugby of Dr. Arnold not only produced poets, scholars and divines, statesmen and judges, but also such men as William Cotton Oswald (the blameless African hunter) and Hodson of Hodson's Horse.

Another interesting fact about *Tom Brown's School-days* is that it was published by the firm of Macmillans before they had moved from Cambridge to London; and that it was the first of their books to win a really great success. Again, *Tom Brown at Oxford* was one of the earliest serials that appeared in the newly founded *Macmillan's Magazine*. Somewhat later the author was chosen to write the biography of Daniel Macmillan; and now he has survived Alexander by but a few months. So far as we know, he never published with any other firm, his latest book being the *Vacation Rambles* of last winter.

We have also to record the death of Isabel Lady Burton, who sank her own individuality in that of her husband, Sir Richard. While he was alive, she accompanied him (whenever possible) in his travels, and ministered to all his needs. After his death, she devoted herself to his memory by writing his biography and republishing his books.

#### MAGAZINES AND REVIEWS.

THE March number of the *Economic Journal* (Macmillans) maintains the character of this publication for scientific severity. It opens with a paper by Mr. and Mrs. Sidney Webb on "The Methods of Collective Bargaining," by which apparently is meant the process of settling trade disputes between bodies of workmen on the one hand and bodies of employers on the other. Prof. F. S. Nittis discusses at length "The Food and Labour Power of Nations," with special reference to his own experience of the labouring population at Naples. Mr. J. Bonar prints an unpublished letter of Ricardo on the currency, written circa 1810, when the Bank Act was still suspended, supporting the well-known views of Lord Liverpool. Mr. C. Booth replies to some criticisms on his book with reference to the effect of out-door relief upon pauperism. While admitting that there may be some general relation between the two, he maintains that there is no persistent connexion. Among the minor notes we must be content to draw attention to a further communication from Mr. F. C. Harrison on the circulation of the rupee. A census of the coinage taken in June 1895, just two years after the closing of the mints, shows that the circulation was still continuing to expand. But this does not prevent Mr. Harrison from adhering to his opinion, that the ultimate result of the measure must be to contract the circulation, and thus improve the value of the rupee.

#### CORRESPONDENCE.

ON A PAIR OF GAULISH DEITIES.

London: March 19, 1896.

On a Gallo-Roman altar recently found at Sarrebourg are the figures of a god with a mallet, accompanied by a female divinity. The god is named *Sucellus*, the goddess *Nautovella*. The former name has long been known (see Rhys's *Hibbert Lectures*, pp. 54, 55, where its dative sg. is spelt *Succello*, *Succello*, *Succello*), and Prof. Strachan has explained it as a compound of the laudatory prefix *su-* (=Ir. *su-*, *so-*, W. *hy-*, Skr. *su-*) and *cello-s*, cognate with the Irish *fo-chelim*, "I care for," and the Welsh *go-gelu*, "to shelter, to protect." Non-Celtic cognates are Lat. *colere* and perhaps Skr. *cārati*. *Sucellos* would thus be the Gaulish equivalent of *Αλκάρδος*.

The etymology and meaning of *Nautovella* are still more transparent. This name is a compound of *nauto-* (or rather *nauti-*) and *veltā*. Here *nauto* (or *nauti*) is = Goth. *nauths*, Eng. *need*, Pruss. *nauti*; and *veltā* is a derivative of the root *vel*, "to turn," whence Welsh *chwel*, *chwyl* "verio," Ir. *sel*, *bel* (= *vel*) in *des-sel*, *tuath-bil*. The name would thus resemble in meaning the Latin *Averruncus*, and the Greek *ἀπορρηκτός* (an epithet of Apollo) and *ἀλκίκατος* (an epithet of Herakles and Hermes). If, as I conjecture, the original form of *Nauto-veltā* was *Nauti-veltā*, the change, in the first element of a compound, of an *i*-stem to an *o*-stem is paralleled by Caesar's *Epo-rédo-ris* = the *Epo-rédi-ris* of the inscriptions, where *rédi* is represented by the Irish *i*-stem *rédi*. Such changes occur also in Old-Slavonic, and are doubtless due to analogy. See Brugmann's *Grundriss*, ii. 27, 80.

The above etymology of *Nauto-veltā* was arrived at independently by Prof. Strachan and by myself.

WHITLEY STOKES.

#### THE ENGLISH LECTURESHIP AT CAMBRIDGE.

Cambridge: March 21, 1896.

Please kindly correct your statement (*ACADEMY*, March 21, 1896, p. 240) that I have "personally guaranteed that the stipend [of

this lectureship] shall reach £100 for a period of five years." This would imply that I am giving a large sum.

My guarantee is that the stipend shall reach £50 a year for that period; and, of course, it ought to do so permanently.

To secure the permanence of this very humble stipend, the sum of £400 was (only a little while ago) required. I then offered the sum of £200, in the hopes of raising the other £200 from such residents here as had not hitherto contributed.

To this offer the response has been a contribution of £40. I now appeal to the whole English-speaking community to provide the remaining £160. It does not seem a large sum to expect from the lovers of English literature among the many millions who profess to regard it highly. Contributions may be sent to Rev. Professor Skeat, 2, Salisbury-villas, Cambridge.

WALTER W. SKEAT.

#### AN ADDITION TO "THE GOSPEL ACCORDING TO THE HEBREWS."

Jersey: March 18, 1896.

"When the Lord had given His linen cloth to the servant of the High Priest, He went to James and appeared to him"—so commences a fragment of the Gospel according to the Hebrews; and we are left wondering what can have gone before. Doubtless, as Hilgenfeld points out, the High Priest's servant was one of the guardians of the sepulchre. But why should this particular guardian have been singled out from the rest? What peculiar significance would the linen cloth have had for him? And are no traces of this remarkable appearance to be found elsewhere? It appears to me that an answer to these questions is provided for us in the Pilate-Joseph-Nicodemus group of Apocrypha—viz., the *Acta Pilati*, *Narratio Josephi*, *Anaphora Pilati*, *Vindicta Salvatoris*.

Let us see how the case between these documents and the Gospel according to the Hebrews stands generally. (1) The *Acta Pilati* certainly received considerable additions, if not its present shape, just about the time Jerome had brought the Gospel according to the Hebrews into prominence; and the effect produced by Jerome's translation of that Gospel may probably be traced in the pretence which the *Acta* editor puts forward of a Hebrew original. (2) The *Acta* contains two phrases,—half Syriac, half Hebrew—of which the Gospel according to the Hebrews appears to be the likeliest source—"Hosanna barrama" and "Baddach [sic] aphkid ruchi"; and it is practically certain (see Jerome's Epistle to Damasus) that the Gospel according to the Hebrews contained the former. (3) There appears to be a connexion between the statement in the Gospel according to the Hebrews, that at Christ's death the lintel of the Temple was broken, and that made in the *Anaphora* and the *Narratio*, that "the sanctuary was rent, and the pinnacle of the Temple fell."

And now let us see what the *Acta* tells us about Christ's first appearance after His resurrection. It is clearly stated that the first appearance was to Joseph of Arimathea. On Easter morning, a moment after midnight, in a flash of lightning Christ appears to Joseph in the prison-house where the Jews have immured him. In order to convince Joseph of the Resurrection, Christ transports him to the sepulchre, and shows him the linen cloth which he had himself provided. And looking at the *Acta* more closely we find that, in an alternative and probably older form—partly preserved for us in the *Vindicta Salvatoris* (Anglo-Saxon version)—there was no need to transport

Joseph to the sepulchre, for he was at the sepulchre already:

"I know that they took Him down," states Joseph, "and laid Him in the tomb which I had cut out; and I was one of those who guarded the tomb; and I stooped down, and thought that I should see Him."

Here, then, is the clue to the strange introductory sentence, "When the Lord had given His linen cloth to the servant of the High Priest." To the servant of the High Priest, merely as one of the guardians of the sepulchre, the giving or showing of the linen cloth would be meaningless; but, as given or shown to the man who had entombed and shrouded Christ, the linen cloth would be full of meaning. The High Priest's servant in the Gospel according to the Hebrews may or may not have been an Arimathean and named Joseph, but it appears certain that there he performed Joseph of Arimathea's functions.

Now that we have got thus far, we can see a step further. In the Gospel according to the Hebrews, there certainly cannot have been two applications to Pilate about Christ's sepulchre as in our St. Matthew, for the High Priest's servant cannot have been differentiated from the Jewish authorities in the same manner as the canonical Arimathean. Indeed, it appears likely that no application at all was mentioned, for that of the Jewish authorities in Matt. xxvii. is entirely due to Pilate's donation of the Body to a disciple. If application there was, it probably would have been merely that the Body might not remain exposed after sunset, especially "because it was the Preparation." Cf. Acts xiii. 29:

"When they had fulfilled all things that were written of Him, they took Him down from the Cross (v. r., 'asked of Pilate that they might take Him down') and laid Him in a tomb."

At first sight this peculiarity of the Hebrew Evangelist in identifying the action of the entomber with that of the guardians may appear to be of slight importance; but the case alters when we consider the matter more attentively. Notice the awkwardness and inconvenience of the double closure of the sepulchre in Matt. xxvii. 60, 66. For when the guardians arrive it is twenty-four hours too late; they cannot roll a great stone to the door, for Joseph has anticipated them; and all that can be done is to seal a sepulchre, which, for any proof to the contrary, may be already empty. We are left, then, to choose between two explanations of the Hebrew Evangelist's peculiarity. In proceeding as he did, either he deliberately rectified an obvious blemish in the canonical narrative (perhaps taking Pilate's remark, "Ye have a guard," as though Pilate had meant "Ye have a guard there already"); or else—and this seems more probable in view of the independence shown otherwise—we must suppose that he followed a separate line of tradition, in which there was no donation of the Body, and the watch, if not instituted by Jewish authority without reference to Pilate, was kept merely in the ordinary course of events after an execution. By the way, it may be added as a curious coincidence that in the Gospel of Peter, too, the guardians begin their watch on Friday; and though Joseph appears there in his canonical character not to be included among them, yet they and Joseph together take down the Body and roll the great stone into position together.

One more peculiarity of the Hebrew Evangelist is to be noted, and then our outline of his guard narrative will be nearly complete. Whatever may be its relationship to the canonical narrative, clearly its purpose is very different. The chief guardian is represented as a Jew, and therefore capable of giving credible testimony to Jews; more-

over, he is represented as pious and trustworthy, not to be suborned; for it is impossible to imagine any frustration of Christ's purpose in appearing. Thus our author produces out of the guard episode, quite neutralised in the canonical Matthew, an effective piece of evidence for his countrymen; and one may instructively compare and contrast his procedure with that of the anti-Judaic author of the Gospel of Peter, who, proceeding in an opposite direction, acquits the guardians (Romans) of the disgrace of a bribe and perjury, makes them testify to Pilate as to what they have seen, and forces them afterwards to remain silent in obedience to legitimate orders.

F. P. BADHAM.

#### THE ROMAN DE LA ROSE.

Oxford: March 14, 1896.

In the opening lines of the M.E. version of de Lorris' and Jehan de Meung's *Roman de la Rose*, the translation of *paage* in de Lorris'

"Ou vintiesme an de mon age,  
Ou point qu'Amors prend la paage  
Des jones gens," &c.,

cannot but strike the reader as awkward and unpoetic. The verses are:

"Within my twenty yere of age,  
Whan that Love taketh his courage  
Of yonge folk," &c.

(Chaucer, ed. Skeat, i. p. 94, vv. 21-23.)

But it is probably to William Thynne, who is sole authority for the text at this point, and not to the translator, that we owe what is evidently a corruption of a rendering at once accurate and rhythmical. For *courage* is here certainly a mistake for "*carriage*," the proper translation of O.F. *puage* (= L. Lat. *pedaticum*), which means "toll," "tax." The word occurs several times in Chaucer; and in the *Boece*, i. pr. 4, l. 52, where Chaucer is sticking pretty close to Jehan de Meung's *Boethius*, *carriages* corresponds to the *pages* of the French version. The New English Dictionary records a Northern form, *carage*, occurring in the fifteenth century. It seems quite probable that Thynne, who evidently printed from a more or less Northern MS., had such a form before him, and mistook it for *courage*, making up for the lost syllable by the insertion of a "that" after "Whan." In whatever way the mistake may have arisen, we can feel sure that the verses were originally something like:

"Within my twenty yere of age,  
Whan Love tak'th his cariage  
Of yonge folk," &c.

("Love" and "yonge" are, of course, dissyllabic.)

MARK LIDDELL.

#### DANTE'S "MATELDA."

Oxford: March 21, 1896.

The history of the religious revival due to the German Mystics of the thirteenth and fourteenth centuries has sustained a serious loss by the death, on January 30, of Wilhelm Preger, author of a *Geschichte der Deutschen Mystik*—his lifework of thirty years, but unfinished. The attention of English Dante-students may deserve to be drawn to one of his minor works, a monograph on Dante's "Matelda." It appeared, in 1893, in the Papers of the Historical Section of the Munich Academy of Sciences (pp. 185-240), and has not been reprinted separately—a mode of publication which rather limited its circulation. This essay was a new attempt at an interpretation of that mysterious figure which has puzzled at all times the sagacity of Dante commentators: namely, Matelda,



who takes Virgil's place to lead Dante through the early Paradise, before the face of Beatrice. Preger endeavoured to identify Matelda with an older contemporary of Dante, the saintly Sister Mechtild of Magdeburg, a poetess and prophetess who was inspired by holy feelings to compose a vision, in six books, in Low-German, called "The Flowing Light of Deity." A Latin version of this, the work of an intimate friend of Mechtild, which bears the title "Lux Divinitatis Fluens," was found by Preger at Basel in a MS. of the fourteenth century, and is partly edited by him as an appendix to his paper.

H. KREBS.

## THE SIN-EATER IN WALES.

New College, Bathbourne: March 21, 1896.

I should not offer any remarks on Mr. Hartland's last letter, if it were not that he has admitted the importance of my point, that no direct evidence was produced in reply to Canon Silvan Evans's challenge, and at the same time misunderstood my statement that the *Blackwood* writer took up the challenge. He was actually one of the correspondents in the ACADEMY; so, of course, Mr. Hartland's remarks have no bearing on the point at issue. If most articles are potboilers, and of no further concern to the writers, this was certainly not the case on the occasion under discussion.

I base my suggestion that some at least of the customs are independent survivals partly on the fact that we find in some cases *all* the guests expected to partake.

N. W. THOMAS.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 29, 3.45 p.m. South Place Institute: "Mozart," by Miss Annie C. Muirhead.

MONDAY, March 30, 8 p.m. Aristotelian: "The *a priori* in Geometry," by the Hon. Bertrand A. W. Russell.

8 p.m. Royal Institute of British Architects.

TUESDAY, March 31, 8 p.m. Civil Engineers: "The Tappin Harbour Works," by Dr. E. L. Corthell.

8 p.m. Colonial Institute: "British Rule in Malaya," by Mr. F. A. Swettenham.

8.30 p.m. Anthropological.

WEDNESDAY, April 1, 4 p.m. Archaeological Institute: "The Monastic Buildings of the Benedictine Abbey of St. Peter at Gloucester," by Mr. W. H. St. John Hope.

8 p.m. Elisabethan: "The Realm of Titania," by Mr. Frank Payne.

THURSDAY, April 2, 8 p.m. Linnean: "Monograph of the Genus *Alisma* (Lour)," by Mr. C. H. Wright; "African Algae," by Messrs. W. and G. S. West.

## SCIENCE.

## CHINA AND ISLAM.

*Origine de l'Islamisme en Chine*: deux légendes musulmanes chinoises; pèlerinages de Ma Fou-tch'ou. Par M. Gabriel Devéria. (Paris: Imprimerie Nationale.)

M. DEVÉRIA belongs to the sound school of investigators. He has never been of those who have sought to identify the Accadian script with the Chinese characters, the Persian Sun-God with the mythical Chinese emperors, the Sanskrit songs with the Odes of the Shi-King. There is still an immense amount of quackery mixed up with our struggling Chinese lore; and the efforts of several generations will be required to sweep away the speculative rubbish accumulated by the quidnuncs, before we shall be able to present a clear basis of solid fact for the inspection of the many-headed public. All M. Devéria's work in this field has been conscientious and respectable to the highest degree; and, moreover, he has the incalculable advantage

in Paris of an Ecole and an Imprimerie to bring out his work for him free of cost and in presentable form, whereas in England it is almost impossible, so low have Chinese studies fallen, to find a society willing to do them this small reverence. Of course an exception must be made in favour of the assistance lent by the University of Oxford in the case of Dr. Legge's magnificent work.

The Chinese have a natural genius for history; even their modern newspapers participate in this characteristic, being much more scrupulous than their European rivals in distinguishing hard fact from elastic rumour. We have already seen how the Chinese have proved themselves to be almost the sole reliable authorities upon the subject of the early Turks; they are equally precise and satisfactory when they come to deal with the Arabs, and therefore we cannot do better than give a sketch of the how and the wherefore upon M. Devéria's own lines.

The Chinese first heard through the Persians of the compatriots of Mahomet. Persia itself by that name they first mention in 461 A.D., between which date and 509 A.D. several Persian embassies were sent to the Tungusic Tartars then ruling as Emperors of North China. Previous to this the Chinese had only known of Persia as Arsak (by which they meant the Parthian Arsakides). The Persian author Ferdousi mentions embassies from the "Khan of China" in 530 A.D., as is recorded by Deguignes.

The history of the Chinese T'ang dynasty tells us that in 628 A.D. the Persians tried to throw off the yoke of the Western Turks, and that the Arabs (called Taxi or Tazik by the Chinese) killed Yezdedgerd III. in 651 A.D. or 652 A.D. somewhere near Merv. Yezdedgerd's son, Pirouz (whom the Chinese call Pi-lu-sz), sought the assistance of China, which empire was now once more under purely native rule.

In accordance with the policy usually pursued by the Chinese, Pirouz was transformed into a Chinese governor or proconsul, and was sent back to rule the Persian "province" with his administrative seat at what is identified as the city of Zaranj (Tsih-ling or Tsat-lang). Many other interesting details are given; but it is more to our purpose to pass on at once to the year 713, when a Taxi ambassador arrived in China, and stoutly refused to demean his master by kowtowing to the Emperor. The master in question was probably the General Qotaybah, then commanding the armies of Walid I. in Transoxiana. Another envoy, named Soliman, arrived in 726, and a third in 756. In 757 the Arabs lent military assistance to the Chinese against certain rebels; they followed, in coming, the line of what may be called the present Mahometan rebellion in north-west China, and doubtless the so-called Dungans or Mahometan Chinese of Kan Suh, who often have still a very Jewish appearance, carry this old Arab blood in their veins. At about the same date the Arabs, Karluks, Tibetans, and Kirghiz entered into a sort of understanding for mutual protection against the rising power of the Ouigours. Meanwhile the

first named had for a long period been established as traders in Canton, having found their way thither by sea early in the seventh century; and in the year 758 the Chinese tell us that they conspired with the Persians to pillage and burn that opulent city. While this was going on, the Taxi and Ouigour envoys were disputing for precedence at the Chinese Court: we are told the same thing of the Turk and Western Turk ambassadors. In 801 we find the Abbassides (Black-clothes Taxi) assisting the Chinese against the Tibetans. In these southern wars the early Siamese were deeply interested, for they had not yet left the modern province of Yün Nan, and were as yet totally unknown in the Menam Valley: their country was then called Luk-tai, or Nan-chao, *chao* meaning "principality" in Siamese.

It is remarkable that the Chinese include the Arabs under the general designation *lu*, which M. Devéria very properly considers to mean in effect "bearded foreigners." The Chinese do not seem anywhere to define the word; but it always occurs in such a way as to exclude Japanese, Tibetans, Burmese, Annamese, and the smooth-faced savage tribes of China. On the other hand, while it invariably applies most positively to Hindus, Persians, and what may be generally styled the Bokhariot races, it seems to be rather more doubtful and equivocal in its application to nomad Tartars, Coreans, and Arabs coming from the south. Another very interesting point which M. Devéria discusses is the confusion introduced by the Chinese into the use of the term Hwui-hwui, as applied first to a branch of the Ouigours, or Hwui-heh, and then, on account of the conversion of the Ouigours to Islam, to Mahometans generally. In China *hwui-hwui* or *hwui-tsz* is still the popular term applied to all Mahometans, Chinese or other. Like the analogous expression "Frank," which in the Nepalese word *piling* works its way round to mean "English," and in its form "Feringhi" practically means "Christian," it defies all attempts to apply definite dates to its various shades of meaning; but M. Devéria seems to regard 1124 A.D. as the first instance of its use in the new sense.

Early in the tenth century we find the Taxi sending a mission to the Cathayans, whose first powerful ruler, Apaoki, was then encamped near the old Turkish capitals on the Orkhon. A century later a marriage alliance was arranged between a Cathayan princess and the son of the Caliph (? Kadir-billah, then under the tutelage of the Buyids of Transoxiana). But the native Chinese or *Man-tsz* dynasty of Sung (Marco Polo's Manzi) still reigned in the south, and innumerable political and commercial missions of Arabs are mentioned in the annals of Canton and Zaitun (Ts'üan-chow). In this connexion we ought to mention here the invaluable researches of Dr. Bretschneider, "On the Knowledge possessed by the Ancient Chinese of the Arabs," which throw considerable light upon this interesting subject. Dr. Bretschneider, though making no claim to Chinese scholarship himself, may be fairly placed at the head of the positive historical

school: the excellent Russian translations of Chinese historians are available to him, as, unfortunately, they are not to the majority of English and French students; and, besides, Dr. Bretschneider's methods are so scrupulous, industrious, and prudent, that he very rarely makes a mistake when he accepts the work of other translators. He and M. Devéria between them have done perhaps as much as any others for the sound interpretation, free from all rash speculation, of the Chinese annals.

In addition to the purely historical accounts of the Tazi which the Chinese give us, and of which the above is only the most meagre of outlines, there are not lacking a number of fanciful accounts, written by Chinese Mussulmans, of the origin of their religion in China. M. Devéria gives these at length, but the space at our disposal will not permit of our examining them here. His work under review is, however, deserving of very close study; and it is our intention, so soon as we can find time, to test every line of it by reference, where possible, to the original authorities, so that the fact of our now merely alluding casually to this part of it by no means indicates any intention to treat it with neglect.

The trilingual inscription on the tomb of Hadji Mahmoud at Canton (1749) is well worthy of notice. M. Devéria gives us a phototype of it, the Arabic, Persian, and Chinese each being perfectly legible.

Lastly comes a French translation of the travels of a Chinese Mussulman named Ma Fou-tch'ou, who visited the Mahometan states of the West in 1841-1848. He wrote his account in Arabic; but M. Devéria translates from the Chinese version published by his disciple Ma An-li, who has had the unusual good sense to preserve the original Arabic letters, alongside of the abortive Chinese sounds, in all cases where proper names are given. Ma Fou-tch'ou travelled by way of Xieng-hong or Toh'e-li, a petty principality still ruled by a Chinese named Lo, under the nominal suzerainty of France: thence he worked his way down to Ava and Rangoon, whence he took ship to Calcutta, and from that travelled by way of Ceylon, Aden, and Mokha, over the Mahometan world generally, Turkey, Egypt, &c. On his return to Yün Nan, his reputation as a pilgrim, of course, procured for him unusual consideration, besides the title of Hadji given to all those who have visited the Kaaba. In 1855 the Mussulman rebellion broke out, and Ma Fou-tch'ou became one of the leading spirits of it under the name of Ma-Té-hing. After the re-conquest of Yün Nan by the Chinese, he was summarily decapitated on May 25, 1874. A full account of these events is given in M. Emile Rocher's *Rébellion musulmane au Yunnan*, in which Ma Fou-tch'ou is usually described by his popular name of the "Old Baba." The chief value of Ma Fou-tch'ou's account of his travels, and of Mahometan matters generally, is that it forms a link between the earliest Chinese accounts of the Tazi and the Mussulmans of to-day, and shows us how one connected whole may be woven out of what, taken separately, often appear

to be unconnected scraps of semi-mythical warp and semi-historical woof. We have by no means come to the end yet. As the Chinese literature comes to be ransacked by such competent investigators as M. Devéria, so may we hope that all our difficulties will gradually disappear, and that we shall be able to trace historically and with certainty both the political movements between east and west, and the motives for those movements.

E. H. PARKER.

### CORRESPONDENCE.

#### EPIGRAPHIC DISCOVERIES IN INDIA.

Vienna: March 12, 1896.

In the report of his tour in Swät, Dr. Waddell mentioned a Kharoshthi inscription, which he felt inclined to ascribe to the time of Asoka. Of late he has sent me paper impressions and a very good photograph of the document, which have enabled me to decipher it completely. It now appears that it records the dedication of a *pukaruni*—i.e., a *pushkarini*, "a small tank or cistern," constructed by *Thäi*—i.e., probably *Thäira* or *Shäivira*, *Nora*, the son of *Dati*, "for the worship of all serpents" (*sapa*), in the year 113, and in the bright half of the month *Brävana*. The letters agree very closely with those of the Taxila copperplate, dated in the year 78 of the great king Moga, whom Cunningham identified with the king Mauos or Moa of the ancient barbaric coins. Hence it may be inferred that the era of the new inscription is the same as that of the plate of Patika, the son of Liaka Kusuluka, and that its time is not far distant from the beginning of the first century A.D.

Dr. Führer sends the unwelcome news that further excavations round the Asoka pillar at Nigliva have failed to bring to light any new inscriptions. But he has been fortunate enough to secure another land-grant, issued by King Harsha, the patron of Bāna and Hiwen Tsang. The new grant, which has been found at Banakhera, near Shähjähānpur, agrees almost literally with that on the Madhuban copperplate, published in vol. i. of the *Epigraphia Indica*, and conveys a village in the *Ahicchatra* (Ramnagar) district to two Brahmins, a *Rigvedi*, named *Välacandra*, and a *Sāmavedi*, named *Bhadrasvāmin*. It is dated in the year 22 of the Harsha era, or in 628-9 A.D., and possesses a considerable palaeographical interest, being one of the finest specimens of engraving on copper. The very carefully incised letters of the body of the grant are of the type of those of the Aphad Prasasti and of other somewhat later inscriptions. The sign-manual, *evahasto mama mahārājādhirāja-śrī-Harshasya*, shows the fanciful so-called shell-characters. The vowel *i* of the syllable *dhi* consists of more than a dozen separate strokes, and the preceding *a* of seven strokes. The second figure of the date is the ordinary Devanāgarī decimal 2, the first the old letter-numeral for 20. King Harsha's own verses occur also in this grant; and he asserts in this document that he was not a Buddhist, but "a Sivite, compassionate towards all creatures like S'iva."

G. BÜHLER.

#### THE RESTORED PRONUNCIATION OF GREEK.

Liverpool: March 14, 1896.

There remains still one disputed consonant, and it is the most difficult of all—viz., ζ. It is now admitted on all hands that ζ was never at any time homogeneous with ξ and ψ; ξ is (*k+s*) ψ is (*p+s*), but ζ is in no case (*t+s*). It has always, from first to last, been composed of *d* and *z*, save that in Modern Greek and in

some ancient instances the *d* element entirely disappeared. As to the classical period, the dispute is whether ζ was (*z+d*) or (*d+z*). Prof. Blass argues very ably and learnedly in favour of the former view, and Profs. Conway and Arnold promulgate this among their "practically certain" pronunciations. But the great authority of G. Curtius is quite on the other side; Brugmann only makes ζ "probably" = (*z+d*) (*Grundriss*, p. 365); and I think Prof. Blass himself would say that the time for dogmatic certainty has not yet come. I have studied his argument carefully, and will now state why I find it unconvincing. In the great majority of cases ζ represents an Idg. *dy* or *gy*. I here use *y*, like Profs. Conway and Arnold, in a strictly consonantal value. The sounds meant by *dy*, *gy* are the palatalised *d* and *g* of Eng. "endure," "argue." Now, though normal *d* and *g* do not readily interchange, the palatalised *d* and *g* readily both pass into (*d+z* sibilant). We have before our eyes this change in the process which joins Lat. *diurnalis* to It. *giornale* and Eng. "journal," or Lat. *religio*, to Eng. "religion." Whether the Idg. *dy*, *gy*, passed first, like the Lat. *di*, *gi*, into (*d+zh*), which is equivalent to our Eng. *j*, or passed straight into (*d+z*) is matter for curiosity rather than for dispute; the former stage has left no clear historical traces. We start, therefore, from a ζ which was (*d+z*), but we find evidence at various times and places that this (*d+z*) had changed to (*z+d*). The question is whether this change had passed upon Attica in the classical period. Let us consider the phonetic nature of this change. No phonetic change takes place *per saltum*; and when Brugmann (*Grundriss*, p. 365) cites in this connexion the change in Old Bulgarian from *dy* to (*zh+d*) or Blass demonstrates (§ 31) the same change in Old Slovenian, the chief thing proved is that the evidence handed down to us leaves a gap in the phonetic history of those languages. Even the change from (*d+z*) to (*z+d*) may not be quite so simple as it looks. The grammatical labels it "metathesis," and thinks he has explained it, when in fact he has only given it a name. The thing to be explained is the interchanged position not of two letters, but of two sounds, denoting a very remarkable alteration in some fixed habits of human speech. Let it be remembered that, in any combination of *d* and *z*, the *d* is simply a stoppage of the *z*—a stoppage forcibly released when the *d* comes first, and forcibly applied when the *d* comes second; and if a given community began changing this stoppage from the first position to the second, it is certain that there would be a long period of oscillation and uncertainty; for a change so radical as this has an immense weight of habit to overcome, and could not gain a rapid success, even if it did succeed eventually. There would also be compromises, some speakers putting the stoppage neither before nor after the *z*, but in the middle. This fugitive stage seems to me to be the true explanation of the spellings *Βυζαντιος*, *Βεζαντιος*, *Βυζαντιος*, *Βυζαντιος*, *Βυζαντιος*, *Βυζαντιος*, *Βυζαντιος*, and the like: I take it that here *σζ* stands for *zdz*.

The most weighty arguments of Prof. Blass are, of course, those which, if sustained, would carry the (*z+d*) pronunciation back to Homer, or further. There are a few words like *δζερ*, otherwise *δερ*, where Idg. comparison shows that the original succession was (*z+d*), not (*d+z*). But these words are a mere handful compared to those where ζ, coming from Idg. *dy*, must have been (*d+z*), and it seems to me that they were simply assimilated by the latter. The reader unlearned in phonetics may compare the tendency in English children to assimilate (*s+k*) to (*k+s*) in such words as "biscuit," "whiskers," "basket." Other forms arose later, such as *Ἀθήναι*, &c., and were assimilated as they came in, making *Ἀθήναι* and the like. The

derivation of the prefix *da-* from *α-* (= *zda-*) is also unconvincing: they seem rather to be both derived from *dia-*. So, likewise, is the inference that *δακνυθες* and *Ζέλαια*, because they do not give length to a preceding short vowel, must have been pronounced *Δακνυθες* and *Δέλαια* in Homer. In that case, the modern name Zante could never have existed. The more feasible explanation is that ζ = (*d+z*), is a very light combination of consonants, the *z* simply representing the inevitable explosion of the *d*. But this explanation is inapplicable to ζ = (*z+d*), for then the *d* still remains to be exploded afterwards. At the introduction of writing the symbol ζ was taken from the Phoenician alphabet, in which its value was *z* or *dz*, certainly never *zd*. Prof. Blass shows that in several foreign names the combination (*z+d*) or (*sh+d*) was transliterated by ζ; but it is noteworthy that there was a hesitation between ζ and σδ, e.g., *Ἀσπιδόζης* and *Ἀσπιδόσδον*, *Ἀζωρος* and *Ἀρδός*, *Ἀρταυδός* and *Ἀρταυδόςδης*. Of these, *Ἀζωρος* has a strong appearance of the "popular etymology," so frequently indulged in foreign names; and in the others the hesitation between representing a foreign (*z+d*) by ζ (= *d+z*) or by σδ (= *s+d*) was natural in this dilemma, inevitable as it was to a Greek. It is a little perilous to build strong phonetic conclusions on the spelling of foreign names, and still more on euphemisms like *δ νδς*. What phonetic conclusions could possibly be drawn in English from "be jabers" or "by Gosh"? Prof. Blass is scrupulously fair in adducing the evidence on both sides. I am only forced to differ from him as to the weight and bearing of the several items. He brings into full view the unbroken tradition of ζ = (*d+z*) in Italy from the colonisation of Magna Graecia until now. To me this seems quite fatal to a Homeric or pre-historic ζ = (*z+d*). He also notes that Modern Greek ζ is *z*. But this *z* cannot possibly be descended from ζ = (*z+d*). Compare his own argument about *δακνυθες*: the course of change must in that case have been from *z* to *Δ*; and *Δ* is now pronounced *dh* (= Eng. *th* in "the"). Prof. Blass gives many indisputable evidences of ζ becoming (*z+d*), or something like it; but it is certain that this change never became demotic, otherwise the later history of ζ must have been quite different. The (*z+d*) value must be admitted, however, to be solidly established in Lesbos before the Attic classical period; it is then seen struggling with the inherited (*d+z*) in Attic and neighbouring inscriptions; and it is at last found as the fashionable pronunciation of the Hellenist grammarians. But Hellenic Greek was not based entirely upon Attic; it took up other elements from various quarters (see Winer, *passim*), and the moment we try to carry back this Hellenistic tradition to real Athenians, such as Archinus and Aristotle, it utterly breaks down. The grammarians agree in saying that ζ is made up of σ and δ; they name them in this order, while for ξ they say that it is made up of κ and σ; and for ψ, of κ and σ. But Archinus, the reformer of spelling under Eukleides (Archon, 403 B.C.), is satisfactorily attested to have described these three letters without indicating any such difference in the order of the sounds. To him, therefore, ζ = (*δ+σ*) = (*d+z*). Aristotle's evidence also (*Metaph.* 1093 A, 20) certainly indicates no variation in the position of the sibilant as between ζ and the other two; while that reading of the passage which seems to be the clearest in sense conveys also the meaning that the σ comes second (*ἐπιφύεται τὸ σ*). The Lesbians, too, when they substituted σδ for ζ, evidently did so to indicate something different from the normal Greek pronunciation of ζ; for they possessed the symbol ζ, and the cases wherein they used it show that they attached to it the ordinary value (*d+z*). It occurs, for example, in *κέρσα* for *κέρδια*, a new development

of *dy* into (*d+z*), which had not yet had time to undergo the fate of Idg. *dy* in Lesbian. If the alphabetic value of ζ was (*d+z*) in Lesbos, the very place where the sound of ζ was being changed to σδ = (*z+d*), it seems certain that its contemporary value must have been consistently (*d+z*) elsewhere. Confusion occurs later; but reviewing the whole evidence, I cannot help believing that the change from (*d+z*) to (*z+d*) was one of those movements which, in a wide domain like that of Greek, arise locally and sporadically, and, after gaining a certain partial success, are pushed back again and reversed by the larger movement of the language. There is really no evidence that (*z+d*) was ever the prevailing value of ζ in Attica, nor, indeed, anywhere else except (1) in Aeolic, (2) in the Hellenistic schools, and (3) possibly and temporarily in some Doric districts. My opinion is therefore that a "restored" ζ ought to be (*d+z*) not (*z+d*).

R. J. LLOYD.

#### "RELICS OF THE PALESTINIAN SYRIAC LITERATURE."

Cambridge } March 26, 1896.  
Wadham College, Oxford }

Perhaps you will allow us to correct a somewhat serious mistake, for which we are jointly responsible, in the recently edited *Relics of the Palestinian Syriac Literature* (Anecdota Oxoniensia), p. 32. The verses of Kings, which are stated in the Anecdota to be found only in the Lucianic Recension, are, as a matter of fact, found in the Vatican text of the LXX. at another point (3 Kings ii. 35k-36), and the text there corresponds yet more closely to the Palestinian version. We are indebted for the correction to the Rev. A. E. Brooke, of King's College, Cambridge, one of the editors of the Larger Cambridge LXX.

F. C. BURKITT.  
T. F. STENNING.

#### SCIENCE NOTES.

THE next volume of Cassell's "Century Science" series will be *Sir Humphry Davy*, by Dr. T. E. Thorpe, principal chemist of the government laboratories.

MR. GEORGE REDWAY is about to issue a new edition of Dr. William Gregory's work on *Animal Magnetism*.

THE March number of the *Geographical Journal* (Stanford) contains another instalment of Mr. W. L. Solater's papers on "The Geography of Mammals," dealing with the Ethiopian region—that is to say, the whole African continent south of the tropic of Capricorn. Following Wallace, four sub-regions are distinguished, of which the Malagasy, or Madagascar and its adjacent islands, might fairly claim the rank of an independent region. The Saharan region crosses the Red Sea, to include the southern portion of the peninsula of Arabia. The West African sub-region consists of the great equatorial forest that forms the basins of the Niger, Congo, &c., reaching to the great lakes. The Cape sub-region, which Wallace confined to the extreme south, has now been proved to extend northwards as far as Mount Kilimanjaro. Mr. Solater hints that recent additions to our knowledge of the fauna of Somaliland may possibly entitle it to be classed as a fifth sub-region. The chief characteristics of the mammalia of Africa generally are the great predominance of antelopes; the exclusive presence of the hippopotamus and the giraffe; and the entire absence of bears and deer. Finally, Mr. Solater discusses the evidence of palaeontology, which seems to show that the isolation of Africa from Europe dates from early Pliocene times, when the Saharan desert was covered by sea. The paper is illustrated with a large coloured map.

#### PHILOLOGY NOTES.

THE well-known Basque scholar, M. W. T. van Eys, has just published (Geneva and Bale: Georg) *Proverbes Basques-Espagnols: Refranes y Sentencias comunes en Bascuence, declaradas en Romance*. Rééditées d'après l'unicum de 1596 conservé à la Bibliothèque de Darmstadt. There are only some half dozen works in Basque older than this, and some of the verbal forms are exceptional in the Guipuzcoan dialect. The words of each proverb are correspondingly numbered both in the Basque and in the Spanish translation—a great help to a young student. The book is a small quarto pamphlet of over sixty pages unnumbered. It is excellently printed and got up, and forms the most valuable addition to Basque literature since the printing of D'Urte's translation of Genesis in the "Anecdota Oxoniensia." M. van Eys has earned the gratitude of all Basques and Bascophiles.

MR. E. T. DODGSON has published (Madrid: Fortanet) as a separate pamphlet his *Inscriptions Basques, Heuskarazko Sributloak*, which lately appeared in the *Boletín* of the Real Academia de la Historia. The impression is limited to 100 copies.

#### REPORTS OF SOCIETIES.

VIKING CLUB—(Friday, February 28.)

G. M. ATKINSON, Esq., vice-president, in the chair.—Mr. Albany F. Major, hon. sec. read a paper on "Seafaring and Sea-fighting in Saga-Time." Beginning with a brief sketch of the little that can be gleaned as to navigation in the North in pre-historic times, he pointed out that, with the solitary exception of the Veneti, whom Caesar describes, all the references in classical writers would lead us to believe that prior to the beginning of the Christian era the dwellers on the Baltic and North Sea had little knowledge of the art, though in less than 300 years after they appear as skilled and venturesome seamen. This would agree with their tradition that their ancestors were an inland people who only reached the northern coasts of Europe during the last century B.C. Turning, then, to the historical ground of the Sagas, the lecturer briefly described the ships of war and trading vessels of the Norsemen, quoting passages to illustrate the difference between them and the gear they ordinarily carried, their ships' boats, figure-heads, masts, sails, rudders—which were hung on the right side and thus gave it its name of "starboard," i.e., "steer-board" side, &c. The operation of baling was described from Grettir's Saga, which distinguishes the "baling by tubs," in use at the time of the events in the Saga, from the "daels"-baling, which had superseded it by the time the Saga was written down, and may have indicated a form of pump. Ships were moored by anchors and cables, several being sometimes used in stormy weather, or when lying off the coast by land-ropes, and in the latter case their open waists were tented in at night, while they carried gangways for convenience in going ashore. All cooking was done on shore, and the crew slept between the oar-benches, though the chief men on board had their separate berths. All ships were built very flat and could easily be hauled ashore, and boat-houses are constantly mentioned. The longships, or warships, were built specially for rowing, yet they seem to have used sails whenever it was possible, resorting to their oars only in calm weather and on smooth water. Though seamen as a rule hugged the coast, yet they were not afraid to venture on the open sea out of sight of land and to sail by night, though in unknown waters they preferred to lie-to at night. The most venturesome voyages were those to Iceland, Greenland, and Vinland, on the coast of North America, of which there are minute descriptions. Boating and fishing played a very large part in daily life and are frequently described, even voyages lasting several days being undertaken in small six-oared boats. The Sagas throw some light on the interesting question of the seamanship of the Norsemen; for, besides the general evidence to be drawn from the dangers

they faced at sea, there are descriptions of skilful manoeuvres to deceive an enemy as to their rate of sailing, and many passages which seem to show that, at least as early as the beginning of the tenth century, they were able to sail by and beat up against the wind. Indeed, in a very interesting passage of the *Heimskringla* a discussion is described between the seamen of a fleet, as to whether with the wind then blowing it was possible to weather a certain point. The date of this is about 1025 A.D. The lecturer, after commenting on this passage, quoted the opinion of Mr. Dixon Kemp, the well-known writer on yachting, that the interpretation placed upon it was intelligible, but that in Mr. Kemp's opinion, if any knowledge existed of sailing even seven points from the wind at such an early date the art was subsequently lost till the fifteenth century or later. The lecturer considered that the early existence of this art was clear from the Saga records, and that possibly the position of the rudder may have given the craft of the time an advantage.—Owing to the lateness of the hour the second section of the paper, "Sea-fighting," was postponed till a future occasion.—Mr. W. F. Kirby asked whether there was any record in the Sagas of an arrangement for throwing down beams on an enemy's ship, such as occurs in the ballad of Sir Andrew Barton in Percy's *Reliques*. So far as he knew that was the only recorded instance of such a mode of warfare, and it was a question whether it was suggested by earlier practice or was wholly original.—Mr. E. H. Beverstock said he was sorry that the lecturer had not commenced earlier, so that fuller details could be given on the various points introduced. With regard to bailing he had been struck by a passage in his old favourite, *Frittirofs Saga*—the wonderful description of a storm at sea, where *Frittirof* asks *Asmund*: "Why dost not sing, *Asmund*?"

"I will," says *Asmund*.

'Here was it rough round the mast  
When the sea fell on the ship;  
I with eight men had to work on board—  
Easier was it to carry  
A meal to women in their room  
Than to bale *Ellida* on the high wave.'

But no details of the process are there given. Perhaps, if Mr. Major had been able to conclude his paper, he would have given some of the names of famous ships, such as *Skidbladnir*, the wonderful construction of the dwarves. As the *Lay of Grímnir* has it—

"Yggdrasill aah is of all trees most excellent  
And of all ships *Skidbladnir*—of the Æsir, Odin—  
Of horses *Sleipnir*," &c.

There was also *Naglfar*, the ship of doom, to be built of dead men's nails—whence the nails of dead men should always be cut close—mentioned in the *Volunga*:

"Naglfar is loosed;  
That ship fares from the East;  
Come with Muspell's people o'er the sea;  
And *Loki* steers."

In *Hroif Krakes Saga* the dragon ship *Grimmunt* surpassed all other ships, as much as *Hroif* surpassed all other kings of the North. Odin was equally the patron of navigation and military enterprise, and one of the kennings for him was "God of Cargoes." Like *Völundr*, the famous smith and sword-forged, there was a great ship-builder of old, one *Thorstein Völundr*. Sir George Dasent's *Norsemen in Iceland* has some very forcible remarks on the opening up of new sea routes by the Vikings. *Grimur Thomsen* in his valuable criticism, translated by Prof. G. Stephens, says:

"So fresh are the colours, that we see clearly before us the old Viking, as he stands at the stern of his dragon ship boldly steering where he believes destiny calls him. Dasent has mastered the very inmost life of the Northern spirit."

—Mr. F. T. Norris took exception to the remarks of the lecturer as to the earliest notices we have of navigation in the North of Europe. We had a record of the voyages to the Baltic of Pytheas, a Greek of Marseilles, two or three hundred years B.C. Isaac Taylor thought that a trading port of Greeks might have been established there, from

whom the northern nations learned the road across Europe by the Volga, which led to their invasions of the South. If Pytheas were in the Baltic, at least they might have learned from him some of the arts of navigation 200 years before the time mentioned—if, indeed, a people like the Norse, whose cradle-land, so to speak, was the ocean, needed to be taught anything of it. He was doubtful as to the reference to Tacitus; for, as far as his recollection went, that writer did mention sails as used by Northern nations. With regard to the myth of a maritime people coming from the neighbourhood of the Black Sea to the Baltic, he himself inclined to the view of those who thought that the stream of migration had set the other way—from North to South—and that the Asian origin of the Scandinavian nations was indeed a myth. The Romans, at any rate, who were never good sailors, and themselves trusted to rowing in preference to sailing, were not likely to have been the teachers of the Baltic tribes. So late as Germanicus' invasion of Germany, it is reported that the Romans had to make use of German or Batavian seamen to guide them to the Elbe. As for the origin of the Veneti, the Latin V would probably represent a Teutonic B or F: and if the *i* were, as in other cases, a euphonic addition, the name would come near to the "Fionna" of the Irish Sagas, a people generally allowed to have been of Teutonic origin: Dr. Jon Stefánsson said that, in reply to the lecturer's question as to the origin of the Veneti in Gaul, it might be observed that in the Sagas a people with a very similar name was found dwelling on the southern shores of the Baltic—namely, the *Vindir*, *Vends* or *Wends*. Philologically the two forms *Veneti* and *Vindir* might be regarded as identical, but, of course, he was not prepared to say the same of the two peoples. But the point was worth investigating.—The chairman said that he had made a pilgrimage to Flensborg, to see the ship found in the Nydam moss, South Jutland, and had also studied models of the *Gokstad* ship. The former was a magnificent relic of the early iron age in Denmark, and was most marvellously constructed. It is 77 ft. long and 10 ft. 10 in. broad. Built of eleven oak planks, it had no keel. The bottom plank formed the keel. When the planks were cut out of the solid timber, projections were left on each, and holes bored through them; a bast rope tied the planks to the ribs. The ship is clinker built. The planks are fastened together with iron nails, having washers inside. There was no evidence of any ornamental carving on the stern. If there had been any, it had since perished or been lost. The only heads he had seen in Norway, used as the figure-heads of ships formerly were, are the horse heads which decorate the gable beams of some of the old timber churches, as at Hitterdal. He might remark that skin boats still survive in the Welsh coracle and in fishing boats used on the west coast of Ireland. Any one who had been yachting would appreciate the force of the lecturer's remarks on the distinction between a "yard" and a "boom" in the story of the king who was swept overboard.—Mr. Major in reply said that, in answer to Mr. Kirby's question, he should have mentioned, had he had time to finish his paper, that the Long Serpent at the battle of Svoldr was only won by the device of flinging huge beams on her deck to make her heel over. This resembled Sir Andrew Barton's device, though the immediate object of the manoeuvre differed in the two cases; but, so far as he knew, it was an isolated incident in sea-fighting of the time. He feared Mr. Beverstock would find his paper rather deficient in the famous ships and so forth recorded in the Sagas, as his object had been to study the knowledge and methods of seafaring and the seamanship and tactics of the time, rather than to collect the vast store of details, however interesting, in the Sagas which did not directly elucidate the subject. With regard to Mr. Norris's criticisms he might remark that they begged the question at issue, and were founded on hypothesis for the most part. His argument was that, judging from the evidence obtainable, it seemed doubtful if the forefathers of the Scandinavian nations reached the Baltic long before the Christian era, or had much skill in navigation when the Romans first encountered them. The fact of Pytheas' voyages two or three hundred years before proved nothing, if the

people in question were not dwelling on the Baltic at the time; and there was reason to suppose on other grounds that they were not originally a maritime race, but came from inland and were a race of horsemen in earlier years. A quotation from Tacitus, bearing out Mr. Norris's recollections of that author, would be interesting, but certainly he describes the Sueones as using no sails, but oars alone. But it was impossible at such a late hour to argue fully the points here raised.

## FINE ART.

### A NEW MANUAL OF GREEK ANTIQUITIES.

*A Manual of Greek Antiquities.* By P. Gardner and F. B. Jevons. (Griffin.)

THE thousands of Scotch and English students who have owed their early teaching in Roman customs and institutions to that excellent old manual Ramsay's *Roman Antiquities* will welcome the appearance of a companion volume to it, and it is no small praise of the new-comer to say that it is quite worthy of a place beside Prof. W. Ramsay's work. The two volumes are, very naturally, not conceived on exactly the same plan. The new one may be described as more philosophic than the old, as assigning causes and looking for effects where Ramsay was content to lay down the facts. But in saying this we must neither convey an impression against Ramsay's book—one of the most useful of its kind which we know—nor yet imply that the opposite method is without its drawbacks. That method may easily pass into argument—it does so in Mr. Jevons's chapter on theatre buildings—and argument is not quite in place in a manual, which should rather be a storehouse of what is certainly known. Thus, where the present volume is most useful to teachers, whose ideas it will clear and fix, it will be least useful to students; and, conversely, students will get most from the pages which are driest to the teacher. But this only amounts to saying that there is a great deal in the volume for both classes of readers. It is, in fact, an excellent piece of work. It is far more than a popularisation of the many excellent special works which it mentions, being redeemed from any such risk by its freshness and thoughtfulness, as well as by its clever arrangement. There has been hitherto, we believe, no English handbook of the subject, as opposed to dictionaries. We say "of the subject" for convenience; but really it deals with subjects, and many of them too.

To glance down the table of contents is a useful reminder that an understanding of Greek affairs as scholars of the calibre of Messrs. Gardner and Jevons understand them is itself an education in a great many things of first-rate importance. Prof. Gardner's account of the influence of physical geography upon Greek character and history will give the reader ideas which he must needs transfer to the history of Britain or the future of Australia; his study of Greek mythology is a worthy introduction to the philosophy of religion; and Mr. Jevons, when he takes to pieces for us the government machine of Athens, adds much sound reflection on its practical working. We must now be content to show how the authors have divided their matter, and to note one or two points under some of their headings. Mr. Gardner leads off with a book on "The Surroundings of Greek Life": that is, the land, the cities, the houses, and the dress. Enough is perhaps said about the topography of Athens, although there is no full chapter on the subject, like the chapter on Rome (now re-written by Lanciani) in Ramsay's book. We miss more a full account of Greek agriculture, something like that chapter on Italian agriculture which



Ramsay added to the first draft of his *Antiquities*. Little good comes of arguing racial questions; so we will not say more than that one theory of Prof. Gardner is given perhaps too confidently: "It is likely that the true Aryan Greeks [in Greece] were always a comparatively small, though dominant, caste." If this is laid down at all, it needs more supporting than it gets in these pages. The one argument for it which we can find is a circular one (p. 212), and the theory itself clashes with Mr. Jevons's remark on p. 661, that the serfs of Greek states "were as much Greeks as their lords." The next two books deal with Religion and Mythology and with Cultus. Mr. Gardner traces with suitable and not excessive illustration the borrowed elements in Greek mythology, and also the national or native ones, namely: (1) Totemism, (2) Ancestor Worship, (3) Naturalism. The Homeric pantheon and the pantheon of historic times have a chapter each. As to the former, it reads oddly that Athena "appears altogether as a disembodied spirit," when we remember the chariot which creaked under her weight. Very important are the lessons that Greek mythology was unorganised and inconsistent, that poetry and art aided largely in its evolution, that there were superhuman beings of many grades, and that their grades or positions were never finally fixed; while the chapters on Sacrifice (partly following Robertson Smith), Oracles, and Mysteries are careful and cautious statements of the present condition of knowledge and opinion. (On p. 167, for *Pausanias* read *Pleistoanax*.) Bk. IV., on the Course of Life, covers a great deal of useful ground (education, travelling, burial, position of women); but we miss the old-fashioned tables of weights, measures, and money-values (the Greek measure *medimnus*, though explained on p. 446, is not in the index). Bk. V. is on Commerce. With Bk. VI. we come to Mr. Jevons's share of the work, and enter upon Constitutional and Legal Antiquities. Mr. Jevons rates the position of the Homeric king lower than has generally been done. "The monarch in Homer has no power which the Gerontes do not also possess." But Mr. Jevons's view would look all the better without the doubtful argument that "in war the army fights according to tribes and phratries, not under the command of the monarch." Whatever the arrangement really was, Homer—our only authority—plainly shows it to us introduced as a novelty at the end of the ten years' siege of Troy. The account of Sparta is a clever one, combining our scattered information and illuminating it by the aid of comparative politics; but there is a certain want of clearness about the elections of senators and of ephors (pp. 418, 420, 425-6); and we are not so sure as Mr. Jevons is about Sparta having a "continuous and well-considered foreign policy." There are one or two well-known passages in Thucydides, at least, which should give him pause. The chapter on the constitutional history of Athens is, of course, richer and fuller than could have been the case before the discovery of Aristotle's *Ἀθ. Πόλ.* Pp. 444, 446 seem to postulate the existence before Solon of the Athenian coinage whose existence Prof. Gardner denies (p. 399). A number of excellent chapters follow, on the single parts of the constitution of Athens and on her finance and legal system. The last-mentioned subject is treated with remarkable skill, and makes an interesting instead of a dull piece of reading; while the study of the law is put upon the only possible solid basis by free quotation of the texts. The review of the relations of Greek states to each other finds room for the rudiments of international law, colonies, and empires. Book VII. deals with slavery. (On p. 616 for *Thrace* read *Thessaly*.) Book VIII. weaves together what is known of

Greek armies and navies into a very readable whole, and makes an ingenious attempt to solve the old puzzle of the trireme. It cannot, however, be maintained that "it was probably the Athenians who first discovered that the ship itself might be used as a weapon of attack," unless we are prepared to throw over the account of the manoeuvres of Dionysius in Hdt. vi., 45. The last book is upon the theatre. Mr. Jevons finds the origin of the drama rather in facts which folk-lore and anthropology supply than in the traditional literary account; and we have little doubt that he is right. His description of the buildings, scenery, actors, and costumes is clear and practical; but we cannot quite reconcile his dates for the festivals of Dionysius with Mr. Gardner's chapter on the Attic Calendar.

#### EXCAVATIONS AT CONCA.

A CORRESPONDENT writes from Rome:

"Very interesting excavations are now being made by the Italian Government in the neighbourhood of Conca in Latium, which is thought to be the site of the ancient Satrium. A temple was discovered, perhaps the famous one of Mater Matuta, which was rebuilt several times. It is easy to recognise the foundations of a primitive building, of which the date is unknown, of a great Tuscan cella, and of a magnificent peripteral temple of the sixth century B.C., in subsequent times transformed into a dipteral temple.

"The antiquities are chiefly decorative terracottas, some of them very beautiful and of Greek manufacture (*antefixa*, frequently of the pediments, and two fine heads), and the contents of a votive *stipes* or *favissa*, consisting principally of buckles and Italic as well as Greek vases. All these objects are not earlier than the seventh century, and come down not later than the fourth, the time of the destruction of Satrium.

"In this neighbourhood have also been discovered tombs of the three types common in Central Italy: a *pozzo*, a *fosja*, a *camera*. The contents are similar to those usually found in the cemeteries of Lower Etruria, except that they are richer in amber."

[We may add that, at a recent meeting of the Académie des Inscriptions, a report on these excavations was read from M. Graillet, a former member of the French School at Rome, who appears to have undertaken them, from January 17 to February 18, at the cost of Count Tyakewicz.—ED. ACADEMY.]

#### NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week include the Royal Society of British Artists, in Suffolk-street; the thirty-second annual spring exhibition of cabinet pictures by British and foreign artists, at Mr. Thomas McLean's Gallery, in the Haymarket; and a collection of pictures of Kensington Gardens, &c., by Mr. Horace van Ruith, at the Clifford Gallery, also in the Haymarket.

THE sixteenth annual Easter exhibition at St. Jude's Schools, Whitechapel, will be formally opened with an address by Lord Herschell on Tuesday next, at 4 p.m. Special features of this year's exhibition will be the series of pictures by Sir E. Burne-Jones, entitled "St. George and the Dragon," Lord Leighton's "Michael Angelo," Sir J. E. Millais's portrait of Mr. Gladstone, and Mr. W. S. Wyllie's "Work-a-day England." There will also be samples of Messrs. Watts, Herkomer, Orchardson, Briton Riviere, Stacy Marks, Leader, Alfred Parsons, &c. The exhibition will remain open until April 19, the hours being

from 10 a.m. to 10 p.m., Sundays included. No charge is made for admission. Last year the exhibition was visited by 62,500 persons.

At the meeting of the Archaeological Institute, to be held on Wednesday next, Mr. H. St. John Hope will read a paper on "The Benedictine Abbey of St. Peter at Gloucester."

THE new illustrated edition of the late R. L. Stevenson's *Picturesque Notes on Edinburgh*, which Messrs. Seeley & Co. announced for publication last autumn, is now ready, and will be issued to the public next week. The illustrations, which include etchings and photogravure plates, as well as many vignettes in the text, are all quite new, having been made specially for the book by Mr. T. Hamilton Crawford, of the Royal Scottish Water Colour Society.

THE next number of the *Portfolio*, to be published on April 15, will deal with the well-known American artist, Mr. John La Farge, of whose works there was an exhibition held in Paris in the summer of last year. The illustrations are taken largely from Mr. La Farge's designs for stained glass and other decorative work, and also from his sketches in the South Sea Islands.

THE well-known and old-established business of fine art publishers in Pall Mall East has been transferred, as from January 1, 1895, to a company incorporated under the title of Henry Graves & Co., Ltd. The capital is £80,000, composed of £30,000 ordinary shares, all of which will be held by Mr. Algernon Graves, who will still manage the business, £30,000 5 per cent. debentures of £50 each, and £20,000 6 per cent. preference shares. Assets of the estimated value of over £70,000 will be handed over to the company as security for the debenture holders, for whom the Duke of Wellington, Sir Robert Rawlinson, and Mr. Martin Colnaghi have consented to act as trustees.

MESSRS. J. S. VIRTUE & Co., the publishers of the *Art Journal*, issue an appeal with the April number for subscriptions to a special fund for the benefit of artists' orphan children. It is proposed that the fund shall be administered by the benefit branch of the Artists' Annuity Fund—a chartered association which dates from 1810, and of which the Marquis of Lothian is now president. The subscriptions asked for are limited to one guinea.

MR. HUBERT HERKOMER has been elected a foreign associate of the Académie des Beaux-Arts, in the room of the late Lord Leighton.

#### THE STAGE.

STATISTICS of the receipts at playhouse doors are not exactly the conclusive evidence of the merits of theatrical productions which (when paraded by managers) they are sometimes supposed to be; but when they are not adduced in proof of the last triumph of the effulgent Mr. This or the brilliant success of the gifted Miss That, they may be at least interesting. The French *Almanach des Spectacles* for the year 1895, which has just now been published, affords some significant details, and deals with opera as well as drama. The biggest takings at any kind of theatrical performance during 1895 in France were realised at a performance of "Tannhäuser"—thus showing the extraordinary hold of Wagner upon French or cosmopolitan audiences. The receipts for that single night were rather over £900. At the Châtelet on one night, during the run of "Don Quixote," the receipts reached £420. At the Théâtre Français—which, though a fairly large house, is yet, of course, far smaller than

either Opéra or Châtelet—the highest receipts of a night reached the sum of £340. And what obtained this amount? Neither the old repertory, nor the much-vaunted modern problem drama, but the admirable comedy—a “problem drama,” if you like, of the true sort—“L’Ami des Femmes,” by the younger and greater Dumas—the true master of the French theatre.

One of the best organised companies now on tour is—writes a correspondent—beyond doubt, that of Miss Muriel Wylford, which has been playing this week at Liverpool the immensely popular and smart comedy “The Passport” and the pathetic little “Farm by the Sea”—Mr. Wedmore’s adaptation of a poem by Theuriet. Miss Wylford’s performance of the heroine of the shorter piece combines in singular excellence tenderness and power. The impersonation is a thing to see, and it will be seen in several of the most important places in the provinces between now and the early summer. In “The Passport” Miss Wylford’s comedy is as sparkling and rippling as in the other piece her pathos is deep; and the company supports her well in both productions. For the amusing piece, which is the *pièce de résistance* of the evening, it is especially adapted. Mr. Sinclair’s high spirits and masculine method are invaluable; the dry comedy of Mr. George Brandram—“Brandram, of gifted father, gifted son,” if we may vary the phrase Milton addressed to Skinner—and the aplomb of Mr. Carew are all eminently serviceable; while the ladies of the company, from the representative of Mrs. Coleman to that of the soubrette, have all of them either talent or distinguished beauty, and some of them have both.

THE hundredth performance of the military drama “One of the Best” will take place at the Adelphi Theatre next Tuesday.

## MUSIC.

### RECENT CONCERTS.

THE second Philharmonic Concert, on March 19, opened with Dvorák’s Symphony in G, a work first heard at the same society, and under the composer’s direction, on May 24, 1890. The freshness of the thematic material, the skill displayed in its development, and the clear and picturesque orchestration—all combine to render the music highly attractive. Schumann and Brahms in their best Symphonies have, it is true, shown greater breadth and nobility, but comparison between these two masters and Dvorák is scarcely fair. Schumann in writing his Rhenish Symphony was inspired by sacred thoughts; Brahms in his first three Symphonies seems at times to be unfolding to us the deeds of heroes or the stern decrees of fate. In Beethoven’s Pastoral Symphony principally the feelings aroused by country life are depicted. But Dvorák seems to be illustrating the scenes themselves—writing, in fact, programme music. Beethoven rose above his programme; Dvorák keeps well within the one which he traced out for himself, and which, unfortunately, he has not revealed. Although there is much of interest in all four movements of the Symphony, two are specially attractive: the Adagio, for its romantic charm, and the Finale, for its humour ever fresh, also for its striking contrasts. The work was magnificently performed; and at the close the composer received enthusiastic applause. The programme included “Five Biblical Songs,” sung by Mme. Katherine Fisk. These songs, some of a dramatic, others of a lyrical character, are interesting; yet, so far as we can judge from a first hearing, they will not rank among Dvorák’s best productions. In his “Stabat Mater,” as in these songs, there was a large

intusion of national element, but it was kept under stronger control. A new Concerto for violoncello, also by Dvorák, was performed by Mr. Leo Stern in an earnest, if not always in a masterful manner. To offer an opinion off-hand of a new work is always more or less hazardous: in the case of this Concerto the circumstances render judgment doubly difficult, for it came after one of the composer’s finest works, and, further, at the end of an inordinately long programme. For the moment we will only say that the music is characteristic; that the Adagio appears to us the finest of the three movements; and the Finale, with its quantity of material and consequent length, the least satisfactory section of the work.

It was unfortunate that Mr. Henschel’s last concert should have taken place the same evening at St. James’s Hall. The programme, including Beethoven’s Choral Symphony and the Pianoforte Concerto in E flat interpreted by Mr. L. Borwick, attracted a crowded house; and the performances, from all accounts, appear to have given great satisfaction. The E flat Concerto was also played at the Philharmonic Concert by Herr Sauer, but his rendering of the work lacked calm and dignity.

A Humoresque, “Till Eulenspiegels lustige Streiche” (Op. 28), by Richard Strauss, formed a special feature of the Crystal Palace programme on Saturday. Of the composer little is known in the country. Some seasons ago two movements from a symphonic work of his were given at a Richter Concert: they were certainly clever, but showed in too strong a manner the influence of Wagner. Herr Strauss lives at Munich, where during the long illness of Herr Levi he has proved an able deputy as conductor at the opera. The full score of the Humoresque bears the date May 6, 1895, so that no time has been lost in bringing it over to this country. It may be said that the merry pranks of Till Eulenspiegel, the hero of the old German story-book, do not form a subject of sufficient dignity for the art of music. Haydn and Mozart, however, were not above musical jokes; while Berlioz, the great French composer, like Balzac, the great novelist, tempted his successors to indulge in realism to an undue extent. The lengths to which programme music should go cannot be discussed here. Of Strauss’ work we have merely to say that it is one of the cleverest of its kind ever written; that it is intensely humorous; and that, in spite of the extraordinary nature of the programme—which, by the way, has only been obtained indirectly from the composer—the music has great charm and freshness. The Humoresque is, in fact, a programme piece of first rank, and the orchestration little short of a marvel. The work was magnificently interpreted; and at the close, in answer to the applause, Mr. Manns declared that in the course of forty years no other work had ever given him such trouble in rehearsing.

The Popular Concert on Monday evening was highly enjoyable. Beethoven’s Quintet in C (Op. 29) has long been, and long will be, a favourite; and at these concerts it is specially associated with Dr. Joachim, who was leader on this occasion. The programme included a Sonata in G minor for pianoforte and violin (Op. 5) by Robert Kahn, a composer, now in his thirtieth year, who has received much encouragement from Brahms, Rheinberger, and other eminent contemporaries. The work displays mature thought and skill in writing. Of the three movements of which it is composed, the first is the strongest. As a specimen of modern German chamber-music it is of interest, yet the individuality displayed is scarcely strong enough to gain for it more than passing notice. It was well interpreted by Mlle. Ilona Eibenschütz and Dr.

Joachim. The former also played in a skilful and earnest manner some short solos by Brahms. Miss Boye, the vocalist, by her refined and intelligent singing of various short songs, including a characteristic one by Miss Mary Carmichael, achieved a well-deserved success.

Bach’s Passion Music (according to St. John) was performed by the Bach Choir at Queen’s Hall, on Tuesday evening. The grandeur of the Matthew Passion has thrown this work somewhat into the shade. As a whole, the St. John Passion may be inferior: there is nothing in it, for instance, equal to the opening and closing choruses for double choir of the former. It has, notwithstanding, moments of supreme interest, and the work is well worthy of its author. The solo vocalists were Miss Fillunger and Miss Hilda Wilson, Messrs. C. Bakkes, Bispham and Andrew Black. Of these five, the gentlemen were by far the most satisfactory. Mr. Bakkes, who came expressly from Germany to take the rôle of the Evangelist, sang with quiet yet dramatic effect, and his enunciation of the words was singularly clear; his voice is of alto, rather than tenor quality. Mr. Bispham, in the part of the Saviour, was both tender and dignified. The choir sang well. Dr. Stanford conducted. J. S. SHEDLOCK.

## MUSIC NOTES.

THE programmes for the Wagner Festival concerts at Queen’s Hall, under the direction of Herr Felix Mottl, have just been issued. At the first concert (April 28) Mr. Eugen d’Albert will be the pianist, and will perform Beethoven’s pianoforte Concerto in E flat. The second (May 14) will be devoted to excerpts from the “Nibelungen,” and to the whole of Act 1 from “Die Walküre.” Frau Mottl, Herr Gerhäuser, and Herr Nebe, an ensemble from Karlsruhe, will take part in the latter. The third and last (June 11) will also be a Nibelungen night.

ON Sunday next, at the South Place Institute, a lecture will be given in the afternoon on “Mozart,” by Miss Annie C. Muirhead, with both vocal and instrumental illustrations; and the concert in the evening—the last of the present season—will be entirely devoted to the works of Mozart.

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The standpoint which Miss Eckenstein has taken has this disadvantage—whatever may be its counterbalancing advantages—that she looks at her subject too much from the outside: she never really gets within it, or sees the life of a nun as it must have appeared to a member of the community itself. She tells, and tells well, of its products, of its results, the books and learning it produced, the art needlework, the education. We have biographies, excellent though necessarily brief, of the chief abbesses and prioresses of the convents. We see how the type changes from the semi-barbaric scions of Frankish royalty, whose Christianity seems but as the snow on a volcano of wildest passion, then the genuine desire for learning awakened among British and Anglo-Saxon nuns, spreading on the Continent through the Carolingian era, until it culminates in the nun Hrosvith of Gandersheim. We have the convent as a school of education, especially for women of the higher classes; then later on, as the possessions of the monastery increase, there is full scope for the powers of the capable, managing woman, as abbess, as farmer and land-owner, able to hold her own with lawyers

and men of business, nay, sometimes against statesmen, or even against royalty itself. Then the arts and handicrafts of the convent are depicted, and the causes of their decline are sketched out; and so the story goes on until the eve of dissolution approaches, a process which Miss Eckenstein shows to have begun before the time of the Reformation. The injustice which the nuns met with, especially in England, is denounced from the recent works of Dom Gasquet and others; but perhaps the narrative of greatest interest of this period is that of the two convents at Nuremberg, and the noble stand made by the Abbess Charitas Pirckheimer. These two burgher convents, one of Dominican, the other of Franciscan nuns, represent almost the highest point of religious conventual mystic life. It is a pity that Franz Jostes' *Meister Eckhart* (see the ACADEMY, March 7) should have been published after, instead of before, Miss Eckenstein had drawn her pleasing portrait—a companion picture might be so easily composed from its pages.

On some portions of Miss Eckenstein's work I must make some reserves. There is much truth in what she says, that Christianity in many cases absorbed earlier beliefs, that the Christian saint in some instances succeeded to, or replaced, a heathen god or goddess, whose attributes were assumed. This I believe—I could add many instances to those here given; but while fully allowing for these and similar facts, I do not see that Miss Eckenstein brings forward the least evidence to prove her theory, that later conventual corruption arose from the nunnery being the historical representative of the communities of "loose" women, or of the priestesses of Pagan goddesses, and that these foul acts were a reversion to an original type. If there have been occasional aberrations of this kind among the "illuminatae" or "possessed," we should attribute them either to simple viciousness or to hysteria, rather than to any historical descent from Pagan sensual rites. I cannot recall anything which bears out this contention. On p. 185 we read "of the system of mutual responsibility called feudalism." The term "mutual responsibility" is far more applicable to some of the systems which feudalism supplanted than to feudalism itself. So, too, the legal position of women over a great part of Europe was impaired instead of being improved by the introduction of feudalism. In the House community a woman might be the elected head—her position and rights in the house were at least equal to those of a man; so in the districts where absolute primogeniture, male or female, prevailed, there the introduction of feudal male primogeniture was distinctly adverse to woman's position as daughter, wife, or widow. Miss Eckenstein also passes over the evils of feudal wardship, protested against even in Magna Charta: these were surely a great incentive to the adoption of a conventual life. The comparative security or insecurity of the times had much to do with the attraction of monastic life at a given period. Nearly all the books written in monasteries in the fourteenth century bear the reflex of this

feeling. The monastery is a relief from and a contrast to the turbulence of the world outside, and the peace found there excited the longing for the greater peace and security of heaven. Another point which our author somewhat exaggerates is the social standing of nuns in the early period. It can hardly be true of Hrosvith, that "the fact of her entering a nunnery is proof of her gentle birth" (p. 161). Granted that abbess, prioress, canoness, and superiors were often of noble, not unfrequently even of royal birth, yet the bulk of the monastery cannot have belonged exclusively to these classes. Naturally we hear more of the rulers than of the ruled. The standpoint of Miss Eckenstein, looking at religion from the outside, though it may in some way aid impartiality, is not a help towards a real insight into the conventual life. We meet with expressions such as "the representatives of the Church," "the representatives of the Established Church," used in opposition to monastic life, in a way which is startling to those who remember that in those ages monasticism was considered the highest type of the Church's life. This want of inner sympathy hinders any living picture being given either of a nun's avocations or of her aspirations. All that relates to the outward form of these is depicted and catalogued; but we do not get at the inner feeling. Take, for instance, what is said of writing, or rather calligraphy. The results, the MSS., the illuminations, are well described; but we have nothing to show the intense pride and pleasure that writing was then to the convent artist: how she loved and admired her own handiwork. The loving regard towards the art expressed by Paulinus of Perigueux was not peculiar to himself, when he speaks of the monastic rule

"Exercere artem prohibet. conceditur unum scribendi studium, quod mentem oculosque manusque occupet atque uno teneat simul omnia puncto, aspectum visu, cor sensibus, ordine dextram."  
(*De vita Martini* li. 120.)

Such feelings of delight must have been still more intense in the case of artistic needlework and embroidery by nuns. So too with learning and scholastic ability. Miss Eckenstein does full justice to this on its literary side; but she misses the glow of religious feeling, the enraptured enthusiasm, the ecstatic worship, the fervid aspirations which are sometimes found in conventual life. Tennyson's "St. Agnes' Eve" is not merely an ideal, or impossible poetic fancy. What depth of loving emotion, what rapture has ever surpassed that of the hymns "Jesu, dulcis memoria," "Jesu, rex admirabilis," "Jesu, decus Angelorum," long attributed to St. Bernard, now assigned to a Benedictine abbess of the fourteenth century? These hymns may represent the highest point attained by religious ecstasy, as the writings of the Nuremberg nuns represent the highest point of intellectual religious mysticism; but many would have power to feel and to cherish, and to love, and to make their own, that which the few alone had the power to express.

Moreover, there was a pleasurable, even a trivial side to conventual life that would bring contentment, if not more, to many. This is scarcely mentioned. The life of a nun, even when she had not the highest aspirations, was not necessarily a gloomy life, or an embittered existence; there were many enjoyments in it. The Church festivals and feasts were real festivals and feasts to them, even to the senses. Dancing, often semi-religious, the *puerilia solemnia* spoken of, the half-dramatic services, the making of acrostics, and centos of verse, these and numerous other less intellectual recreations were at least as much a solace to life as the games of "patience," &c. are to unoccupied women now. If, as Sir Walter Scott sings:

"A Christmas gambol oft could cheer  
The poor man's heart through half the year."  
(*Marmion*, Intro. Canto vi.)

what must such festivals, and the preparation for them, have been to the inmates of a convent? The nun was often right proud of her skill in simples, of her garden of medicinal herbs. Pride in the linen closet, pride in the laundry, in the poultry yard would give honest satisfaction to duller natures. We have no room to pursue this further. Of course, there is another side to this picture. Where the demons of jealousy, of feminine spite and narrowness, of ennui, the cheerless round of devotional services to those who could not enter into the spirit of them, when worldliness did not yield to godliness, and the nun yearned for the pleasures of the world which she had left with regret or on compulsion, where the love of self-torture, of undue self-sacrifice, of exaggerated asceticism had its hold as it has on many a woman even in ordinary life, where worse spirits entered in and dwelt there, and the nun became "possessed," there the convent must have been almost a hell upon earth. *Corruptio optimi pessima*. But such cases were rare. Even though she failed, the true nun felt her vocation to be above that of all others. All secular vocations were imperfect, hers was the only perfect one. Others had to follow Christ's commands, she the Counsels of Perfection.

Our authoress has been unfortunate in having taken up the more difficult part of her task first. It is much harder to draw a picture of conventual life in England and Germany, where the life has been interrupted and the traditions almost lost, than in the South of Europe, where there is a continuous succession and an unbroken tradition. The very success of a monastic institution brings with it the almost certainty of failure, when they who had renounced all property become rich, they whose mission was only to serve have servants of their own. This and more than this is true; and yet the standpoint from which monasticism is regarded only as a thing of the past is, we are persuaded, a mistaken one. There are more nuns now than ever: more religious orders of women have been founded in the nineteenth century than in any equal period before. Perchance, the enthusiasm for humanity may have a larger place in these foundations than in the older ones, where

enthusiasm for God was the almost exclusive aim. And, perhaps, as more and more women enter into professional and educational life, and their competition increases the intensity of the struggle for life, the old longings to escape this struggle, the old needs for some kind of monastic life may again arise, and these communities may re-appear in slightly changed forms.

I have freely pointed out where I think Miss Eckenstein has not done justice to herself; she has not paid sufficient attention to the graces of style, she has read almost too much about her subject without having sufficiently studied it from the life. Yet all students will receive her work with gratitude; it is a book that should have its place in all ecclesiastical libraries; it will be valued by the historian; but it will hardly be popular, as it might easily have been made—a book to be found in the boudoir or on the reading table of every woman who would take an interest in the lives of her sisters in the past. The writer has deliberately chosen a less numerous audience.

WENTWORTH WEBSTER.

#### SOME VOLUMES OF VERSE.

*Leviors Plectro*. By Alfred Cochrane. (Longmans.)

*Sung by Six*. By S. K. Cowan, J. H. Cousins, W. M. Knox, L. J. McQuilland, W. T. Anderson, and J. J. Pender. (Belfast: Aickin.)

*The Hermit. A Legend*. By Prince Ilia Chavchavadze. Translated from the Georgian by Marjory Wardrop. (Bernard Quaritch.)

*Day-dreams*. By Alfred Gurney. (Longmans.)

*Post-mortem, and Other Poems*. By Reginald A. Beckett. (Rixon & Arnold.)

WHATEVER may be the conditions of mercy in the year eighteen hundred and ninety-six, we do not propose to question; but, to our thinking, it is sufficiently manifest that the quality of versical fun is strained to a dangerous degree. Rhymers with a true claim upon our merriment are rarer than argon. The lovers of labels would have us believe that we are possessed of modern Wordsworths, Matthew Arnolds, Belgian Shakespeares, and American Rossettis; but even their courageous christening stops short of pointing out to us the Praed or the Calverley of to-day. If we ask, where are the lyrical exponents of side-splitting jocosity, faithful echo make, for us her customary response. Before going any farther we may remark that, while deploring the absence of a topmost wag, we run the risk of overlooking the efforts of those who come nearest to that gay humour which we grieve to see in a state of decline, if not collapse. If our own good sense cannot rescue us from the error of subscribing to a vicious generality, surely *Leviors Plectro*, Mr. Alfred Cochrane's latest gift of light verse, is well adapted to save us from a sweeping condemnation, as well as to plant in us the seed of hope. Not many months have passed since the author of *Leviors Plectro* gave us opportunities for pleasure

by means of a perusal of another little volume, devoted, as this one is, to the expression of a merry spirit. To us it seems that Mr. Cochrane's aptitude for neatly turning into verse whatever strikes his fancy as suitable food for fun grows more and more marked, while every stanza in the book now before us proves that he is able to control his prankish moods. A close examination of all these poems has failed to detect any signs of laxity or vulgarity. Mr. Cochrane is a gentleman first and a wit afterwards, a condition which is too often reversed by such weak characters as are willing to lose their self-respect for the sake of marrying mirth and uncleanness—a horrible union.

With so lavish a hand has Mr. Cochrane inserted plums for extraction by the Jack Horners of the reading public, that it is a baffling matter to decide what proofs of his bounty to prefer before others. After many regrets for neglected examples of sparkling oddity, we quote the two first stanzas from "The Minor Poet's Apology":

"Could I but deem myself inspired,  
Or owner of a fancy fired  
By sparks, unwittingly acquired  
From Heliconian flame,  
The Muse, whoever she might be,  
Who had, with motives hard to see,  
Incautiously ignited me,  
Would justly share the blame.

"Had I occasion to suspect,  
Or with complacence to reflect,  
That I were destined to erect  
A work outlasting Time;  
If this were to the public known,  
I might perhaps be left alone,  
As one with reasons of his own,  
For bursting into rhyme."

Mr. Cochrane spares a few moments for cricket and golf. No past, present, or future singer of the national game ever did or ever will beat "The Enthusiast's Love-Song." The reason is not hard to seek.

Not many weeks ago, while concerned with an oblong book which came to us full of the warbling of half-a-dozen poets, we expressed a fear that the example set by Mr. Barlow and his five comrades would soon cause imitators to spring up. The volume before us is a very rapid confirmation, so much so that it may possibly have an origin wholly independent of its predecessor, though in these paragraphing days an author's intention is often bartered for half-a-crown by an injudicious acquaintance. Truth to tell, we are not at all exhilarated by these bands of singers; and we may say, without resorting to excessive severity, that neither the first nor the second collection of rhymers has justified its gregarious character. If we were compelled to make a choice, we should throw in our lot with Mr. Barlow's array rather than with Mr. Cowan's. It may be brutally candid, but we are really obliged to give it as our opinion that very few valuable qualities have been used for the outpouring of the songs in *Sung by Six*. Full of hope, full of patience, full of the knowledge that unkind motives are often imputed to versifiers who review versifiers, we have searched this volume for lovely verses, or lines, or ideas, even though these last may have failed to secure treatment fitting their native worth.

All our hunting has been in vain. We have drawn six covers, only to prove each one of them blank. This does not mean that *Sung by Six* is wholly devoid of prettiness, good intentions, and facile echoes; but six singers should combine for dignified results, not for unimportant ejaculations in metre. We cannot help wondering what the editor has been about. Why did he not request Mr. McQuilland to regret his absence from Bohemia in better verses than these?

"Then the outbursts of laughter Homeric,  
When each free-lance of palette and pen,  
Would discourse with the grace of a Garrick,  
And the wit was a king among men!"

"Lost land of Bohemia, we mourn you,  
Deepend and desire and deplore;  
Though the pride of the Philistine scorn you,  
Lotos-land, what a glamour you bore!"

Again, why did he not speak seriously to Mr. Anderson about his heavy compounds? How could he admit the last stanza of "The Last Waltz Together"?

"So, Sweet, when your heart on mine reposes,  
I shall never question Fate as to whether  
'Twere best that our lives had died with the roses,  
Looked soul to soul in our last waltz together."

We own to curiosity with regard to his reason for printing this:

"Adieux are all damp with the dew,  
The butterfly rises in price;  
The sick moon shines in parallel lines,  
And gets geometrically nice.  
The tears of the weeping willows  
Start off by a fast express;  
The night-birds call, and leave their cards,  
And everything's in a mess—  
As the shady twilight deepens."

If the above stanza, is not enough to turn the milk of human kindness sour, what is? We yield to nobody in our enjoyment of good nonsensical verses; but when Mr. Knox endeavours to palm off such stuff upon us, we feel it our right to protest with warmth. If the six gentlemen under review decide to band together again for the purpose of submitting their songs to public notice, we hope with heartiness that by being stern critics of themselves they will relieve us from the unpleasant task of meeting them with severity.

*The Hermit* could not well be simpler. It tells the tale of a recluse who lived in the mountains satisfied to watch the sun rise and set, and to wait inactive for the coming of death. Although Miss Wardrop does not appear to have learned from the noble author whether into his relation of this legend he has woven a symbolic meaning, she assumes, and with good reason, that the hermit is intended to represent Medievalism. One day the lonely man was visited by a belated shepherdess, who was full of the activities, the joys, and the eager thirst of life. She stands, as we may well imagine, for the Renaissance, which reached Georgia long after it had invaded the West. In the presence of this bright shepherdess, the hermit felt moved to renounce his dull round, to go out into the midst of his fellow creatures, and ache and smile with them; for after her coming one of two things was imperative: either he must emerge from his retirement, or else die. The old state was impossible. Prince Chavohavadze, the poet,

novelist, and editor, has told his slight story in an admirable manner, without extravagant rhetoric and without tiresome digressions. As we are totally ignorant of even the Georgian alphabet, we are not prepared to pass judgment upon Miss Wardrop's translation; but as these twenty-eight stanzas read remarkably well, we are encouraged to infer excellence in her rendering of the original. Particularly welcome is her brief preface, for by it we are enabled to get a bird's-eye view of a remarkable personality.

A few paragraphs farther back we were lamenting that good books of humorous verse were rare in the extreme. But if the jocose muse is nowadays chary of excellence, it must be granted that her sacred sister is by no means bountiful, a fact which does not encourage a reviewer when he picks up a collection of devout poems; for nothing is more peculiarly irritating than goody-goody verse which is absolutely devoid of poetical fibre. The book now before us, *Day-dreams* by name, is, for the most part, a collection of pieces breathing such virtues as are proper to their spirit. It was not without trepidation that we took up the Rev. Alfred Gurney's contribution to song, for can it be accounted a marvel if a burnt child dreads the fire? Too often and too heavily have we suffered from would-be wags as well as from utterly uninspired writers of hymns. On the present occasion, however, we live under lucky stars, for both Mr. Coochrane and Mr. Gurney have done much to restore us to a feeling of confidence. It is evident that the author of *Day-dreams* is not bounded on one side by the font, on the other by the pulpit. He would, indeed, be a man of dull vision who could not perceive that Mr. Gurney is able to rise superior to narrow rulings. He has the open heart, the wide-spreading charity of one content to regulate his life by the Sermon on the Mount; and in his songs he makes his mental attitude clear to all but the blind. In all of these poems the genial priest is apparent, if, indeed, it is no fallacy that a man may be judged from his work. As an example of worthy simplicity we quote "The Music of Ash Wednesday":

"Winter days are sad and dark,  
All the world seems withering;  
Yet the Spring is coming. Hark!  
Birds begin to sing.

"Sunset scarcely brings a blush—  
Scarce a smile the dawn of day;  
Still the Spring is coming. Hush!  
Men and women pray.

"Once again wide open stand  
Portals of another Lent;  
Let us enter, hand in hand,  
With a fixed intent

"Very simply to accept  
Whate'er His Hands dispense,  
Who, a sinless Mourner, wept  
Tears of penitence.

"To His Cross again we turn;  
Love threat her chalice fills,  
Till her weeping eyes discern  
Daybreak on the hills.

"Hush! the spirit-voices pray;  
Hark! the spirit-voices sing;  
Nearer draws our Easter Day—  
God's eternal Spring."

Mr. Gurney is far from being a remarkable poet; but he has something to say,

and he knows how to present it. We feel sure that his object will have been attained if by a single verse he may happen to convey comfort to a sorrowful heart. Of this success we believe him to be certain.

We cannot bring this article to a close without making a few remarks upon *Post-mortem*, a book which bears many signs of an impulsive and poetical nature. Scattered here and there throughout its pages are verses deserving of a warm welcome, and it is much to be regretted that a writer of Mr. Beckett's stamp should have allowed so large a share of prose to mingle with his poetry. If *Post-mortem* is Mr. Beckett's first attempt to win the public ear, as we suspect it to be, we shall not fail to be on the watch for his second volume. We detect a rather violent spirit in the poem which gives the book its title, though the author would probably prefer us to describe him as moved by generous heat. Without stopping to discuss phrases, we may remark that Mr. Beckett will best help his cause by fighting shy of excess. Dignity soon suffers when exaggeration gets loose.

NORMAN GALE.

*The Curiosities of Impecuniosity.* By H. G. Somerville. (Bentley.)

In those portions of this volume where the pen has followed the work of the scissors, there are so many unpardonable faults of construction that, with the most excellent material, the author has not succeeded in producing a good book.

Yet how very interesting is the theme? The poverty of great men! Why use the word impecuniosity?—"An ill phrase! A vile phrase!" There is a romance, a certain dignity even in "poverty." Many have overcome it; many more have been overcome of it—dying unhonoured and unknown. Some it has disciplined into virtue, others it has goaded into crime. But the records of this warfare are always interesting. The same subtle charm lingers around the memories of brave Johnson in his poor threadbare coat, and of weak Chatterton subdued by adversity in the very bloom of youth.

The book opens with a portion of one of Lamb's essays, wherein he tells of his own poverty modestly and tenderly, with a touch of such lightness and delicacy that it suggests to one's mind the quiet tones and quaint traceries of the old china he loved to collect. Elia's cousin Bridget makes the following reflections:

"Then, do you remember our pleasant walks to Enfield and Potters Bar and Waltham, when we had a holiday—holidays and all other fun are gone, now we are rich—and the little hand-basket in which I used to deposit our day's fare of savoury cold lamb and salad—and how you would pry about at noontide for some decent house where we might go in and produce our store, only paying for the ale you must call for, and speculate upon the looks of the landlady, and whether she was likely to allow us a table-cloth, and wish for such another honest hostess as Isaac Walton has described many a time on the banks of the Lea when he went a-fishing, and sometimes they would prove obliging enough, and sometimes they

would look grudgingly upon us; but we had cheerful looks still for one another, and would eat our plain fare savourily, scarcely grudging Piscator his Trout Hall. Now, when we go out a day's pleasuring, which is seldom, moreover, we ride part of the way, and go into a fine inn, and order the best of dinners, never debating the expense, which, after all, never has half the relish of those chance country snaps where we were at the mercy of uncertain usage and a precarious welcome."

Mr. Somerville would alter the aphorism of Samuel Smiles, "Nothing sharpens a man's wits like poverty," by substituting for "poverty" "impecuniosity," because to his mind the former term expresses chronic, the latter temporary, want. A little reflection will show that there is neither warrant nor necessity for such a distinction; for, while a man's faculties remain unimpaired, his poverty can never be said to be permanent; while, on the other hand, no impecuniosity at all worthy of mention can with certainty be spoken of as temporary.

The book treats of the impecuniosities of authors, of painters, of actors, and other public characters—a wide field, which must necessarily have involved no slight research.

In the chapter entitled "Impecuniosities of the Great," the story is told of Erskine's first opportunity of making a great speech, and how he had risen to the occasion. When asked afterwards how he had done it, he replied: "I fancied I could feel my little children plucking at my robe and saying: 'Now, father, is the time to get us bread!'"

Franklin wandered homeless through the streets of Philadelphia, munching a great roll of bread; a young girl, standing at her door, saw him and laughed, thinking what a ridiculous figure he cut. Afterwards that girl became his wife. His first experiments in electricity were ridiculed by the wise-acs of the day. "The people asked: 'Of what use is it?' To which he replied: 'What is the use of a child? It may become a man some day.'"

It was, I have heard, a proud boast of Sir Humphry Davy that his greatest discovery was the discovery of Michael Faraday. It was through the kind offices of the former that the latter obtained a post in the laboratory of the Royal Institution. The early life of Faraday was a hard struggle. By reducing, for many days, his humble meals to still humbler dimensions, he had been able to purchase a long coveted electrical machine for 4s. 6d. This machine he used in experiments which led to some of his great discoveries.

One could hardly expect that the subject of impecuniosity could be touched upon without a mention being made of its Irish victims, or votaries, or probationers—for the subject is capable of being considered in many aspects. The most beautiful Gunnings were at one time in great financial difficulties. The story of the Gunning sisters has been so often told, that the writer is not to be blamed for condensing it as much as possible; but in this endeavour the following nonsensical statement has been produced: "She died in October, 1760, of consumption, the result of artificial aids to beauty, which in her case were utterly unnecessary."

The following fact is recorded of Loder, a celebrated musical composer:

"One evening when leaving his lodgings with a friend named Jay, for the purpose of enjoying a quiet little dinner at Simpson's, he received an ominous tap on the shoulder from one of those individuals whose attentions are not appetising, since *without you can settle the little amount, they require your immediate attention.*"

For a specimen of English as it ought not to be written the above is almost perfect. The italics are my own, and the reader may determine what happened to Jay.

An interesting volume might some day be written upon "Ouriosities of English." It is, of course, unworthy of a critic's calling to notice mere slips of grammar which may creep into the best work, but it is a different matter when they are to be found on almost every page. But when an author takes upon himself to correct a line written by another, and the effect is mere redundancy, it is almost one's bounden duty to comment upon it. John Stow, the antiquary, was so poor in his latter years that he petitioned James the First for a licence to collect alms for himself, which petition was granted by letters patent.

"The terms in which this permit was set forth ('to ask, gather, and take alms of all our loving subjects') were scarcely correct; that is to say, 'to ask, gather, and take alms of all our loving subjects who will give,' would have been more complete.

It would be well for our literature if the fine shades of meaning in words were as well known now as in the days of James the First.

The want of language sufficiently well chosen to express accurately the ideas of the writer, may have led me to misinterpret the drift of the following judgment upon Thackeray:—

"Therefore a degree of hardness and cruelty in the rigid and virtuous superiority of this great writer, who, happily born in a more refined and purer time, so magnifies the vices of the unfortunate dead, in order to lessen the pity and respect which their greatness won for them."

To charge the most kind and sympathetic of modern writers with *hardness and cruelty* is so preposterous that there is no necessity to do more than quote it. But granted, for the sake of argument, that he was hard and cruel, what earthly object could he have had in warring against the dead: in deliberately attempting to lessen the "pity and respect which their greatness won for them." The most charitable thing to suppose is that Thackeray's censor had some other ideas in his mind than those he has succeeded in conveying to an ordinary reader. Did Thackeray ever deny "that there was any lack of goodwill or kindness towards men of genius in this country, or that they often failed to meet with generous and helping hands in the time of their necessity?" He never made such an absurd statement. On the contrary, he says, in his lecture on Goldsmith:

"Nobody knows, and I daresay Goldsmith's buoyant temper kept no account of all the pains which he endured during the early period of his literary career. Should any man of

letters in our day have to bear up against such, heaven grant he may come out of the period of misfortune with such a pure heart as that which Goldsmith obstinately bore in his breast. The insults which he had to submit to are shocking to hear of—alandar, contumely, vulgar satire, brutal malignity perverting his commonest motives and actions; he had his share of these, and one's anger is roused at reading of them, as it is at seeing a woman insulted or a child assaulted, at the notion that a creature so very gentle and weak and full of love should have had to suffer so."

Thackeray honoured so much the profession of letters that he thought it derogatory for its members to cant and cry in the market-place about the great world's ingratitude. He knew that there was no royal road to fame—that success can be won only after much toil and tribulation. The public he recognised to be often slow, blundering, and stupid; but never intentionally unjust. Very often those who have not succeeded, and who go abroad proclaiming their fancied wrongs, are like the man in Hood's clever picture who went about the house crying, "I smell fire!" while the tassel of his own night-cap was smouldering.

GEORGE NEWCOMEN.

*St. Patrick's Purgatory, Lough Derg.* By the Rev. Dr. Canon O'Connor, P.P., of the Diocese of Ologher. (Dublin: James Duffy.)

It is with a feeling one part pleasure and three parts pain that an Irishwoman reads the interesting book which Canon O'Connor has compiled in connexion with the legend in which Dante found material for a superb poem and Calderon material for an exquisite play. Delighting as it is to know that, before Dante had penned a line of his Divine Comedy, there was current in Ireland, whence it had gone out into all lauds, the story of one to whom had been granted a vision of purgatory and hell and heaven, it is most saddening to reflect that this marvellous tradition should have had to travel from Ireland to Italy and to Spain to find poets able and willing to show by their treatment of it that, in literature as in life, love can transmute to form and dignity. It must remain a subject of regret with Irishmen of whatever religion that the most notable among Ireland's own writers on the subject of St. Patrick's purgatory—the richly gifted William Carleton—should have made of it merely matter for mirth. The laughing philosopher is, under certain conditions, a person not to be despised; but when he runs the rig upon his country's altars, he is guilty of the profanation of ill-taste, to give to his crime the gentlest name which can be applied to it.

Canon O'Connor gives in his book an English version of the St. Patrick's purgatory story, as contained in that famous medieval compilation known as "The Golden Legend." This story forms part of chap. ix. of the Canon's book, and will be read with joy, if only for the matchless phrase which is employed in the description of the pilgrim in hell, agonised



to the point of speechlessness — "he expressed the name of Jesus in his heart."

To Canon O'Connor's style it is impossible to accord high praise. To be quite truthful concerning it, it is dry as biscuit. A typical sentence is this: "At length, *per varios casus*, we reached the anxiously sought hill." A blunder—it is not easy to find a blunder in this book—is hailed with pleased surprise. Here is one: "A numerous colony of rabbits . . . as they skip about in every direction contribute not a little 'to lend enchantment to the scene.'" The learned writer of *St. Patrick's Purgatory* is here under the impression that he is quoting Campbell; but that is a mistake. He uses words which are not to be found in Campbell or in any other poet. He is fond of quoting from poets; and one who, like the present writer, welcomes the sight of prose interspersed with poetry, will not disapprove of this trait in him.

A word must be said of the ecclesiastical bias of this book. That a Romish Churchman wrote it is a fact not obtruded upon every page, but it is obtruded upon pages containing phrasing such as this: "The arch impostor, Mahomet"—"Hallam, a very prejudiced writer"—"the so-called Reformation of the sixteenth century." That there is not more of this sort of thing is attributable to the fact that the writer is an Irishman, to which fact also is attributable the circumstance that we come upon a sentence such as this: "Through the air rustled an indescribable harmony, as if all the fishes in the lake were chanting in chorus their matin melody." It is not usual for fishes to chant, but this sentence is not quoted as a specimen of the usual. It is a specimen of the occasional, as it is to be met with in Irish work. There are people whom it will offend, and there are others—I wish to rank myself with these others—whom it will gladden to their hearts' Irish innermost.

The book is supplied with a preface, and he who reads the preface and the book will note that the Bishop of Clogher and the Canon of Clogher are not entirely at one in regard to the signs of the times.

"In these days of awakened fervour," writes the Bishop in his preface, "when the pilgrim spirit has been so amazingly revived in the Church, and when so many annually leave Ireland, journeying to far-off shrines, to Lourdes, Paray-de-Monial, La Salette, and others, we deem it not unreasonable to remind such persons that there exists within the boundaries of this diocese a sanctuary no less venerable and holy, and of greater antiquity and celebrity, a sanctuary which is not only one of the proudest glories of this diocese, but one of the brightest of the religious institutions of Ireland."

"In an age of scepticism and unbelief," writes the Canon in his book, "it is refreshing to turn aside from the busy paths of the world, in order to contemplate the sanctuaries of religion and the holy shrines of pilgrimage, round which are encircled the most sacred associations and the most venerable traditions."

This difference of opinion among doctors is portentous. Meanwhile the book, re-

\* Italics mine, here and in the next paragraph.

garded merely as a contribution to literature, is full of information of the most valuable description, and information not always to be procured easily elsewhere. "What are sermon-crosses?" is a question that was asked lately. "I do not know," was the answer. "Look in Chambers." Chambers was consulted in vain. Canon O'Connor will not be consulted in vain. What sermon-crosses are is one of the many things told in his book, which should be furnished with an alphabetical index, should be bound more in keeping with its quiet and learned character, should not contain American spelling (*vide* "centered," on p. 86), and, to sum up, should be on the bookshelf of every loving student of Ireland's history and traditions.

ELSA D'ESTERRE-KEELING.

#### NEW NOVELS.

*The Years that the Locust hath Eaten.* By Annie E. Holdsworth. (Heinemann.)

*The Lost Stradivarius.* By J. Meade Falkner. (Blackwoods.)

*White Sand.* The Story of a Dreamer and his Dream. By M. E. Balfour. (Fisher Unwin.)

*A Man's Foo.* By E. H. Strain. In 3 vols. (Ward Lock & Bowden.)

*On the Verge of Two Worlds.* By G. L. Banbury. (Tower Publishing Co.)

*In a Hollow of the Hills.* By Bret Harte. (Chapman & Hall.)

*The Expedition of Captain Flick.* By Fergus Hume. (Jarrold.)

*Valdar, the Oft Born.* By George Griffith. (C. Arthur Pearson.)

MISS ANNIE E. HOLDSWORTH has written a story of conspicuous merit. Its pathos has the true ring about it; its characters are real; its subject-matter has been derived from life. It tells the story of struggling persons belonging to the artistic professions who live at Regent's-buildings near the Euston-road. They are poor and shabby; the good things of this world are not theirs, but their hearts are of gold. The heroine, Priscilla Momerie, is a beautiful girl, possessing undeveloped powers akin to genius. She is mated to a selfish, vain creature, who thinks himself a genius. He dreams all day of the work he is going to give to the world; but he does nothing. He can talk though, and talk brilliantly, and he manages to impress the outside world in his favour. There is one, however, Stephen Malden, a young painter, who sees through the fraud, and estimates this bombast at its true worth. He pities and loves the girl-wife, but honourably keeps his own counsel. Priscilla has real literary ability, though her husband ignores it, and permits her to scrub, pot-boil, and kill herself to provide the bare necessities of life. Gertrude Tennant, a young girl singer, has also a keen perception of the true state of the case as regards Momerie and his wife. She loves Malden; and, before Priscilla's beauty and suffering came between them, he had loved her. Gertrude is too large and

also too moral to take advantage of Priscilla. She loves the unhappy wife, and forgives her for having unwittingly stepped between her and the man who could have made her happy. In course of time Priscilla knows that she is to have the solace which alone can make recompense to a woman unsatisfactorily mated. She increases her exertions that she may be able to support the child, and that it may not suffer vicariously. She tries to keep bright and happy, hoping that her baby may be blessed with a merry heart. But it is of no avail; the child is born weak and sickly, and Momerie resents its birth. Priscilla adores it, and for her sake Malden also loves it. Soon the husband's constitutional weakness ends in paralysis. His slothful nature induces him to accept the affliction complacently: he can now see his wife toil and slave free from reproach. Morally he becomes the murderer of his own child. The way of this is told admirably. Indeed, the story throughout is an excellent piece of narrative, and its characterisation is distinctly above the average. Miss Holdsworth is original and capable, and she has written a notable novel.

If Mr. J. Meade Falkner can sustain the high standard he has reached in *The Lost Stradivarius*, he is certain to take a high place among modern romancists. But it is true to say, of what is presumably his first attempt, that it suffers from the common fault of inexperienced story-tellers. It is unduly drawn out, and drags very much toward the end. Nevertheless Mr. Falkner's effort does not fall short of achievement. He writes with distinction; and his style is that of a man who instinctively, and also through the rigorous training he has imposed upon himself, knows that the greatest works of art result from repressing the creative faculty rather than from allowing it full play. Sir John Maltravers chances to discover in his rooms a lost Stradivarius which many years before had belonged to an evil man named Adrian Hope. The discovery is fraught with fatal consequences. The spirit of Hope enters into, or at all events controls, his own, with the result that his nature is perverted. The idea in itself is, of course, too hackneyed to be fanciful; but everything depends, in such themes, upon the treatment; and it is upon his treatment we must cordially congratulate Mr. Meade Falkner.

Miss Balfour's delineation of the light woman of society as personified in Sylvia Carpenter is distinctly to be commended. She has painted the type to the life, though obviously in these days she had no difficulty in procuring abundance of models. Sylvia is as unstable and shiftless as white sand; she has mistaken her *métier*, which is clearly not for the home. Presently, out of sheer good-nature, rather than from deliberate vice, one of the men with whom she flirts consents to run away with her. The "poor devil" is to be pitied almost as much as the husband, who ultimately, also out of sheer good-nature, takes her back. He is a strong man, generous and philosophic; and he feels that this pretty, weak, pleasure-loving little woman needs his protection. All this is exceedingly

well done. Adam Carpenter's magnanimity has its counterpart in Claire Kent-Craven's, who, loving a man, to her knowledge and by his own confession incapable of fidelity, marries him that she may, in some measure, protect him from himself. The largeness and wholesomeness of this book would make it acceptable; its author has, however, vivacity, directness, and she marshals her characters and presents her incidents skilfully. There are, too, some excellent and dramatically conceived scenes in the book.

The author of *A Man's Foes*, presumably a lady, relates, with spirit and with no small measure of literary skill, the story of the hardships and privations endured by the citizens of Derry during the memorable siege of 1689. The book is full of adventure; and sometimes the incidents it narrates are set forth naturally and convincingly. The heroic service performed for Captain Hamilton by his devoted wife, whereby that officer's life is saved, is among these effective incidents. The condition of Derry during the siege is brought before us with great vividness, and picturesque effect is not secured at the expense of fidelity to fact. The story deserves to achieve that heaven of good books—a cheap edition.

Mr. Lethbridge Banbury's romance is not lacking in interest: in fact, as a tale of adventure, it is distinctly successful. The hero has run away to sea, and by accident finds himself one of the crew of a slaver which, starting from Gravesend, takes him far up the Sierra Leone river to the slave factory of Don Cesar D'Astonias Hernandez. Here he saves the life of Don Cesar's daughter, Mercedes. He loves the fair Señorita; but his suit is not approved by the father, who, hoping that he will be destroyed, sends him with presents to the chief of the Fulah nation. Here he strikes up a strong friendship with Garunah, the Fodi of Ba'fodi; the two men become "blood brothers," going through the ceremony of mixing their blood. Then follows a series of stirring adventures—battles, alligator fights, and all manner of blood-curdling business. This is not said to the disparagement of the book, which is well written and interesting. By the way, Don Cesar administers an exceedingly adroit blow at British inconsistency in the matter of the slave trade at the time (1809), which the hero finds it difficult to answer.

Mr. Bret Harte's romance is really beginning to pall upon us, though we are sorry to say it. In *A Hollow of the Hills* starts well enough, but it disappoints expectation. No doubt this is largely due to the fact that, on seeing Mr. Bret Harte's name on the title-page, our expectations ran high. In brief, this tale is another Bret Harte and water. Nevertheless, we would rather drink Bret Harte diluted than many other fictional beverages in their unsophisticated purity.

Mr. Fergus Hume's latest story is "excellent fooling" of its kind; but he makes extravagant demands upon the credulity of the reader, especially in these days, when the School Board has made all of us so unconsciously well-informed.

Hence we are forced to ask ourselves, against our will, where and what is the island whereon Mr. Hume audaciously plants his colony of blacks ruled over by a Greek dynasty descended from Hesperus, a refugee from the island of Oytherea. Hesperus had taken with him a statue of Venus by Praxiteles. A certain Captain Flick gets wind of this statue and thinks he would like to possess it. He does not get the statue after all, but his party almost lose a beautiful young woman, Bertha Greenville, who was with them. The kings of the island have been in the habit of abstracting a Greek woman from the island of Oytherea to keep the strain of their blood pure, and poor Bertha nearly has to do duty for the Greek maiden who does not chance to be forthcoming.

Impossible in another way, for it is avowedly romance, Mr. George Griffiths's *Valdar, the Oft Born*, is scarcely equal to his *Outlaws of the Air*. Nevertheless, he has presented his tale of Valdar, re-incarnated in various ages and various guises, skilfully and attractively. After the fall of the Tower of Babel, which he saw, he passes some two thousand undisturbed years sleeping in the Assyrian desert. He is with the Phoenicians, with Solomon, Cleopatra, and Caesar, and is witness of the Crucifixion. Then he is a Crusader, and, indeed, he manages to turn up at most occasions of supreme importance, Trafalgar and Waterloo included. While Valdar is constantly re-born, so he meets a woman who is all in all to him at every stage of his career; but whether she is supposed to be the same woman or a soul showing its various facets in its effort to reflect the light, does not quite appear. Cleopatra is scarcely to be associated with the pure woman whom he meets at the beginning, and whom he marries at the end. The romance is full of engaging qualities and may be recommended.

JAMES STANLEY LITTLE.

#### SOME FOREIGN BOOKS.

*Contes Populaires des Bassoutos.* Par E. Jacottet. (Paris: Leroux.) In Basutoland there is a French Protestant Mission. M. Jacottet, a member of this mission, has collected here the stories which either he or his friends have taken down from the lips of the Basutos themselves. He has contented himself with the useful task of translation, and has added very little of his own. A busy life has not given M. Jacottet, so he tells us, time to lay up stores of folk-lore of other countries. "In the matter of folk-lore I know little of any but that of the Basutos and of the people who, either geographically or ethnographically, are akin to them." The modesty of M. Jacottet is only equalled by his complete command of his special subject. We are in complete accord with M. Jacottet when he says that the French Basutoland Mission, founded in 1833 by MM. Casali and Arbusset, is an institution which reflects honour on France, and deserves to be better known in France than it is. He regards Christianity as the only force that can save aboriginal races from extinction by European civilisation. "What God did in the sixth and seventh centuries for the barbarous peoples of Europe, that He is doing to-day for the tribes of Africa." The predominant impression

conveyed by these tales is the unhappiness of the savage life. The powers of nature are terrible enough, but the powers of imagination are even worse. Imaginary animals prowl around ready day and night to snatch away a wife or child. Storms are at the beck and call even of so small an animal as the hare. In some ways the first story—"Le Petit Lièvre"—is the most interesting in the book. There is a singular resemblance to the German story of Reynard the fox. In both we find the deification of the weak and the conquest of strength by craft. But there is a still more curious resemblance to Esop's fable of the ass in the lion's skin. The hare, clothed in a lion's skin, visits a village of hyenas. "How shall we escape this terrible animal?" exclaim his hosts, and for a season they have a bad time of it. Their guest says to each in turn, "Sit in the boiling pot," and the hyena thus commanded by the king of beasts obeys and is killed. A young hyena at length discovers who it is that has been decimating his village; but even then, when the hare bounds from the lion's skin and runs for his life, his presence of mind saves him. The same moral, that wit and not brute strength is the sovereign lord of all creation, is found in the other animal stories. There is no trace of a Good Spirit or of the life to come in these stories, but there are abundant proofs that the Basutos have a moral code and endeavour to keep it. Masito asks his sister to marry him; but she rejects his offers with scorn, and prefers a lingering and cruel death to yielding to his desires. Family affection is well illustrated by this tale, as the daughter is ultimately saved by the devotion of her parents. Cannibalism has existed in South Africa; M. Jacottet still knows an old man who was a cannibal in his youth. To the native chief Mosheah belongs the credit of abolishing this practice; and the Basutos must themselves be ashamed of it, as in their tales the cannibals speak Zulu, not Sesuto. Modisa-oa-Dipodi is the Basuto Cinderella. She, too, has her cruel sisters, and is saved from death and famine by a prince, in her case at first invisible. Among the traits that strike one most in these tales is the respect that Basutos have for property. Modisa flying from her cruel parents sees abundant food rising before her, but at first she will not touch the dishes for fear that those to whom they belong will kill her. We hope M. Jacottet will give us another volume on the customs of the race whose folk-lore he has preserved with so loving a hand in the present work.

"PUBLICATIONS DE LA FONDATION LOREN."—*Studier over Lönssystemets Historia i England.* By Gustav F. Steffen. First Part. Orsakerna till de Sekulära Variationerna i Engelska lönarbetarens lefnadsstandards före 1760. (Stockholm.) This study of Mr. Steffen on the secular variations in the standard of living of the English wage-earner up to 1760 well deserves to reach a larger public than the Swedish tongue can provide. Dividing his subject into four periods—(i.) 1280-1350, rise of the wage system; (ii.) 1350-1540, break-up of feudalism and flourishing of the guild system; (iii.) 1540-1660, decay of guild system, further development of state regulation of the standards of life of the wage-earners, great rise in prices; (iv.) 1660-1760, improvement in the condition of wage-earners during the preparatory stages of the modern factory system, rise of trade unionism—Mr. Steffen proceeds to consider the main economic phenomena relating to the wage-earners' standard of life and its protection up to the advent of modern industrialism and the régime of free contract (so-called). He considers that the standard of life among the wage-earners was low between 1540 and 1660,

and from this he dates the "origin of English poverty." He holds that after 1660 the purchasing power of wages rose among town workpeople and in manufacture, but remained almost stationary among agricultural labourers. He defines and discusses in appendices the terms "standard of life" and "marginal utility," examines the connexion between wants, income, price, and demand, and notices the opinions expressed authoritatively on the normal and minimum daily consumption of the wage-earner. A number of clear and careful tables enable the reader to get at a glance a mass of pertinent information; and one would like to see the diagram of money-wages and food-prices reproduced in every English history for upper classes of schools, as a graphic purview of the general condition of the country from century to century. Mr. Steffen is well read in the abundant literature bearing upon these matters, and writes clearly, and with a brevity that his German fellow-economists do not willingly practise. He should continue his researches down to the present day, and publish the whole in English as one volume as soon as may be. His book will be handy and useful as a convenient epitome of a large and intricate subject.

MESSRS. HACHETTE ET CIE. have just issued a thoroughly revised, and in great part rewritten, edition of the well-known *Dictionnaire Universel des Sciences, des Lettres, et des Arts*, originally compiled by M. Bouillet. The editors are M. J. Tannery for the scientific, and M. E. Faguet for the literary portion of the work; and the list of contributors comprises more than thirty names, some of which we recognise as of European reputation, while in other cases the competence of the writers may be presumed from the official positions which they occupy. The number of pages (1734) is slightly less than in the edition of 1884, but the actual quantity of matter contained in the volume is considerably larger. The information has been carefully brought up to date: for example, there is an article on Argon—in the supplement, of course, as the early part of the book must have been printed long before the new element was discovered. The philosophical articles, and also those on prehistoric archaeology, deserve special mention for their lucidity and skilful condensation. A weak point of the work is the etymology of words (*flûte*, for instance, is said to be derived from *fistula*!); and some of the articles relating to English subjects are inaccurate. "Guinée" is explained as "monnaie d'or très-usitée en Angleterre, et qui, avant 1816, équivalait à 21 shillings, mais qui aujourd'hui n'en vaut que 20." The article "Club" is curiously misleading with regard to the English use of the word. Under "Tempérance" there is a notice of the spread of "temperance societies" in England and America; but the writer is evidently unaware that nearly all these societies interpret "temperance" as meaning total abstinence from alcoholic drinks. Under "Sténographie" certain English systems of shorthand are mentioned, but that of Pitman, the most widely used of all, is ignored. These, however, are trivial blemishes in a work which, as a whole, is marvellously accurate.

M. E. DUCRÉ, the sub-librarian of the city of Bayonne, has lately published another volume of his "*Histoire Maritime de Bayonne*," under the title, *Les Corsaires sous l'Ancien Régime*. (Hourquet: Bayonne.) The period covered is from 1500 to 1789. The maritime importance of Bayonne declined for a time after the expulsion of the English; but the discovery of America and the value of the Newfoundland cod-fishery soon revived its commerce. If the Basques were not the discoverers of Newfoundland, they were among the first to profit by the fishery: as early as 1520 we hear of their ships, returning from

Newfoundland laden with cod, being captured by Spanish corsairs. We learn from this volume how barbarous and ruthless was the right of private warfare at sea, which continued long after it had been done away with on land. The gains of privateering were an element of commercial speculation in every seaport, large or small, from St. Malo to Bilbao. Up to about 1744 the losses and captures between English and Basques were pretty evenly balanced. After that date the English had the superiority. In 1758 three thousand privateer seamen from Bayonne and St. Jean de Luz were lying in English prisons, mostly in the south-western ports. M. Ducré writes chiefly from unpublished materials, French and Spanish. Several Spanish documents are now first printed in the Appendix. The work is of first importance for the history of privateering, and of the *flibustiers*, and should be in the hands of all interested in the subject.

WE have received the second year's issue of the *Giornale Dantesco* (Olschki), edited by G. L. Passerini, consisting of nearly 600 pages of large octavo. It contains a very complete record of the current bibliography, and it is a record which shows no tendency to decrease in bulk. This volume, like the last, has the great advantage of exceptionally good indices, which add, it need hardly be said, very largely to the value of a work of this kind. Certain of the articles, it must be admitted, are of but slight value. Some Italians seem to think, so long as they write diffusely and fluently anything around and about Dante, that it is worth while to publish it. There is also a tendency to expend ingenuity (and it must be granted that some is required) in devising new interpretations of well-worn passages. These are naturally apt to be fanciful or paradoxical. Their publication involves refutations, rejoinders, and much controversy, which, though it might form the subject of an evening's discussion for the meeting of a Dante Society, is not always worth putting upon permanent record. It may be gathered from what we have said that the volume might be considerably diminished in bulk without losing much in value. Still, the appearance among its contributors of such well-known names as those of Fiammazzo, Prompt, Ronchetti, Agnelli, and many others, is a sufficient guarantee that articles will be found of real interest and importance.

WE must be content merely to acknowledge the receipt of the following:

*Louis XV. et le Renversement des Alliances*: Préliminaires de la Guerre de Sept Ans, 1754-1746, par Richard Waddington (Paris: Firmin-Didot); a translation into French, by MM. Lespès, Pasquet, and Pierre Péret, of Prof. Alfred Stern's *Life of Mirabeau*, revised by the author and with a new preface, 2 vols. (Paris: Emile Bouillon); *Œuvres de Julien Havet, 1853-1893*, tome i., "Questions Mérovingiennes"; tome ii., "Opuscules Divers" (Paris: Leroux); *Pages d'Histoire*, dedicated to M. Pierre Vaucher by some of his former pupils, on the occasion of the thirtieth year of his professoriate—dealing mainly with Swiss subjects, with a bibliography of M. Vaucher's own writings at the end (Geneva: Georg); *Virgilio nel Medio Evo*, per Domenico Comparetti, 2 vols.—a second and considerably enlarged edition of the work of which an English translation was recently published (Florence: Bernardo Seeber); an edition of the *Annals of Tacitus*, by MM. Léopold Constans and Paul Girbal, 2 vols. (Paris: Delagrave); *Mousorgski*, par Pierre D'Alheim (Paris: Société du Mercure de France); *Serta Harteliana*, a collection of papers, chiefly on classical subjects, dedicated by his pupils to Prof. Wilhelm von Hartel, of Vienna, on the thirtieth anniversary of his doctorate (London: Williams & Norgate); &c.

## NOTES AND NEWS.

MR. JOHN MURRAY announces a Memoir and Correspondence of the late Sir John Drummond Hay, well-known as British minister at the court of Morocco, edited by his daughter, Mrs. Brooks, with portrait and illustrations.

THE Clarendon Press will publish, early in the spring season, two volumes of *Johnsoniana*, edited by Dr. G. Birkbeck Hill.

MESSRS. MACMILLAN & Co. have in the press, for early publication, a volume by Baron Ferdinand de Rothschild, to be entitled *Personal Characteristics from French History*. It will be illustrated with seventeen photogravure portraits.

THE same publishers announce, as the two first volumes of their new series of "Foreign Statesmen," uniform with the now almost completed series of "Twelve English Statesmen," *Philip Augustus*, by the Rev. W. H. Hutton, of St. John's College, Oxford, who wrote *The Marquess Wellesley for "The Rulers of India"*; and *Richelieu*, by Prof. Richard Lodge, of Glasgow.

MESSRS. LONGMANS & Co. have in the press a volume of addresses by Canon Barnett, warden of Toynbee Hall, to be entitled *The Service of God*. The aim of the author is to show the close relation which exists between religion and philanthropy, especially in the modern developments of both.

MESSRS. A. & C. BLACK will publish shortly *The Great Didactic of John Amos Comenius*, now for the first time Englished, by Mr. M. W. Keatinge, with biographical and historical introductions.

MESSRS. HOUGHTON, MIFFLIN & Co. are preparing for publication next autumn a new "Riverside" edition of the works of Harriet Beecher Stowe, with bibliographical introductions, notes, portraits, and facsimiles of title-pages. There will probably be, in all, sixteen duodecimo volumes. For a large-paper edition, Mrs. Stowe has already written her firm and handsome autograph.

FREDERICK A. STOKES Company—a New York firm, who have opened a London branch in Cecil-court—will issue an edition in this country of an American book on *The Laureates of England*, from Ben Jonson to Wordsworth, with selections from their poetry and portraits. Mr. Kenyon West contributes an introduction on the origin and significance of the office.

MR. HEINEMANN will publish a new edition of *Southey's Life of Nelson*, edited by Mr. David Hannay, who will confine himself to making only the necessary additions and corrections, chiefly regarding the story of Lady Hamilton. He will also give brief notices of the officers mentioned, and an estimate of Nelson's own qualities as a commander in naval warfare.

MESSRS. SWAN SONNENSCHN & Co. announce *Britain's Glory*: a Sketch of the British Navy, by Mr. W. Clarke Hall, with illustrations by Mr. Gribble.

MR. GEORGE HAVEN PUTNAM has written a continuation of his book on *Authors and their Public in Ancient Times*, covering the mediæval period and coming down to the close of the seventeenth century. It will be in two octavo volumes, of which the first may be expected immediately. The same author-publisher has also revised for press a second edition of *The Question of Copyright*, in which the record of legislation will be carried down to January, 1896.

MESSRS. HUTCHINSON & Co. will publish immediately a story entitled *A Widow on Wheels*, by Miss Ada L. Harris.

MR. WILLIAM ANDREWS, of Hull, has nearly ready for publication a volume entitled *The Lawyer in History, Literature, and Humour*, which will contain much curious and out-of-the-way information.

MR. ELLIOT STOOK will publish very shortly *The Conditions of Working Women and the Factory Act*, by Miss Banchnette.

MESSRS. W. B. WHITTINGHAM & Co. announce a new edition of *Sermonic Fancy Work*, a volume of entertaining pages on nursery rhymes, by the Rev. J. P. Ritchie.

THE tenth volume of the publications of the Selden Society, to be issued for 1896, will consist of *Select Cases in Chancery*, commencing with the time of Richard II., to which the earliest rolls in the Public Record Office belong. It is intended that this shall be followed in 1897 by a second volume of *Select Pleas in the Court of Admiralty*. Last year, we may mention, the society brought out no less than three volumes, and this year one has already appeared; so that now all arrears have been made up.

A MOVEMENT is on foot with the object of presenting Mr. George K. Fortescue, the late superintendent of the reading room at the British Museum, with an illuminated address from those enjoying the privilege of a reader's ticket, as an expression of their appreciation of the ability and courtesy with which he has performed his duties during the past eleven years, and also of the important service he has rendered to students by the compilation of the "Subject Catalogue." Dr. Samuel R. Gardiner is chairman and treasurer of the committee, and Dr. Samuel Kinns (182, Haverstock-hill, N.W.), hon. secretary. It is proposed that the subscriptions should be limited to 2s. 6d.

AT the meeting of the Anglo-Russian Literary Society, to be held at the Imperial Institute on Tuesday next, M. A. Owsianki, of Vladivostok, will read a paper on "Eastern Siberia," dealing mainly with its trade. This is the last of a series of papers preliminary to one on Siberia promised by Captain Joseph Wiggins.

AT a meeting of the Toynbee Library Readers' Union, to be held on Tuesday next, Mr. Israel Abrahams, editor of the *Jewish Quarterly*, will read a paper entitled "The Defence of Optimism."

THE New York *Nation* gives some interesting details about "the literary output of 1895, as footed up in the *Publishers' Weekly*," which throw light upon the working of the copyright law. It appears that there were 3396 books by American authors manufactured in the United States, as compared with 847 books by English and other foreign authors; while 1226 books were imported, in sheets or bound. But, if we consider novels alone, the proportions are reversed—of novels, American authors produced only 287, in contrast with 589 by foreign authors that were manufactured in the States, and 238 that were imported.

AT a recent sale in the suburbs, a copy of Sir Harris Nicholas's edition of *The Complete Angler* (1836), which had been extra-illustrated with about 5000 engravings, photographs, letters, &c., fetched no less than £126. At the same sale, a collection of water-colour drawings, prints, &c., to illustrate the history and antiquities of Norfolk, was purchased by Mr. Walter Rye for £60.

THE library of the late John Owen, rector of East Anstey, Devon, and author of *Evenings with the Skeptics*, &c., will be sold on April 14 and three following days by Messrs. Hodgson, at their rooms in Chancery-lane. It comprises a good collection of the works of the Fathers of

the Church, also French, German, Spanish and Italian Renaissance writers, Fine Galleries, books of prints, and publications of learned societies; in addition to the usual standard works on theology, history, science and art. It is particularly rich in philology and bibliography.

#### UNIVERSITY JOTTINGS.

WE understand that Mr. C. E. Wilson, assistant librarian at the Royal Academy of Arts, is a candidate for the vacant chair of Persian at University College, London. Mr. Wilson has been devoted to the study of modern oriental languages for the last twenty-five years, his earliest teachers having been Jules Mohl and Nicolas de Khanikoff. From 1883 to 1888 he was university teacher of Persian at Cambridge. He has published a translation of the Baháristán of Jámí (which was reviewed by Sir Richard Burton in the ACADEMY), and has also prepared critical editions (with translation) of Attár's Iláhi Námah and of several of the works of Nizámí.

THE Provost of Oriel has been re-elected chairman of the board of studies for English language and literature at Oxford.

THE Fitzwilliam Museum at Cambridge has recently acquired a magnificent Book of Hours, of English work (circa 1300), under peculiar circumstances. The Museum has for some time possessed two leaves; but the remainder of the volume belonged to Mr. William Morris. In consideration of being allowed to retain the book, with the two leaves formerly detached, during his lifetime, Mr. Morris has generously consented to accept a sum much below the value of the MS.

A FREE public lecture will be given at University College on Wednesday next, April 8, at 3 p.m., by Prof. Flinders Petrie, on "Seven Temples at Thebes and the Israelite War."

A COURSE of six lectures on the Newmarch foundation will be delivered at University College next term by Mr. L. L. Price, of Oriel College, Oxford, on Wednesdays at 4 p.m., beginning on April 29. The general title of the course is "The Place of Statistics in Economical Study"; and the lecturer proposes to deal, from the statistical point of view, with such subjects as the essay of Malthus on population, the investigations on Jevons on prices, the controversy between free trade and protection, and socialism. The lectures are free to the public without payment or ticket.

IN connexion with the London University Extension Movement, Dr. H. R. Mill, librarian of the Geographical Society, will deliver a course of five educational lectures on "The Principles of Geography," at Gresham College, on Mondays at 6 p.m., beginning on April 13. The special subject of the course is "The Distribution and Redistribution of Natural Resources"; and the lectures will deal with the geographical relations of a few leading commodities—gold, coal, wheat, cotton, and meat.

WE have received the report of Manchester College, Oxford, which was presented at the one hundred and tenth annual meeting. Most of the incidents have already been recorded in the ACADEMY. But we may mention a legacy of £250, for the purchase of books of permanent value for the library; and the gift of a bust of Carlyle, by Miss Froude, which had been presented to her father by the son of the sculptor, Mr. Weigall.

ACCORDING to a report submitted to the Secretary for Scotland by the University Court, the total number of matriculated students at Edinburgh during the last year was 2939, thus

distributed under the several faculties: Arts, 760; science, 151; divinity, 69; law, 446; medicine, 1512; music, 11.

THE late Mrs. Nichol, of Edinburgh, has bequeathed £2,000 to Edinburgh University, to found a scholarship in connexion with the chair of natural philosophy.

IT is proposed to establish a library of political science, in connexion with the School of Economics and Political Science at 9, John-street, Adelphi, of which Mr. W. A. S. Hewins is director. Nearly half of the required sum of £5000 has already been promised, among the subscribers being the Earl of Rosebery, Lord Welby, Sir Charles Dilke, Sir Hickman Bacon, Prof. Marshall, Prof. Edgeworth, Mrs. J. R. Green, and Mr. and Mrs. Sidney Webb.

THE authorities of the McGill University, Montreal, which has received within recent years—and is still receiving—such munificent endowments for the departments of applied science, law, and medicine, are now about to undertake the extension and reorganisation also of the faculty of Arts. The first step is announced in connexion with the classical department, which is under the immediate direction of the new Principal, Dr. William Peterson, formerly of University College, Dundee. The governors of the university intend to make two important appointments on the staff of this department during the ensuing summer, the holder of the one to co-operate with Principal Peterson as professor or assistant professor of classics, while the holder of the other will rank as lecturer.

THE March number of the *Pelican Record* (Oxford: Blackwell) contains an English rendering of the "Confessio Goliae," or well-known Latin drinking song attributed to Walter Mapes, which is signed S. H. H.—the initials of an honorary fellow of Corpus Christi College. We quote the most familiar stanza:

"Let a tavern, when I die, be my place of dying,  
Wine unto my fainting lips with falling hand  
applying,  
That the angel choir may cry, on their mission  
flying,  
'May the Lord have mercy on the soaker here  
a-lying.'"

#### ORIGINAL VERSE.

TO CHRISTINA ROSSETTI.

LADY, we would behold thee moving bright  
As Beatrice or Matilda 'mid the trees,  
Alas! thy moan was as a moan for ease  
And passage through cool shadows to the night:  
Fleeing from love, hadst thou not poet's right  
To alip into the universe? The seas  
Are fathomless to rivers drowned in these,  
And sorrow is secure in leafy light.  
Ah, had this secret touched thee, in a tomb  
Thou hadst not buried thy enchanting self,  
As happy Syrinx murmuring with the wind,  
Or Daphne thrilled through all her mystic bloom,  
From safe recess as genius or as elf,  
Thou hadst breathed joy in earth and in thy  
kind.

MICHAEL FIELD.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for April contains nothing of special moment, but is, as always, well varied in its contents. Bishop Ellicott gives his reminiscences of the Sectionary Committee. Prof. Sanders replies to Prof. Ramsay on the subject which drew from the latter such an extraordinary article in the preceding number—viz., the early visits of St. Paul to Jerusalem. Prof. Kirkpatrick gives a popular paper on the Septuagint, originally read at Sion College. Another of the late Dr. Dale's sermonettes, on "Christians and Social Institutions," will



find its audience. Dr. Bruce continues his really great work of popularising a devout but free criticism of the Gospels; he treats of the Synagogue Ministry. Dr. Denney discourses usefully on the Great Commandment.

## CORRESPONDENCE.

## THE "PRENZIE" ANGLO.

Cambridge: March 23, 1896.

Every reader of Shakspeare's "Measure for Measure" remembers the word "prenzie" (iii. 1. 94); it is the great crux of the play. It is generally said to mean "precise, demure"; for no good reasons except that this will suit the context, and that both "prenzie" and "prim" begin with *pr*.

The etymology from "prim" is impossible; for this does not explain the *z*, or even the *n* or the *c*. I am aware that Burns has "primis", but he may very well have read Shakspeare; or the word "primis", if not coined by him, may have been formed on the model of "prenzie" itself.

What, then, is "prenzie"? My suggestion is that it is a misprint for "preuzie." Every-one knows that *n* and *u* are being mistaken for one another every day, both in MS. and by compositors.

But what is "preuzie"? The same as "preus-y," formed with the suffix *-y*, signifying "like," from the adjective or substantive "preus"; cf. "vast-y" from "vast," "soant-y" from "soant," "good-y" from "good," "dumm-y" from "dumb," "mirk-y" from "mirk," "war-y" from the M.E. adj. "war."

As to "preus" itself, it is an English spelling of the French *preux*. There is at least one example of it in Middle English, at p. 83 of the Aynbite of Inwit, where we find: "Ine prouesse byeth thri thinges to-deld, hardynesse, strengthe, and stedeuestnesse. Non ne is alyght preus, thet thise thri thinges ne heth"—i.e., in prowess there are three things distinguished, viz., hardiness, strength, and steadfastness. No one is truly *preux* (or excellent) who has not these three things.

The old spellings of French *preux*, are numerous; the forms *preus*, *prus*, *pruz*, *prous*, are all common (see examples in Godefroy).

Seeing that "prude" is the feminine form of this adjective, it is obvious that one sense of the word is "prudish." The fitness of this epithet requires no comment.

But this is not all. There is more in it than merely "prudish." For it so happens that Shakspeare probably coined the word (rather than adopted it from Middle English) from its proverbial use in the phrase "les neuf preux," which is French for "the nine worthies," so admirably introduced into "Love's Labour's Lost"—Act v. Nor is this all. For there was another proverbial phrase, "les neuf preuses," or the nine female worthies (see Godefroy and Littré). And now we see the full sense of the satire. I take "preus-y" to mean "like one of the nine worthies"—i.e., super-excellent, heroic, chivalrous, irreproachable, with an ironical tone in the voice. Just compare this with the mildness of "prim" or "finical," and the difference is immense. Moreover, the word is still, probably, alive. Jamieson gives, as a Roxburgh word, the following: "prossie, prouise, adj. vexatiously nice and particular in dress or in doing any work, as a *prossie* body." He gives an impossible derivation, but that is of no consequence whatever. "Vexatiously particular" is just what we want.

A last word on the grammatical formation. Although Shakspeare does not hesitate to form "vast-y" from the adjective "vast," it is much more usual to form words in *-y* from a

substantive, as "ston-y" from "stone." Hence, from this point of view also, it is better to take *preuz* in the substantival sense, just as we use "worthy" as a substantive in English. The exact equivalent is "Worthy-like"; but we may read "worthy" in place of "preuzie" in the text, if we wish to substitute an equivalent for it without damaging the metre. So, again, a few lines below, we may give the sense of "in preuzie gardes" by substituting "in worthy dress."

The fact that the word is thus repeated shows that the printer had before him a written form which he could not much misread.

WALTER W. SKRAT.

## THE FACSIMILE OF THE LAURENTIAN AESCHYLUS.

Florence: March 23, 1896.

Having been favoured with the privilege of seeing a proof copy of the facsimile of the Laurentian Aeschylus, may I take this early opportunity of informing your readers of the completion of this important work, which is to be published immediately under the auspices of the Ministry of Public Instruction here?

So far as I could judge at a first glance, it has been admirably executed, preserving not only the lines but even the tone of colours of the original.

Prof. Guidi Biagi, the prefect of the Laurentian Library, who has superintended the production, has been admirably seconded in this labour by the Conservator of MSS., Prof. Enrico Rostagno, already honourably known as a palaeographer.

In a preface of twelve pages, he has with great clearness stated the results of a fresh and elaborate examination of the famous *codex* (containing Sophocles, Aeschylus, and Apollonius Rhodius); and has thrown new light upon its history, by proving that, until the end of the fifteenth century, it formed part of the library of the Florentine Convent of St. Mark (the old title "Medicean" will, therefore, have to be abandoned). He has also, with the help of a re-agent, succeeded in deciphering the colophon, which *calidus juvenis* (comparatively speaking) I fancied I had made out, after long poring over it. It proves to be unimportant; but it is well that the matter should be set at rest.

Signor Rostagno differs from Merkel in thinking that the main part of the Aeschylus is in a later hand than the Sophocles. But on this subject, as on others, he speaks with the caution of a true expert.

LEWIS CAMPBELL.

## GENESIS XIV.

London: March 23, 1896.

Those who, like me, are inclined to give weight to the suggestion that the accounts hitherto discovered of Sargon of Agade and his son Naramsin were dressed up by the Assyrian party among the scribes at Babylon, for the edification of Sargon (the conqueror of Merodach-baladan) and his son and heir Sennacherib, may find these conjectures not without interest.

In Jer. xxvii. 3 we read of messengers of the King of Edom, the King of Moab, the King of the Ammonites, the King of Tyros, and the King of Zidon, who came to King Zedekiah, obviously with the idea of organising resistance to Babylon. In Deut. ii. 6, 9, 19, good relations with Edom, Moab, and Ammon are expressly enjoined (ib. 10, 11, 20-23). We have notices of prehistoric races replaced by the children of Esau and of Lot, and by the Caphtorims (who furnished recruits for the royal bodyguard which did the menial work of the Temple in Josiah's time—Zeph. i. 9, Hæk.

xliv. 7). In Deut. ii. 11 the children of Esau drive out the Horims; in 20-30 the Horims, like the other prehistoric races, are destroyed before their destined successors by the Lord. Now in Gen. xiv. 5, 6, all these prehistoric races, except the Avims, are smitten by Chedorlaomer and the kings that were with him. Lastly, we may observe that thirteen years (Gen. xiv. 4) from the fourth year of Jehoiaikim take us to the fourth year of Zedekiah, when, according to the relatively early scribe, who thought of that date for the great prophecy against Babylon already incorporated in the Book of Jeremiah, the King of Judah and his quarter-master paid their respects at Babylon.

This leads me to guess that Gen. xiv. (like Deut. ii., the parallel is a commonplace) took its present shape when it was hoped that Nebuchadnezzar would clear the way for the expansion of the remnant of the Hebrews as Chedorlaomer had cleared the way for their first planting, and that Zedekiah (of whom when Jer. xxiii. 6-8 was written even Jeremiah must have had hopes) would prove himself a worthy son of Abraham and (as another scribe believed) a fit successor of Melchizedek. If so, one of the children of the first captivity must have consulted cuneiform documents, from which he borrowed the names of the kings who, according to the story, more or less historical—which seemed to him credible as prefiguring the good things he looked for—had invaded the land of promise and come empty away.

G. A. SIMCOX.

## ON A PAIR OF GAULISH DEITIES.

Paris: March 23, 1896.

Mr. Stokes and Prof. Strachan have based their etymology of the new Gaulish deity's name on a bad reading: the stone gives NANTOSVELTA, not NAUTOSVELTA. I have republished the stone and inscription, after M. Michrélis, in the last number of the *Revue Celtique*.

SALOMON REINACH.

## APPOINTMENTS FOR NEXT WEEK.

TUESDAY, April 7, 3 p.m. Anglo-Russian: "Siberia," by Mr. A. Uvslankin.  
8 p.m. Toynebee Library Readers: "The Defence of Optimism," by Mr. Israel Abraham.  
SATURDAY, April 11, 3.45 p.m. Botanic: General Fortnightly Meeting.

## SCIENCE.

## ONIONS' EDITION OF NONIUS.

*Nonius Marcellus, de Compensiosa Doctrina, I.-III.* Edited, with Introduction and Critical Apparatus, by J. H. Onions, Student of Christ Church, Oxford. (Oxford: Clarendon Press.)

MR. ONIONS, at the time of his death in 1889, left ready for the press the text and apparatus critical of the first three books of the *De Compensiosa Doctrina* of Nonius: the treatise of a grammarian, probably an African, intended to explain difficulties of expression and subject-matter in the earlier Latin writers. Nonius is of inestimable value to students of Latin literature, as to him we are very largely indebted for our knowledge of the lost early poets, Ennius, Naevius, Terentius, Varro, and others, while his quotations from Plautus are of great critical importance. The want of a trustworthy edition of his text had long been felt; this want it was Mr. Onions' intention to supply. The present volume was an instalment of the great

critical edition in the preparation of which he had spent many years. Its execution is marked by that thoroughness and acuteness, which were specially characteristic of its author. For several years he devoted his vacations to the collation of MSS., often with too little consideration for his health and strength; and when surprised by death, he had almost reached the goal of his labours. Except the Escorial MS., he had collated with rare fidelity and fulness all the known MSS. of Nonius which could be considered to have any independent value; and his design has been completed by the addition of a collation of the Escorial MS. by Mr. Lindsay. Mr. Onions' intention was to print the text, with a full apparatus criticus beneath it containing the variants of the MSS., and to relegate the conjectures of modern scholars to an appendix, as is done in Wecklein's *Æschylus*. Mr. Lindsay, who has, according to Mr. Onions' expressed wish, supervised this book in its passage through the press, has printed the apparatus of MSS. readings as Mr. Onions left it, without appending the list of modern emendations which he never lived to draw up, and which is now scarcely necessary, as they are to be found in Lucian Müller's edition. Of that edition Mr. Onions formed an unfavourable opinion, on account of the inadequacy and inaccuracy of the recorded MSS. material, and the conjectural licence allowed in the text: his views were expressed in two searching articles in the *Classical Review* (1886 and 1889). Mr. Onions had little in common with Prof. Müller; his cautious conservatism, scrupulous accuracy in the minutest details, and, above all, his fine and sensitive poetical feeling were antagonistic to the inconsiderate, though sometimes brilliant, hastiness of the St. Petersburg professor.

Had Mr. Onions lived to complete his work as he conceived it, there is no doubt that it would have been a masterpiece of editorial skill, a lasting monument of Oxford scholarship, which would have done much to remove from that University the reproach of barrenness that attaches to it. But even as it stands, this noble fragment is invaluable; for being, as far as it goes, fortunately complete, it presents a text of the first three books far in advance of any yet existing, both in editorial judgment and fulness of material collected.

An introduction of twenty-six pages contains a description of the MSS. employed. Of these the older MSS. are of two classes. The first class consists of the following: A, saec. x., at Bamberg; O, saec. x., at Paris; X, saec. x.-xi., at Leyden; D, saec. x., partly at Paris, partly at Berne; M, saec. x., at Montpellier; O, saec. x.-xi., in the Bodleian Library at Oxford. These so-called extract MSS. do not contain the whole work, which however exists in the following, which form a second class: F, saec. ix., at Florence; H, saec. ix.-x., in London, in the British Museum (a collation of this Harleian MS. was published in the *Anecdota Oxoniensia* by Mr. Onions in 1882); L, saec. ix., at Leyden; P, saec. x., at Paris; V, saec. x., at Wolfenbüttel; E, saec. x., in the Escorial. Of these MSS. all were collated by Mr. Onions except the last, which is added

by Mr. Lindsay. Besides these, an account is given of thirty-five later MSS., which Mr. Onions had seen and examined. There is, too, a concise discussion of the relationship of the older MSS., and an estimate of them. In this part of the introduction Mr. Onions briefly announces his great discovery as to the corrections by a contemporary hand in the Florence codex, derived from an entirely different MS., which he denotes by the symbol F<sup>2</sup>. "This source is by far the best; and its corrections are almost invariably to be adopted." The fact that this edition contains the first publication of the readings of this the best MS. of Nonius would alone give the book a high value. But it is no less important as indicating the right way in which the text should be edited. The reader will miss the ingenious emendations which adorn the pages of Lucian Müller's two large volumes; but he will feel that the ground is substantial on which he is treading: the evidence of ancient documents is faithfully reported, and the text represents the results of that evidence, and not the imaginings of latter day critics. From the time of his death the friends of Mr. Onions had wished that his work should appear exactly as it left his hands; and it was fortunately easy to carry out this wish, as he had already printed a specimen. Mr. Lindsay is to be congratulated on having skilfully and faithfully performed his pious task.

S. G. OWEN.

#### CORRESPONDENCE.

##### THE RESTORED PRONUNCIATION OF GREEK.

Liverpool: March 25, 1896.

Of the seventeen Greek consonantal signs there are only seven which are undisputedly correct, in their present school pronunciation—viz., κ, λ, μ, ν, π, τ, ψ. In three other cases the corrections needed are slight, and are agreed upon—namely, that ξ should be always (k+s), never s; that ρ, when it has the rough breathing, should be pronounced accordingly, like ρh in Welsh and hr in Old English; and that σ should be always s, never z. There were slight exceptions to the last rule, but it is needless to confuse the modern learner with them. As to the remaining seven (β, γ, δ, φ, χ, θ, ζ), I have shown in my previous letters that there is no practical agreement among authorities, such as Profs. Arnold and Conway allege to exist; nor do I think that, except in the case of β, γ, δ, they have chosen wisely between conflicting authorities. This conflict of authority is based on a conflict of evidence, and this in turn is based, as I believe, upon a transitional state of Attic pronunciation. I have given reasons for this before, both general and particular; and I hope now, in taking up the vowels, to show that some of them also were undergoing changes at an unusual rate in 500-300 B.C. Under these circumstances we may and ought to choose those values which can be most effectually taught; and I am persuaded that if the choice is set before the teachers of this country of teaching φ, χ, θ, ζ, with the values (p+h), (k+h), (t+h) and (s+d), or with the values f, Ger. ch, Eng. th (as at present) and (d+z), they will not only choose the latter but pronounce the former quite impracticable. I hear that an attempt to introduce (s+d) for ζ into Denmark has signally failed.

There are at present only two vowels and two diphthongs which are at all correctly rendered in our teaching of Ancient Greek.

These are the short ε and ι, and the diphthongs α and αι. For the rest it is a pleasure to agree with the Welsh professors in about one half of their recommendations. There can be no doubt that υ, and long ε and ι, should be pronounced like French u, a, and i, of which only the first is foreign to us. The diphthong αι should be pronounced like αι in the reformed pronunciation of Latin—i.e., like the diphthong of Eng. "how." The diphthong αι should consist of ε (in its continental value) and ι; not the Greek υ (= u), however, but the Latin u (English oo). The digraph αι is no true diphthong in Attic: it is a long υ (= u), followed by a y glide; thus, αἰες = hū-yos.

Six vowels and important diphthongs remain, and they fall into two disconnected groups—ε, η, αι, and ο, ω, ου. I will here deal with the former of these; but for clearness it will be necessary to adopt three phonetic signs. I will take ε̇ and ε̈, in their French values, to represent what Profs. Conway and Arnold, no less than myself, call open and close ε; and I will take ει to represent any diphthong composed of ε and (continental) i. Greater minuteness than this is not needed for the present purpose. Let it be remembered, however, that both ε̇ and ε̈ may be either long or short; ε̇ is short in Eng. "bets, and long in Fr. *bête* or Eng. "bear"; ε̈ is short in French in final syllables and often long elsewhere, but in English both forms are wanting. Our short ε is always ε̇, except in a certain Cockney pronunciation; and our long sound in "rain," "grey," "fade," "day" is always a diphthong, being made up of (ε̇ + i). Profs. Conway and Arnold's recommendations are simply that ε̇ shall be short ε̇, that η shall be long ε̇, and that αι shall be long ε̇. They say (ACADEMY, February 16) that the third item of this programme is "a commonplace of Attic grammar." But I cannot accept this as a fair description of a doctrine which they evidently know, from their own footnote, to be still in dispute. It is, in fact, denied by Blass, though accepted by Brugmann.

Let me briefly outline the facts. The Phœnician alphabet was very scanty in vowels. At most it could only be made to yield α, ε, ι, ο. To these υ was perforce invented and added. Then diphthongs were invented, but still the signs were woefully deficient; ε stood for no less than five values—viz., short ε̇ or ε̈, long ε̇ and ε̈, and (sometimes) ει. No dialect, however, had both values of short ε at one time. But before 600 B.C. the Ionians (Kierohoff, *Studien zur Geschichte des griechischen Alphabets*, p. 169) took the sign η (H), which had been previously used for the rough breathing, and applied it to represent the long ε̇. For the time this was a remedy; η stood for long ε̇, αι for ε̇, and ε, standing for both long and short ε̈, was no worse a sign, at any rate, than α, ι, or υ. But already in the sixth century a phonetic change was setting in, in both Attic and Ionic, which eventually abolished the difference between the ε̇ sound and the long ε̇ sound. The great question at issue is, whether ε̇ superseded long ε̇, or vice versa. They have both come down to us in our literary texts with the spelling αι; and this gives the student of this question some trouble in discriminating that which was originally ε̇ from that which was originally long ε̇. Words like λείβε (stem λειρ), and γίβε (= γειβε[ε̇]) were diphthongal from the first; but in εἶχε, εἶρελα, the ε̇ does not represent an original diphthong, but a simple lengthening of the short ε̇ of the stems εχ and ερελ into a long ε̇. Brugmann, and the Welsh professors with him, assume that this long ε̇ never became ε̇. But, in that case, how did it come to be written αι? Merely to indicate length, it is said. But surely this is quite contrary to the habits of Greek spelling,

up to 350 B.C. at any rate. They did not add  $\epsilon$  to  $\alpha$  or  $\epsilon$  merely to indicate length; on the contrary, they were content to allow  $\alpha$ ,  $\epsilon$  and  $\iota$  to continue to be ambiguous in length. Prof. Blass works out this argument much further, showing that the spelling of original  $\epsilon$  on old Att.-Ion. monuments is relatively steadfast, as  $\epsilon$ ; but original 'long  $\epsilon$ ' oscillates gradually from  $\epsilon$  towards  $\alpha$ ; the complete victory of the  $\alpha$  spelling only takes place in the fourth century, after the middle; both sounds had then equally become  $\alpha$ . And it is much better to hold fast to this value, unambiguous, teachable, and consistent with the spelling, than to go back to a fifth century value, which would, after all, be wrong for original  $\epsilon$  wherever it occurs.

Next as to  $\epsilon$  and  $\eta$ . The professors say (*loc. cit.*):

"We know of no evidence to justify Dr. Lloyd's statement that  $\eta$  and  $\epsilon$  were identical in quality at Athens in the time of Demosthenes. He will certainly not find it in any of the standard authorities on Greek phonology—Brugmann, G. Meyer, or Meisterhans."

My authority, however, is Aristotle, *De Arte Poetica* (ch. xxi.), where he is showing how diction may be properly varied by lengthening (or shortening) words:

'Ἐκτεταμένον δ' ἔστιν . . . τὸ μὲν [δύναμις], δὲν φωνῇ μακροτέρῃ κεχρημένον ὃ τοῦ εἰκείου ἢ συλλαβῇ ἐμβαλεμένη. . . . οἷον το πόλεως πόλις, καὶ τὸ Πηλείδου Πηληϊάδου. . . .

I take this to imply that to Aristotle's ear  $\eta$  was simply a lengthening of  $\epsilon$ . If not, he would and could easily have chosen a better example. Granting even, for the sake of argument, that in the fifth century B.C.  $\epsilon$  was still short  $\epsilon$ , and  $\eta$  was long  $\epsilon$ , we must remember that these values did not continue. They actually are found at an early period A.D. to have quite changed places in quality, though not in length; this is proved by the earliest spellings of the New Testament (see Blass, § 11). There must, therefore, have been some intermediate point at which their quality was identical, and this point I take to be indicated by the quotation from Aristotle.

I find these speculations deeply interesting as a study in the history of language; but I must confess that, when I recur once more to the tutorial point of view, the distinction of  $\epsilon$  as  $\epsilon$  and  $\eta$  as  $\epsilon$  seems to me to be of very minor importance, seeing that they are fully distinguished by quantity in any case. Profs. Arnold and Conway, strange to say, seem sometimes (*loc. cit.*) to be of the same opinion, but in their pamphlet they do not countenance any departure from these values. They give to  $\epsilon$ ,  $\eta$ ,  $\alpha$  the values of short  $\epsilon$ , long  $\epsilon$ , and long  $\alpha$ —all more or less foreign to an English boy. Now, if reformation is to make Greek pronunciation as difficult as that of French or German, or any other living language, it will simply remain a dead letter. Neither master nor scholar will take the trouble: the motives are wanting. It seems to me, therefore, that for  $\epsilon$  we must accept the English short  $\epsilon$  in "bet," in spite of its open quality. And it also seems to me that for  $\eta$  and  $\alpha$  we have an excellent starting-point in the English  $\epsilon$  of "rein," "day," &c. This is really ( $\epsilon + i$ ). The pupil might be taught to modify this sound, after recognising its diphthongal character, (1) by prolonging the second element so as to make a well-balanced ( $\epsilon + i$ ) diphthong for  $\alpha$ , and (2) by omitting the second element, so as to produce a long  $\epsilon$  for  $\eta$ . This last is, perhaps, wrong, if we must speak like Pericles: but probably right, if we are content with Demosthenes for our model. It has the collateral advantage of being so much gained towards a proper pronunciation of French or German.

R. J. LLOYD.

#### SCIENCE NOTES.

DR. SAMUEL WILKS, of Guy's Hospital, has been elected president of the Royal College of Physicians of London, in succession to Sir J. Russell Reynolds.

THE following have been elected honorary members of the Royal Irish Academy, in the department of science: Sir Joseph Lister, Sir W. H. Flower, Prof. T. G. Bonney, and Prof. W. Ramsay.

PROF. H. G. SEELEY, of King's College, will begin his series of Sunday afternoon excursions in connexion with the London Geological Field Class on April 25, when a visit will be made to Purley and Croydon. Full particulars may be obtained from Mr. R. Herbert Bentley, 31, Adolphus-road, Brownswood-park, N.

MESSRS. G. P. PUTNAM'S SONS announce for immediate publication *A Scientific Demonstration of the Future Life*, by Mr. Thomson Jay Hudson. The object of the author is to outline a method of scientific inquiry concerning the powers, attributes, and destiny of the soul, and to point out specifically and classify a sufficient number of well-authenticated facts of psychical science to demonstrate the fact of a future life for mankind.

MESSRS. W. B. WHITTINGHAM & Co., of the Charterhouse Press, announce *Argon and Newton—a Realisation*, by Lieut.-Col. W. Sedgwick, of the Royal Engineers.

PROF. DANIEL GIRAUD ELLIOT, of the Field Columbian Museum, Chicago, together with Mr. C. E. Akeley and Mr. Dodson, the latter of whom accompanied Dr. Donaldson Smith on his recent expedition to Lake Rudolph, has left London for Aden, whence they will proceed on a scientific expedition to Central Africa. Prof. Elliot before his departure stated that, owing to the rapid disappearance of wild animals in Africa, the Field Columbian Museum had determined to despatch a representative in order to acquire specimens. He and his party would collect not only mammals (the chief object of the journey) but everything pertaining to zoology. Landing at Aden, he would cross to Berbera and strike inland from there. He would probably cross the desert just behind Berbera, then make for the Chibyle river. Thence he would go across the Juba river, and afterwards his movements would depend upon circumstances. Before his return he wished to go round by the Tana river, probably striking the coast at Lamu. The duration of the expedition would depend upon the number of specimens obtained. He would bring his specimens back to London and make a considerable stay in England before returning to Chicago.

PROF. OLIVER J. LODGE, of Liverpool, has addressed the following letter to the *Times*:

"It may be worth just putting on record that during the past week I have seen fluorescence excited by Röntgen rays after they had penetrated the bodies of two men standing one behind the other in their clothes. Also, that we have succeeded in radiographing the details of a damaged vertebra in the spine of an adult patient at the Northern Hospital, Liverpool, with an exposure of half an hour; and have found a 'Murphy-button' in the intestine of another adult at the Liverpool Royal Infirmary with an exposure of ten minutes. A 'focus-tube' and a powerful ordinary induction coil were the means used."

We also quote the following from the Berlin correspondent of the *Daily News*:

"Prof. Winkelman and Dr. Straubel, of the University of Jena, have succeeded in discovering a new method of photographing with Röntgen rays, by which the length of exposure is reduced from ten or fifteen minutes to only a few seconds. The method is based on a conversion of the X rays into rays of other undulations, by means of fluor spar crystal. If the Röntgen rays are allowed to fall

upon a photographic plate, the sensitised film of which is turned away from them, and covered with fluor spar, the rays—after passing the film—will be absorbed by the fluor spar, and there undergo the modification spoken of. The new rays now act upon the photographic plate, and, indeed, much more strongly than did the Röntgen rays on passing through. As large fluor spar plates are to be had with difficulty, powder of the same crystal was tried in their place, and as this succeeded, nothing stands in the way of the further application of the method. The new rays emitted by the fluor spar were minutely examined by the discoverers. They succeeded in determining the frangibility, and from this the length of the undulations. The rays lie far beyond the ultra violet end of the visible spectrum."

#### PHILOLOGY NOTES.

ALL true lovers of the English tongue will be glad to learn that the English Dialect Dictionary is now making steady progress. At one time the prospects of publication seemed remote, as the expenses to be incurred largely exceeded the amount of subscriptions, notwithstanding a hearty response on the part of students of English. There are still, no doubt, many people who are interested in the racy speech of their humbler neighbours, and who would be willing to help if they once realised that the number of supporters is still far short of what is needed to meet the outlay. Few people probably know that Prof. Wright is obliged to employ at his own expense no less than seven assistants in editing the accumulated and steadily accumulating work of over 600 voluntary readers in all parts of the British Isles. Some notion of the work involved may be gained when it is stated that every day's post brings, on an average, about 1000 fresh slips. When these facts were brought to the knowledge of the First Lord of the Treasury, he was anxious that a work of such national importance should not fall through for want of a little timely help, and the friends of the Dialect Dictionary will be pleased to hear that £600 has been granted from the Royal Bounty Fund to meet the initial expenses. If intending subscribers will send in their names promptly to Prof. Wright, 6, Norham-road, Oxford, they will do much to stimulate the work by removing all anxiety of a financial nature. The greater portion of part i. is now in type, and will be in the hands of subscribers in June. The remaining parts will be issued at regular intervals of six months.

PUNCTUALLY with the first day of the new quarter, the Clarendon Press publish another part of the New English Dictionary, being the section of Volume IV., from FIELD to FISH, edited by Mr. Henry Bradley. This section records 1985 words altogether, of which, however, only 766 are main words. The total number of illustrative quotations is no less than 8526, which compares with 556 in Johnson and 1138 in the Century Dictionary. To an even greater extent than former portions of F, the present section is concerned with words that are the oldest and most frequently used in the language. As might be expected, very many of these words, on account of their multiplicity of senses and applications, require to be illustrated at much more than average length. Hence, while the number of main words is smaller than in any recent section, the total number of words is, on the contrary, much larger, chiefly owing to the extraordinary abundance of the combinations of certain important substantives. Among the words that exhibit interesting development of meaning may be mentioned: "field," "fight," "figure," "file" (eleven distinct words), "fill," "fillet," "find," "fine" (sub., adj., and verb), "first," and "fish." The quotations illustrating these words will be found to throw new and

often unexpected light on the origin of the senses now current, and on the interpretation of many passages in our older literature. In most instances the derivation of the words treated in this section, Mr. Bradley tells us, has already been satisfactorily ascertained by previous investigators, so that the etymological paragraphs contain little that is strikingly novel; but it has frequently been found possible to present the facts with greater accuracy and completeness of detail than in former dictionaries.

### REPORTS OF SOCIETIES.

ANGLO-RUSSIAN.—(Imperial Institute, Tuesday, March 3.)

E. A. OZALET, Esq., president, in the chair.—Mr. W. F. Kirby read a paper entitled "Passages in the Life of a Siberian Peasant." The lecturer commenced by describing the researches of Dr. W. Radloff into the popular literature of the Turkish races of Siberia. This labour extended over a number of years, and resulted in the publication of six large volumes. After commenting on the characteristics of the tales, Mr. Kirby said the subject of his paper was a T'lent, who had helped Radloff as an interpreter and translator. His name was originally Cyprian; but the influence of a Russian family who lived in the same village, near the river Ulula, in the government of Tomak, and the teaching of the priest, Father Makarii, induced Cyprian, when a youth, with several members of his family, to embrace Christianity, and he was baptised in the name of Michael, by which he was afterwards known. The young man had a taste for learning, and was taught to read and write from Father Makarii, but was turned adrift by his father, and worked at a translation of the Bible into Telcut for the priest. Father Makarii was succeeded by Father Stephan, who also gave employment to Michael, and afterwards sent him among the villages near Kusnetak to preach. Here he found some people who were Christians, others Shamans, and some who said their gods were Father Mukolo (Nikolai) and Ili, the prophet. In one place he found the people had been converted to Christianity by force, but through ignorance of the Russian language had relapsed into Shamanism. "So I related everything to them, from Adam to the birth of Jesus Christ, and about the return of Jesus Christ at the end of the world." Finding interpreting, however, not sufficiently lucrative, Michael turned his attention to trading. He first took his wife and family on a fishing expedition to Lake Tetetkoe (or Altai), and then laid in a stock of goods and proceeded to the T'ules, who live on the Cholyshman. The custom of these people is to place goods offered in barter side by side and then consider whether they are worth the exchange. Here Michael obtained much valuable information about the neighbouring peoples, which Mr. Kirby dwelt upon at some length. It was four years after this journey that Dr. Radloff met Michael and obtained his help in his literary and philological studies.—A discussion followed, in the course of which several speeches in Russian were made by gentlemen who had travelled in various parts of Siberia.

METEOROLOGICAL.—(Wednesday, March 18.)

E. MAWLEY, Esq., president, in the chair.—Mr. Frederic Gaster, of the Meteorological Office, delivered a lecture on "Weather Forecasts and Storm Warnings: How They are Prepared and made Known," illustrated with numerous instruments, diagrams, and lantern slides. Mr. Gaster said that in the preparation of forecasts the position held by the barometer was so much more important than that of any other instrument, that its action must be fully comprehended if the rest of the work was to be at all clearly understood. The lecturer having fully explained this, referred to the use of a single isolated instrument, and showed how new light was thrown on the observer who could have telegraphed to him simultaneous observations from a large number of places scattered over a considerable area of the earth's surface. The kind of variation in the distribution was dealt with, isobars were drawn, and the

phenomena which they exhibit in the way of high and low pressure areas described. An explanation was given of the terms "cyclonic" and "anti-cyclonic," and the generally opposite characteristics of these two systems were referred to. Mr. Gaster next drew attention to the obvious importance of the variation in the weather over a given area caused by alterations in the position of the cyclonic and anti-cyclonic systems, and the importance of the fact that the former tended to move round the latter from left to right. This led to some remarks on the indications observed when disturbances were advancing towards our islands from different points. Attention was drawn to secondary systems, both of high and low pressure, the forms they assume, and their effect on the weather which, but for their presence, would probably have accompanied their primaries, and the necessity for allowing for such systems in sending warning to our coasts. The lecturer then remarked on the value of auxiliary information, such as is to be obtained from decided changes in the direction of the wind, sudden changes of temperature, the movements of clouds at different levels, observations made at high-level stations, and telegrams from the United States. Mr. Gaster next explained how the information is made known to the public. Forecasts are issued by the Meteorological Office in the daily weather report, and also communicated to the press, &c. Hay harvest forecasts are issued to certain selected authorities, who circulate them as much as possible in their neighbourhood. Storm warnings are telegraphed to our coasts with instructions to hoist the cone—point up when the gale is probable from northerly to easterly points, and point down when from southerly to westerly points. In conclusion, the lecturer drew attention to the marked improvement which had occurred in these warnings in recent years, and to some of the occurrences which from time to time caused failures.

HISTORICAL.—(Thursday, March 19.)

SIR M. E. GRANT DUFF, president, in the chair.—Messrs. Frederick Seeböhm and Hugh Exton Seeböhm were elected fellows.—A paper was read by Mr. H. E. Malden, a vice-president, on "Shakespeare as a Historian," in which the author's theory as to the importance of the contemporary evidence supplied by the plays was illustrated by numerous quotations.—A discussion followed, in which Dr. Furnivall and others took part; and Mr. Malden's paper was recommended for publication in the *Transactions* of the Society.

PHILOLOGICAL.—(Friday, March 20.)

H. BRADLEY, Esq., vice-president, in the chair.—A resolution was unanimously passed, congratulating Prof. Skeat on the successful result of his efforts to found a public lectureship in English Literature in the University of Cambridge, to which Mr. I. Gollancz has just been appointed.—Prof. F. Heath read a paper on "The Text and Metre of Chaucer's Early Minor Poems." He first insisted that no early poem could be edited until the pedigree of its MSS. had been made out and their relative value ascertained. This was a canon universally accepted in Germany, but too much neglected by English editors, who had felt free to take a various reading from any MS. they pleased, however far it might be from the original MS. to the neglect of that MS.'s more direct successors. This proceeding had led to most improper liberties being taken by some editors with Chaucer's heroines, or at least with their texts; and Prof. Heath protested against this treatment. He showed on the blackboard how the pedigree of the 5 MSS. and the earliest print (Julian Notary's) of Chaucer's "Complaint of Mars" was to be deduced from the lost MS. of the poet, and stated that, when he had worked it out, he found it identical with that made by Dr. F. Koch, of which he had not known before. After discussing a few of his differences with Prof. Skeat in the "Complaint," he passed on to the "Book of the Duchess," in 1100 lines of which he disagreed with 150 of Prof. Skeat's changes. Several of these were instances of the extra syllable before the caesura—a syllable which Prof. Skeat admitted theoretically in his canons, after Ten Brink, but too generally cut out of his text, though his MSS.

had it. Prof. Heath also contended that *seyn* was sometimes a dissyllable—*se-yn*, like *se-int*; and that *It is* was occasionally *Its* or *'Tis*. *Sorowful*, in l. 14 of the "Duchesse"—which the three MSS. and Thynne's first print of 1532 all have—Prof. Heath contended was only two syllables, *so'ful*, and should not have been turned into *sory* by Prof. Skeat. Many other changes in the latter editor's treatment were suggested, several of which were accepted by the meeting, while others were thought arguable. On the whole, Prof. Heath stuck to the MSS., and considered that in Chaucer's early work, and specially in his four-beat lines, his metrical canon was less strict than in his five-beat and later work, so that we could trace a development in his style.

ARISTOTELIAN.—(Monday, March 30.)

SHADWORTH H. HODGSON, Esq., vice-president, in the chair.—The Hon. Bertrand Russell read a paper on "The *a priori* in Geometry." The *a priori* in any science may be regarded from two points of view: (1) as a necessary condition of the reasonings of the science, as revealed by analysis of its procedure; (2) as an essential prerequisite for the possibility of experience of the subject-matter of the science. Thus, (1) geometrical reasoning, which aims either at spatial measurement or at localisation, is logically impossible unless it accepts three axioms, which are used by Euclid and retained by the non-Euclidean. These three axioms are the axiom of free mobility, the axiom that space has a finite integral number of dimensions, and the axiom that any two points have an intrinsic relation (distance), measured, in general, by a line which those two points completely determine. The truth of these axioms involves the complete relativity of position. But (2) this is itself a necessary property of any form of externality (since externality cannot be an intrinsic property of anything), and is therefore a prerequisite of all experience of an external world. By an argument the converse of the above, the three essential axioms can be deduced from the relativity of position. Thus, these three axioms are *a priori* in both aspects. The remaining axioms required to distinguish Euclidean from non-Euclidean space are, for geometry, empirical.—The paper was followed by a discussion.

### FINE ART.

#### ART BOOKS.

*Picture Posters.* By Charles Hiatt. (Bell.) This is an exceedingly handsome volume, admirably covered, printed, and illustrated; moreover, it deals with a fascinating and novel subject, and should therefore command success. The growing habit of decorating the hoardings with posters that shall be at once useful as advertisements and pleasant to the eye is deserving of encouragement. Mr. Hiatt's book should be a capital incentive to designers, for it is probably the first only of a long series of such volumes wherein a permanent record will be kept of the most deserving fancies. The danger of oblivion is to a great extent averted, and the fear of being forgotten need no longer keep any artist from trying his skill at picture-making for the streets. Though Mr. Hiatt, with no little ingenuity, claims for the poster a very ancient history, and gives us samples of advertisements discovered in Pompeii, it is with the modern work of the last half of the century that he chiefly concerns himself. He writes clearly and well; and if some of his judgments are likely to be upset on appeal to the reader, he is a really capable critic and never a dull one. He probably praises Cheret too much, for the clever Frenchman's work is really more for the shop windows than the hoardings; and a longer time might have been spent with profit discussing those most masterly performances of the Brothers Beggarstaff. But so competent a writer has, after all, a definite right to his own opinions, and would probably advance



cogent arguments in favour of his methods. His selection of illustrations is quite admirable; and though some of the designs suffer considerably by reason of the inevitable reductions in size, they are excellently reproduced. Many are, of course, familiar enough, such as Grieffenhagen's *Pall Mall Budget* and Dudley Hardy's "Phit-Eesi"; others are less well known, though scarcely less clever and interesting. Among those that specially struck us as the work of young English artists were two thoughtful pictures by Charles F. Foulkes, one of which is printed also on the cover, a distinctly clever design by Mabel Dearmer, and a capital burlesque of Mr. Aubrey Beardsley's peculiar style by J. Hearn announcing the production of "Pygmalion and Galatea" at the New Theatre, Oxford. On the whole, however private opinions may differ as to details, there can be no doubt that *Picture Posters* is a delightful and valuable book to possess; and Mr. Hiatt and his publishers deserve, and will doubtless achieve, a real measure of popularity.

*Wappenzeichnungen Hans Baldung Griens in Coburg.* By Robert Stiasny. (Wien.) This publication, illustrated with sixteen good autotypes of the drawings to which it refers, will interest students both of heraldry and of German art. The drawings form part of a series of fifty-one glass-window designs in the Ducal collection at Coburg, forty-four of which are genuine drawings by Baldung. Twenty others of the same series, and by the same artist, are in the Albertina, and have been published already. The design of almost all is of one type. There is a frame, usually an arch carried on pillars with some figures or other decoration in the spandrels. Under the arch are one or more supporters of a very unconventional and naturalistic type, and by or between them is the shield, about waist high, and surmounted by a most elaborately foliated helmet bearing the crest. The foliation is in most instances the part where the artist's fancy has been allowed freest play. Most of the designs are highly decorative and suited for their purpose. They were, of course, to be carried out in colours, the nature of which is indicated by initial letters. There is a good heraldic feeling in the work, as usual in all late Gothic decoration of South Germany and Switzerland, a fact not generally recognised. Our author (p. 6) gives a list, confessedly incomplete, of other glass-window designs by Grünhans; and he traces their fortunes through the hands of the painter Nikolaus Kraemer (ob. 1553) to those of Sebald Büheler (ob. 1595), who wrote the names and inscriptions on them, and probably sold them. Six of the Coburg set bear dates between 1512 and 1542. Internal evidence ascribes the majority to years succeeding 1520. Into a description of particular drawings we cannot here enter. The author has pursued his studies far, and entered into the history of the families commemorated. He quotes numerous authorities, and seems to have done his work most thoroughly. There is an appendix on the coat-of-arms of the Baldung family, with some notes on the family history. The appreciation of this work by the German public is shown by the fact that it has already passed into a second edition.

*Repertorium für Kunstwissenschaft, XVIII. 6.* There is an important article in this number, by Max Friedländer, hitherto on an unidentified painter, "Hans der Maler zu Schwaz." The writer identifies as by him a series of nineteen bust portraits, chiefly of men, and previously for the most part ascribed to Strigel, Amberger, and even Schaufelin. They bear dates from 1519 to 1529. One of them signed, H.M., M.Z.S., is in Bridgewater House (Gower's *Great Historic Galleries*, 1884, No. 1). At Dresden are two of

his pictures, at Vienna three, at Berlin two, and at Wörlitz two. From the subjects it seems probable that the painter worked in the Tirol. The signature M.Z.S. (by analogy with the signature on the Nürnberg Schaffner) suggests "Maler zu S——." The only large Tirolese town beginning with S is Schwaz, which in the early sixteenth century was a bigger place than Innsbruck. In Schwaz there was a painter of repute named Hans, and archives prove him to have been employed by Kaiser Max to paint and copy portraits. The argument is followed out in great detail and with much skill and inevitableness. Hans of Schwaz was not a great painter; but, from the specimen of his work reproduced, we gather that he was a conscientious portraitist and craftsman. Herr Franz Rieffel, in a short article, indicates his reasons for thinking that Cranach began life in a goldsmithy in Southern Bavaria. Max Lehrs writes on the materials for dating Martin Schongauer's engravings, but he does not know all the dated copies mentioned in Conway's *Woodcutters of the Netherlands*. The remainder of the Journal is filled with some minor articles and the usual excellent reviews and notices.

#### LETTER FROM EGYPT.

Dahabiyah Israr, Luxor: March 14, 1896.

In my last letter I believe I spoke of the inscribed granite stones which have been found at Assuan as altars. So they are in a sense; but I should have described them more accurately had I called them pedestals, as they were the bases of bronze statues, the holes in which the latter stood being still visible.

After leaving Assuan, Mr. Wilbour and myself spent a day in exploring the country on the west bank opposite Kom Ombos. Here on the edge of the desert we found a large "Kom," as large as the island of Philae in circumference, and consisting entirely of tombs. Two or three of these at the north end of the Kom had been opened. They were of the Roman age, the dead being buried in terra-cotta coffins. Another tomb on the east side had also been opened and utterly destroyed. This was of a much earlier period, and the entrance to it had been constructed of that beautiful white limestone of which the temples of Abydos are built. About half a mile to the east of the Kom, in the middle of the cultivated land, we came across another smaller Kom, of rectangular shape, with a few remains of broken stone and of an encircling wall of burnt brick. The Shêkh of the village told us that he remembered large blocks of stone lying upon it which have long since been carried away. It is evidently the site of the temple of Contra-Ombos.

About two miles to the south of Fares (south of Silsilis), at a place called Kom er-Resras, is the site of a large town and of a temple of rectangular form. We cleared away the sand from its foundation walls, and copied the inscriptions with which they are covered. The temple proves to have been built by Domitian, and to have been dedicated to Isis in her stellar character. In fact, the worship carried on in it seems to have been peculiarly astronomical, as the deities mentioned in the text are Ah (the Moon-god), Sirius, and Orion. It is interesting to find this monument of Domitian in Upper Egypt, since we know that he was a special patron of Egyptian religion. He built a temple to Isis in Rome itself; and at Kom Ombos, in the near vicinity of Fares, the chapel, on the south side of the great temple, was erected in his reign. The sanctuary of the temple at Kom er-Resras measures 12 ft. by 12 ft. 8 in. North of the site of the old city

is a ruined Coptic monastery, into the walls of which a good many stones from the temple have been built.

I spent a week at El-Kab, where Mr. Somers Clarke and his companions are still hard at work. He has uncovered more of the foundations of the late temple-buildings in the ancient city, which are composed of stones taken from the ruins of the older temples which stood there. Among the new inscribed blocks which have thus been discovered are three with the name of Ramses III., who must therefore be added to the list of royal builders at El-Kab. One of them states that "his majesty gave orders to the governor of Thebes, the strategos"; another refers to the chief scribes in the Rolls office. Most of my time at El-Kab, however, was passed in copying the Old Empire *graffiti* on the "great rock" near the temple of Amenôphis III.

At Gebelén the fellahin are rapidly destroying the scanty remains of the temple under the pretext of digging for *sebakh*, and by digging up Greek papyri and demotic ostraca, which are bought by the dealers at Thebes and elsewhere. As the so-called "guardian" of the antiquities is the chief depredator among them, nothing will soon be left of all the interesting monuments which existed at Gebelén a few years ago.

Here at Thebes much has been done since I was here a few weeks since. Miss Benson's excavations in the temple of Mnt at Karnak have yielded a number of valuable monuments, one of the most interesting of which is a fine statue of Gebel Ahmar marble, in a perfect state of preservation, of Sen-Mut, the architect of Dér el-Bâbari and the temple of Mut itself. He also states that he superintended the construction of certain buildings in the temples of Karnak and Luxor, and was overseer of the granary of Amon. The inscription on the statue is longer and more important than that on the statue of the same individual which is now in the museum of Berlin. I may add that his walking-stick, with his name upon it, is in the hands of the German consul here in Luxor.

Besides the statue of Sen-Mut, Miss Benson has found another large and well-preserved statue (in white limestone) of a certain Bak-er-Khonen, as well as portions of a frieze on which the Ethiopian king Piankhi gave a detailed account of the ships he captured from the princes of the North, of their precise size, and of the spoil he obtained with them. On one of the fragments is a picture of "the great ship of Sais" (which seems to have been about 80 feet in length) as well as of Tef-nekht, the Saite prince. Close to the Piankhi fragments is a block of granite with the cartouches of Tut-Ankh-Amon.

M. Legrain has just finished his winter's work at Karnak, and has returned to Cairo. Nothing could have been better or more skillfully done; and, considering the difficulty and magnitude of his task, it has been performed in a wonderfully short space of time and at a wonderfully small outlay. The walls and columns have been cleared of earth almost to their foundations, and have been effectively repaired, restored, and made thoroughly secure. The change effected in the great Hall of Columns is magical. The walls and pillars have been almost doubled in height, and one feels, as one walks among them, that "there were giants in those days." An avenue of sphinxes has been found, leading westward to a stone quay, on the walls of which are a number of inscriptions, important from an historical point of view. One of them, for instance, is dated in the thirty-ninth year of Shishak III., which will require a revision of our chronology of the period; and another contains a new cartouche. Among the hiero-

glyphic texts is a faintly traced Phœnician *graffito* in which the word *khopesh* occurs.

M. Legrain has further discovered, as might be expected, a considerable number of inscriptions—mostly fragmentary, however—and the remains of a chapel of Shep-an-Apt, "the royal daughter of Piankhi."

On the western bank of the Nile, Medinet Habu is disencumbered of the rubbish in which it was buried, and stands before us in all its stately magnificence; while Prof. Petrie, who has just returned to Europe, has been restoring the topography of ancient Thebes. On the south side of the Ramesseum he has found the sites of the temples of Thothmes IV., Queen Ta-User (P), and Menepthah, as I stated in a previous letter, and on the north side those of Amenôphis II. and Si-Ptah, the latter of which adjoined the temple of Thothmes III. The temple of Menepthah was built out of the ruins of that of Amenôphis III.; and in it Prof. Petrie has disinterred a huge stela of granite, with an inscription of Amenôphis III., re-engraved by Seti I. on one side and on the other an inscription of Menepthah, which will be of intense interest to Old Testament students. The inscription has been copied by Dr. Spiegelberg. The stela is on its way to the Cairo Museum, and it may be hoped that before very long Prof. Petrie will give us an account of what it contains. Mr. Quebell, Prof. Petrie's companion, has been chiefly occupied in clearing out the tombs among which the Ramesseum was built. In one of them he has found the relics of a hitherto unknown queen, who seems to have belonged to the XXII<sup>nd</sup> Dynasty. Mr. Newberry has lately returned from an expedition into the desert east of Quia, which he made with Johnson Pasha, and where, in the Wadi Gadammeh, about thirty miles north-east of Quia, he discovered and copied three Sinaitic *graffiti*.

I think I forgot to say in my last letter that while I was at Elephantinê with Mr. Wilbour we found, built into the wall of the Roman quay, a stone of the age of the XIX<sup>th</sup> Dynasty, with a curious inscription containing the name of "Ramesses, the prince of the city of the Libyans" (*Lebu*).

A. H. SAYCE.

#### THE NATIONAL PORTRAIT GALLERY.

THE new National Portrait Gallery, in St. Martin's-place, will be opened to the public to-day (Saturday) at 10 a.m. The opening will not be attended by any public ceremony.

The gallery will be open free on Mondays, Tuesdays, Wednesdays, and Saturdays from 10 a.m. to 6 p.m. during the summer months. On Thursdays and Fridays, which will be students' days, the public will be admitted upon payment of 6d. from 10 a.m. to 5 p.m. The arrangements for students will be similar to those in force at the National Gallery. The trustees are prepared to carry out any instructions which they may receive from the Government with reference to the opening of the gallery to the public on Sunday afternoons.

The following additions to the gallery have been made during the last few weeks: Mrs. Delany, painted by J. Opie, R.A.; engraved as a frontispiece to the *Autobiography and Correspondence of Mrs. Delany*, by Lady Llanover; bequeathed by Baroness Llanover. The Right Hon. Spencer Perceval, a posthumous portrait by G. F. Joseph, A.R.A.; bequeathed by Miss Anna Jane Perceval. Sir William Jackson Hooker, F.R.S., a large Wedgwood medallion; presented by Mr. F. T. Palgrave. John Thurloe, secretary to Oliver Cromwell, by W. Dobson; presented by Mr.

William Henry Alexander. Edward IV., an old panel portrait, deposited on loan by the president and council of the Society of Antiquaries at the request of the trustees, completing the series of Sovereigns of England (with the exception of Edward V.) from Henry III. to George IV. inclusive.

Two portraits have been acquired by purchase: namely—Sir Thomas Wyatt, poet and statesman, painted from a drawing by Holbein; and Samuel Richardson, a small full-length portrait, painted in 1750 by J. Highmore.

#### THE PARTHENON INSCRIPTION.

WE quote the following from the *New York Nation*:

"Your issue of February 6 contains a reference to the attempts at deciphering, by aid of the nail-prints, the bronze inscription which once stood upon the eastern architrave of the Parthenon. Your readers will be gratified to learn that this difficult task has now been successfully accomplished by an American student. The initial difficulty lay in securing accurate representations of the nail-prints. These are forty feet above the ground, and inaccessible except as one be lowered from the overhanging *geison* blocks some twelve feet above them. In spite of numberless difficulties and hindrances, and certainly at some considerable risk, the work of procuring paper prints or squeezes from the perilous vantage-ground of a swing in mid-air was begun about the middle of January last by Mr. Eugene P. Andrews, a member of the American School. Great patience, persistency, and technical skill, as well as coolness of head, were essential to the work.

"The nail-holes appeared in twelve groups between the spaces once occupied by the bronze shields, and only one of these groups could be copied in a day. Sometimes the day's work resulted in failure, but finally three weeks of persistency brought the copies to completion, and the first careful review of them showed that decipherment was only a question of scholarship and patience, for the variety in the order of the nail-prints surely betrayed the individuality of the letter-forms. As a rule, only three nails were used to a letter, but the order or relative position of the holes proved to be much the same in all the different occurrences of the same letter.

"The first word to emerge was *αὐτοκράτορα*. It made itself peculiarly venerable by its possession of two Omicrons, two Rhos, two Taus, and three Alphas (one of them, however, obscured). From this key Mr. Andrews proceeded with his unraveling until, after a fortnight, he was able to make a public report at a meeting of the School, giving practically a complete reading of the inscription. Two proper names alone have not yet been deciphered. The reading is as follows:

"ἡ δὲ Ἀρείου πάγου βουλὴ καὶ ἡ βουλὴ τῶν Χ καὶ δ δῆμος δ' Ἀθηναίων αὐτοκράτορα μέγιστον Νέρωνα Καίσαρα Κλαύδιον Σεβαστὸν Γερμανικὸν Θεοῦ Τῶν στρατηγούντων ἐπὶ τοῖς ὅπλοις τὸ δὲ δούρον τοῦ καὶ ἐπιμελητοῦ καὶ νομοθετοῦ Τι. Κλαυδίου Νουίου τοῦ φίλῳ ἐπὶ ἱερῆας . . . [name of priestess] τῆς . . . [father's name] θυγατρὸς.

"The reference to the eighth term of Novius's generalship fixes the date of the inscription at 61 A.D. It probably accompanied the erection of a statue of Nero, possibly just at the front of the Parthenon. The important historical bearings of the discovery it must be left to Mr. Andrews to set forth in the official publication. The importance of the subject, the difficulty of the task, and the brilliant and successful method of decipherment, have combined to awaken here more general public as well as scientific interest than has attached to any other archaeological event of the year.

"BREV. IDS. WHEELER.

"Athens, February 26, 1896."

#### NOTES ON ART AND ARCHAEOLOGY.

MR. GEORGE H. BOUGHTON, A.R.A., has been elected a full member of the Royal Academy, to fill the place made vacant by Lord Leighton's death.

THE sixteenth exhibition of the New English Art Club will open next week at the Dudley Gallery, Piccadilly. The private view is—somewhat awkwardly—fixed for to-day (Easter Eve).

THE Earl of Rosse has been elected president of the Royal Irish Academy, in succession to Dr. J. K. Ingram.

THE South London Fine Art Gallery, in Peckham-road—which, we believe, mainly owes its existence to the enthusiasm and personal services of Mr. W. Rossiter—has now been transferred to the Commissioners of Public Libraries for Camberwell. A grant of £3000 from the City parochial charities has cleared off all liabilities; and Mr. J. Passmore Edwards has promised, with characteristic munificence, to give £5000 for the erection of an institute for art-teaching, as a memorial to the late Lord Leighton, who was the first president of the gallery. The institute will be supported by grants from the technical education board of the London County Council.

A FREE picture exhibition was opened last Monday in the Public Hall, Canning Town, with an address by Mr. Walter Crane. The pictures that have been lent include three works by Mr. G. F. Watts, Lord Leighton's "Golden Hours," Fred. Walker's "Mushroom Gatherers," and examples of Mr. Frank Dicksee, Mr. H. S. Tuke, Mr. Arthur Hacker, Mr. George Clausen, Mr. David Murray, &c. Last year the Easter exhibition at Canning Town was visited by 143,000 persons.

WE understand that Her Majesty has been pleased to accept a complete copy of *The Queen's London*, which has just been published in volume form by Messrs. Cassell & Co. The work, which contains nearly four hundred photographic views, forms a pictorial and descriptive record of the streets, buildings, parks, and scenery of the metropolis. It was dedicated to Her Majesty by special permission.

THE Lords of the Committee of Council on Education have decided to open the South Kensington Museum, including the India Museum and Science Collections in the galleries on the west of Exhibition-road, as well as the Bethnal-green Branch Museum, as an experiment on Sundays. But this arrangement must be regarded as temporary, and liable to be rescinded, if it be hereafter found desirable to do so. Both museums will be open for the first time on Sunday next at 2 p.m., and will remain open till dusk.

A CORRESPONDENT writes: "It may save some disappointment to visitors to Paris to state that the lower gallery of Egyptian antiquities at the Louvre is still closed for rearrangement, and the upper gallery is yet unaltered, the 'dernières acquisitions' lying as they have done for many years past. There is, therefore, much less to see than usual."

AT a recent meeting of the Académie des Inscriptions, Mr. Collignon exhibited three large bronze fibulae, which had been found in a tomb near Thebes, in Boeotia. They are all ornamented with drawings in line. On two of them one recognises the familiar designs of Boeotian artists—fishes, a horse, a water-bird—executed in the transitional geometrical style which succeeded the Mycenaean. But the third shows a very remarkable decoration: two worshippers, placed heraldically on either side of a trunk with branches, and separated by a disk with rays. It is an awkward and simple

adaptation of a subject borrowed from oriental sculpture—the adoration of the sacred plant, which appears so frequently on Chaldean cylinders. This example may be added to those already supplied by the dipylon pottery and the proto-attic vases, to prove how oriental motives entered into early Greek art, and came to take their place by the side of the native elements.

WE quote the following from the *Times*:

"The British School at Athens has undertaken, besides its excavations on the island of Melos, some excavation work in Athens itself, which, so far as one can judge at this early stage, gives promise of very important results for the topography of ancient Athens. The site of the ancient Athenian suburb called Kynosarges, known chiefly for its gymnasium, was for a long time thought to lie at the foot of Mount Lykabettos, on the south-eastern side. This was Leake's view, and was not disputed till recently, when Prof. Dörpfeld made it clear, from a comparison of the testimonies of ancient authors, that the Kynosarges must have lain further to the south, along the banks of the Ilissus. In pursuance of this view, Mr. Cecil Smith, director of the British School, had his attention attracted to a spot on the south bank of the river, several hundred yards below the Stadion, where the ground falls away from a small plateau in remarkably abrupt and perpendicular manner, indicating the presence of hidden walls. As on either side of this plateau are two prominent hills, which might well be those mentioned by ancient authors in connexion with the Kynosarges, it was decided to dig a trench through this plateau. The trench, at the depth of a few inches, brought to light numerous walls, chiefly of the Roman period; and one of the first constructions whose outlines could be traced exactly was that of a Roman *calidarium*. This would seem to point to the existence of a gymnasium; and this fact, if proved, would go far towards settling the question of the Kynosarges site, provided that the remains of the classic period can be found beneath or beside these Roman remains. Numerous interesting fragments of ancient Greek vases and various metal objects have been found in the rubbish excavated; the remains of a huge vase of Melian type, as it seems, deserve especial mention, as this would be almost a unique find in Attica. The wide extent of the ruins and the solid character of the masonry discovered thus far make it evident that this is the site of a large public building or group of buildings—a very significant fact for a spot so far outside the ancient city walls. The British School are to be congratulated on having secured a piece of work which promises to be of such importance for the study of ancient Athenian topography; and if it should prove at length to be the site of Kynosarges, it will be a source of special satisfaction to Englishmen that the site, which was eagerly sought by two English excavators at the beginning of this century, and for whose discovery Lord Byron once planned excavations, should have been brought to light by the British School."

## THE STAGE.

### STAGE NOTES.

Few Englishmen know English life better than M. Paul Villars, the keen, sagacious correspondent of the *Débats* and of the *Figaro*; and yet his verdicts on our performances in politics, in literature, and in the arts have always that French flavour which gives them individuality and places them rightly apart. It is interesting, therefore, to read what he has to say now and then upon the English stage; and when it is a translation from the French that is in question, his qualifications for judgment become pre-eminent. We have read with interest M. Villars' brief comments on "For the Crown" at the Lyceum, the piece in which Mr. John Davidson, with his frank and vigorous talent, has applied himself to the translation of the delicacy of M. François Coppée's verse. Accord-

ing to M. Villars, Mr. Davidson's version has the happiness of being at the same time "très littéraire et très fidèle." That it would be "literary" we could not doubt; and the interpretation by its principal actors taking part in the representation satisfies M. Villars scarcely less. He writes in the *Figaro*: "Miss Emery a déployé une vigueur, une énergie, qu'on ne lui connaissait pas, et Mme. Patrick Campbell une douceur et un charme qu'on ne lui soupçonnait pas." And he adds, what English spectators of the performance know to be the truth, "Chose singulière, en effet, elles ont, l'une et l'autre abordé des rôles d'un genre différent de ceux qu'elles remplissent d'ordinaire." Of Mr. Forbes Robertson the verdict is that he, "à qui vont si mal les rôles modernes," "est tout-à-fait dans son élément dans le rôle de Constantin." In regard to the performance of Mr. Mackintosh—an admirable actor in a certain line, as our readers know—"il faut faire quelques réserves," says M. Villars.

WE understand that the next performance given by the members of the Elizabethan Stage Society, under the accomplished direction of Mr. William Poel, will take place in June, and will be devoted to a revival on the older lines of Marlowe's tragedy of "Doctor Faustus." The stage fittings of the sixteenth century, prepared for the recent performance of "Measure for Measure" in Gray's Inn Hall, are used in the Society's revivals, together with a valuable and characteristic wardrobe, mainly purchased from Mr. Barthe; Captain Hutton kindly advises on matters of old swordsmanship; and for the adequate interpretation of Elizabethan music, the guarantee is sufficient when it is mentioned that they are under the control of Mr. Arnold Dolmetsch. We may add that the Society—judging from a semi-private prospectus that has lately been put in our hands—would seem to cherish the hope of being able (through the help, it may be, of some enterprising soul) to build a theatre; for it is remarked in the document before us—"A theatre specially built on the plan of the sixteenth century would not be an expensive building"; and we are further reminded that "with no scenery and no necessity to renew the costumes for every play, the bill can be changed at little cost."

DR. MARCUS LANDAU has recently published in Prof. Max Koch's *Zeitschrift für Vergleichende Literaturgeschichte* a monograph on the dramatic treatment of Herod and Mariamne, from the sixteenth century to the present time. The author passes in review the dramatisation of the subject by German, English, French, Italian, and Spanish playwrights; and it is noteworthy that none of them has succeeded in producing a first-rate drama on the tragic fate of the hapless queen, although they include such names as Calderon and Voltaire, and in modern times Friedrich Hebbel.

## MUSIC.

### RECENT CONCERTS.

IN our notice of the Crystal Palace Concert of March 21, we forgot to mention the Concert-piece for pianoforte and orchestra written by Miss Ellicott for the Gloucester Festival of last year. The music shows taste and skill; and when the talented composer's individuality is more fully developed, her aim after simplicity of expression and clearness of form, though at present it may lay her open to the charge of being influenced by the past rather than the present, will bear good fruit. The pianoforte part was neatly and sympathetically interpreted by Miss Sybil Palliser.

Last Saturday Mr. F. H. Cowen's Cantata,

"The Transfiguration," also written for the Gloucester Festival, was performed under the composer's direction. It is with pleasure that we congratulate Mr. Cowen on having produced a work of high aim, and, in a large measure, of successful achievement. There is, it is true, in the music a certain halting between two opinions—Bach and Mendelssohn form, as it were, the basis; while in the structure traces of the master-builder of the nineteenth century are visible. In any music, especially sacred, a mixture of this kind is now almost inevitable. Mr. Cowen, however, works up his thematic material in so skilful a manner, possesses in so high degree the art of instrumentation, and so well avoids the Scylla of complexity and the Charybdis of commonplace, that his work, not patchy in effect, commends itself to musicians and to the public generally. The chorus "O Elder Brother, Come," of graceful character and finished form, is, to our thinking, the most characteristic of all the movements. The libretto by Mr. J. Bennett treats a difficult subject in a skilful manner. The solo vocalists, who all sang well, were Mme. Medora Henson, Miss Greta Williams, and Messrs. Lloyd and Douglas Powell. Mr. Lloyd sang with much enthusiasm.

The last Popular Concert of the season was given on Monday evening. The programme commenced with Mendelssohn's Octet in E flat (Op. 20), played with finish and fervour by Messrs. Joachim, Ries, Kreuz, Burnett, Gibson, Hobday, Ould, and Piatti. This Octet, for a boy half way through his seventeenth year, is not only an extraordinary composition, but in fresh charm and character compares favourably with works written by the master in after years, with the exception, however, of the Overture to "A Midsummer Night's Dream," written about a year later. Dr. Joachim, who in his early days knew Mendelssohn, interprets his music with more than artistic skill—with affection. The programme concluded with Schumann's Quintet (Op. 44), also in E flat, with Mr. Leonard Borwick at the pianoforte, another work which must remind Dr. Joachim of his early career. In the opening movement, the only one we heard, Mr. Borwick interpreted the music with vigour and intelligence, though not quite in the true Schumann vein. As solos he played, and exceedingly well, a clever Prelude and a rather uninteresting Valse by the Russian composer Rachmaninoff. Lady Halle and Dr. Joachim delighted the audience with Bach's Concerto in D minor for two violins, a work in which the composer's heart and head were in equal measure engaged. Mr. David Bispham sang Henschel's fine setting of Heine's "Salomo," Purcell's "Let Formal Lovers," and Schumann's light and pleasing "Der Hidalgo" with skill and feeling.

During the season just brought to a close Mr. Chappell has almost exclusively limited himself to well-known standard works. There are many compositions of interest which other concert-givers, and within recent date, have proved to be well worthy of a hearing; and the manager of the Popular Concerts, while paying due attention to the great masters, ought not only to revive neglected works but to produce good new modern music of whatever nationality. The present is every moment turning into past; and we should not leave to a perhaps distant future the possibility of discovering some neglected composer of great talent, perhaps genius; as in our day Sir G. Grove and Sir A. Sullivan—or ought we to say Schumann?—discovered that Schubert was a great symphonic as well as a great song writer.

J. S. SHEDLOCK.



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TO-DAY, at 3 and 8.45, JEDBURY JUNR. Messrs. F.  
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## LITERATURE.

## A REPLY TO WELLHAUSEN.

*Sanctuary and Sacrifice: a Reply to Wellhausen.* By the Rev. W. L. Baxter, D.D. (Eyre & Spottiswoode).

DR. BAXTER is a Stalwart of traditionalism. He believes that the whole law, both Levitical and Deuteronomic, was written by Moses, acting as the secretary of the Creator. Of course, he has a right to his own opinion, just as he has a right to believe, if he likes, that the Book of Enoch quoted by Jude was really written by the seventh from Adam. But he is not the best qualified person to reply to Wellhausen. There is an epigram by a countryman of Dr. Baxter, the late James Hannay, which, if I remember rightly, runs as follows:

"You answer Renan? That you cannot do.  
We only answer when we're spoken to,  
And Renan speaks to scholars, not to you."

I do not say that Dr. Baxter is not a scholar. Perhaps before this review is finished, some facts may be laid before the reader enabling him to form an opinion of his own on that point. What I mean is, that Wellhausen writes for a public of scholars who are already convinced that the Deuteronomic Law originated during or not long before the reign of Josiah. His object is to prove that, so much being granted, a later instead of an earlier date must be assigned to the Levitical Code. He also assumes that the latter document is a distinct composition due to a different author, which, along with several other points taken for granted throughout his *Prolegomena*, would be freely admitted by the critics whom he addresses. Such a procedure is perfectly justifiable, and even necessary; for no progress could be made in science if each successive investigator had to demonstrate the whole series of propositions presupposed by his conclusions. Of course, the elementary demonstrations are forthcoming, but they must be sought for in elementary treatises. As regards the date of Deuteronomy in particular, Canon Driver's recent Commentary does all that is needed, and those who hold the opinions of Dr. Baxter would be much better employed in replying to it than to Wellhausen. But perhaps they have a wholesome fear of venturing within reach of the Canon's velvet paw. If, however, they give up Deuteronomy, there seems no reason why they should stickle for the Mosaic authorship of Leviticus. As theologians, it must be tolerably indifferent to

them whether it was "forged" (if they insist on using that word) in the age of Solomon or in the age of Ezra.

So much being premised, I must next observe that this volume deals only with less than a sixth of Wellhausen's work, while it exceeds that portion in bulk by a ratio of about four to one. Abuse of the plaintiff's attorney is, as usual, responsible for a good deal of padding. Dr. Baxter is not remarkable for urbanity. Like Boswell, he doubtless objects to "treating an infidel writer with smooth civility," and presumably he considers Wellhausen no better than an infidel. Moreover, as if his language was not sufficiently violent, he makes up for the absence of intonation and gesture by a free use of italics and small capitals. As for the substance of his argument, it consists for the most part in refuting what has not been asserted, and in proving what has not been denied. When Wellhausen completes or modifies one statement by means of another, he is accused of self-contradiction; if he qualifies an assertion, the qualifications are omitted; if he quotes a Scriptural writer as good evidence for the beliefs and customs of his own time, this is twisted into an admission that the writer in question is an unimpeachable historical authority for all times; when his proofs are too strong to be otherwise met, they are garbled or omitted. Finally, he, the plainest and simplest of writers, is perpetually taunted with being grandiloquent, and his work, a model of concision, is described as "a huge volume."

To go through Dr. Baxter's replies *seriatim* would require far more space than I can dispose of; nor am I concerned to maintain the soundness in every point of Wellhausen's theory considered as a contribution to the religious history of the Jews. The late date of the Levitical Law, which alone the apologist is interested in denying, has been established by considerations which occupy a very small part of his attention. Take the famous passage in Amos: "Did ye offer unto Me sacrifices and meat-offerings in the wilderness forty years, O house of Israel?" No unprejudiced person can doubt that the prophet who wrote those words had never seen or heard of the Priestly Code. Kittel thinks that it may nevertheless have existed in his time; but such an alternative is not open to one who believes, as Dr. Baxter does, in the shepherd's inspiration. What, then, is his explanation? Why, that God had ordained a sacrificial ritual, but that the people preferred worshipping Moloch and the host of heaven (p. 186). In point of fact, neither form of idolatry is ever mentioned in the Pentateuchal narrative as having been actually practised in the wilderness; nor, had such an aberration occurred, would it exlude the daily offering of sacrifices to Jahveh prescribed and assumed by the Code.

Jeremiah's evidence is scarcely less decisive:

"I spake not unto your fathers, nor commanded them in the day that I brought them out of the land of Egypt, concerning burnt-offerings or sacrifices; but this thing I commanded them, saying, Harken unto My voice, and I will be your God, and ye shall be My people."

On which Dr. Baxter prattles in this style:

"We have here a clear declaration that God's great requirement, at [the Exodus, was not sacrificial but moral; and no declaration could fit in more harmoniously with the old Mosaic narrative and legislation . . . the chief and all-embracing importance is assigned, not to Sacrifices, but to the Moral Law" (pp. 192, 193).

The relative importance which a legislator attaches to the different articles of his code may be accurately estimated by the degree of punishment attending their violation; and punishment may with similar accuracy be measured by its certainty, rapidity, and severity. Now, certain infractions of the ritual or sacrificial law, as laid down in the Priestly Code, are visited with instant death. Not only is this fate threatened, but it is recorded as having been actually inflicted on certain offenders, and not only on these, but on others who murmured at their destruction, while infractions of the moral law are visited with no such penalties. If Jeremiah, believing all this to be true, meant his words to be interpreted as Dr. Baxter interprets them then he was simply calling black white; and we have to ask ourselves in amazement what possible reliance can be placed on a creed founded on such testimony as this? Shall we not

"See whether hell be not heaven,  
Find out whether tares be not grain."

I may add that Dr. Baxter does not seem to be a careful student of this terribly inconvenient prophet. Wellhausen, he says, "assigns the Deuteronomist to Josiah's age: can he point to a single post-Josian instance of the seventh year of release which the Deuteronomist prescribes?" (p. 456). I wonder how anyone can become a Doctor of Divinity in Scotland who has not read that sublime and awful chapter in which Jeremiah denounces the violation of the promise to let all Jewish slaves go free, in express reference to the Deuteronomic law (xxxiv. 13 *seq.*); or how, having read it, anyone, even a traditionalist theologian, could forget it. Had Wellhausen been guilty of such an oversight, one can imagine with what whoops and yells his opponent would have danced round him, and how he would have been cheered by such backers as Mr. Gladstone, Prof. Snyce, and Bishop Ellicott.

But, indeed, an accurate reproduction of Scriptural statements does not characterise Dr. Baxter. When Wellhausen (with perfect reason) quotes Balaam as an instance of a non-Israelite who "understands how to offer sacrifices to Jahveh that do not fail of their effect," his critic objects that the sacrifices were not accepted, "their essence" being a "prayer to God that He would curse Israel," which prayer "was indignantly and persistently rejected"; and he further describes them as "a mixture of hypocrisy, covetousness, and malice" (p. 174). The charge against Balaam is absolutely untrue, as anyone who takes the trouble to read over Numbers xxii.-xxiv. will at once perceive. Balaam had no malice against Israel; he refused to curse it for money, and steadily acted up to his religious professions. The object of his sacrifices was to obtain a word from Jahveh, and in this

respect they were perfectly efficacious; while the prophet delivered that word in its integrity, as he had pledged himself to do from the outset. No wonder he is detested by the false prophets of our own time, by men who pretend to knowledge that they do not possess, and hide the truth that they know.

The beginning of wisdom for Dr. Baxter would be to learn the extent of his own ignorance. It will take a long time for him to master, but meanwhile he may find safety in silence. For instance, he should not venture on such an assertion as that "the momentous discovery that the Book of Leviticus was unknown to Malachi has not yet figured in any of the pages of the 'Higher Criticism'" (p. 205). On p. 202 of Wellhausen's *Die Kleinen Propheten* stand the words, "Malachi kennt nicht den Priester-codex."

It is a part of Wellhausen's case that no sacrifices are mentioned in the introductory narrative of the Priestly Code. To this Dr. Baxter replies that "not a solitary occasion is specified in which its sacrificial silence can in the least be described as singular" (p. 123); thus again proving nothing but his own extreme ignorance of the subject. For not only does P leave out Noah's sacrifice, but he deliberately makes such an offering impossible by reducing the pairs of clean animals preserved in the Ark from seven (the Jahvist number) to two. Indeed, so profoundly unacquainted is this Doctor of Divinity with a most elementary branch of the higher criticism, the division of the sources in the early chapters of Genesis, that he quotes the sacrifice of Abel in disproof of Wellhausen's theory that sacrifice began with the naïve custom of giving God a share of man's eatables.

"Abel," he says, "offered not what was 'eat-able by man,' but what man was forbidden to eat, 'the firstlings of his flock and of the fat thereof'! Noah offered 'of every clean beast and of every clean fowl'; and yet the Priestist assures us that slaughtering and eating flesh were not permissible till after the Flood!" (p. 292).

It belongs to the very essence of the critical case that P with his exclusion of animal food before the Deluge absolutely contradicts J with his story of Abel's sacrifice, that J knows nothing of such an exclusion, and that he alone can be quoted as an authority about early customs. If Dr. Baxter does not know this what becomes of his competence to interfere in the controversy? If he knows it, what becomes of his logic and of his honesty?

Nor is this all. The reverend gentleman seems to think that Wellhausen, whom all scholars regard with the deepest gratitude and respect, is just such another person as he is himself. He accuses him of wrongly translating the words *hammisbeach 'ets*, in Ez-k. xli. 22, "an altar of wood"; and adds that "as a professor of Oriental languages he knows that the article prevents *mizbeach* being in the construct case" (p. 345). Perhaps Dr. Baxter, like some of his brethren, thinks that the Massoretic text is inspired; but he must really allow others occasionally to prefer the LXX., as Wellhausen does in this instance, translating it with perfect correctness.

Bad enough, but there is worse to come. Wellhausen is quoted as saying that "the rite of the most solemn atoning sacrifice takes place in Lev. iv. indeed, on the golden altar," &c.—and is forthwith accused of "stating the thing that is not" (p. 355). Translations, even the best, are liable to err; and before a writer like Dr. Baxter charges a scholar of world-wide reputation with telling lies (for that is what it comes to) he should make sure that the incriminated word occurs in the original. Now the expression used there is not "*auf dem goldenen Altar*," but "*am g. A.*," which might, perhaps, more properly have been rendered "by" or "in connexion with" the golden altar, and, in any case, is surely quite permissible in a description of a ceremony where some of the blood is put on the horns of the altar, although the body of the victim is otherwise disposed of. I may add that, even had Wellhausen been guilty of the alleged inaccuracy, which he is not, it would, if anything, have weakened rather than strengthened his argument.

I could collect several specimens of "saying the thing that is not" from the volume before me, but one will suffice. Wellhausen observes that the late date of the prophecy in 1 Sam. ii. 27-36 is evident from the language, and from the circumstance that it anticipates the threat conveyed in the following chapter (iii. 11-14). Observe that this argument involves no reference to the incredibility of the supernatural as such, and leaves the question of the possibility of miraculous prophecy untouched. And now observe the use made of it by Dr. Baxter:

"If the prophecy on Eli's sons, a few years at most beforehand, 'in one day they shall die both of them,' was an incredible 'anticipation' showing the passage containing it to be of recent date, how was it possible for Ezekiel to 'anticipate' a 'restoration of the theocracy'?" (p. 266).

I am relieved from the necessity of a comment where a pair of tongs and an open window are the most appropriate rejoinder.

If I have been unduly severe, let me make amends by quoting some of the compliments addressed by Mr. Gladstone to the author after reading a part, and that the weakest, of his book:

"Unless your searching inquiry can be answered, and your statements confuted, his [Wellhausen's] character, both literary and theological, is destroyed.

"And he has been set up as our guide in the *Encyclopædia Britannica*!"

"I am very desirous to know how long your criticism has been published, so that I may know whether he has had the opportunity of reply; a task in which he is not to be envied."

Some years ago Mr. Gladstone himself made certain statements about Wellhausen, which, as I showed at the time in the ACADEMY, were absolutely baseless. I am not aware that he ever took the trouble to explain them. At any rate, no explanation has come my way. To ignore criticism may be good policy; but it is as good for a German professor as for an ex-Prime Minister of England.

ALFRED W. BENN.

*England's Darling.* By Alfred Austin, Poet Laureate. (Macmillans.)

EARLIER critics of Mr. Austin's poem have pointed out, not too graciously, the mistake into which he has fallen in his preface. He supposes that "the greatest of Englishmen"—by whom, and by the ill-chosen title of the poem, he means Alfred the Great—"has never been celebrated by an English poet." The Poet Laureate can hardly be excused his want of knowledge in such a matter, seeing that one of his predecessors in the Laureateship made Alfred the subject of a poem, and that Joseph Cottle devoted an epic to him which was big enough to be remembered, though Cottle was only a small poet. This, however, is a trifle. It is of more importance to see whether Mr. Austin has himself satisfactorily filled the gap which he conceived to exist in English poetry. He did not lack enthusiasm for his subject. He tells us that he cannot remember the time when Alfred was not the hero of his affections. The hero-worship of the nursery, and "the fresh partiality of childhood," had in his case the confirmation of intelligent sanction in later life. In this he was less singular than he may seem to himself to have been, but it was well that he could approach his pleasant task with an enthusiasm founded both on youthful affection and on mature conviction. These were favourable conditions, and if success had been attainable at all they should have made its attainment easier.

One cannot say that Mr. Austin has succeeded, but his failure is not wholly to be charged upon himself. Some part of it should be ascribed to the unsuitability of his subject to poetic treatment. Mr. Austin says of Alfred that "by his birth, his character, and his exploits, he is the one Englishman pre-eminently fitted to be a national hero." That may be so, but it does not follow that he is the one national hero pre-eminently fitted to be celebrated in song. Such a hero must possess qualities which neither history nor myth has associated with Alfred. He is too much of a paragon, too blameless, too unerring, too remote. History has only preserved for us the high lights in Alfred's character; and legend has rejoiced so much in these that in its amplification of history it has added nothing to them beyond a greater degree of emphasis. It has introduced no shadows, nor has it imparted any colour. No immaculate person was ever yet a successful hero of poetry or romance. "The low sun," Tennyson says, "makes the colour." He makes Guinevere say:

"I could not breathe in that fine air,  
That pure severity of perfect light—  
I wanted warmth and colour, which I found  
In Lancelot."

King Arthur was more of a poet's hero than King Alfred, for the very reason that he was a Celtic and not a Saxon prince; though it is on this ground, and because Alfred was Saxon, that Mr. Austin prefers Alfred. But Celtic though he was, and therefore great in poetic possibilities, Arthur makes a poorer show in the *Idylls of the King* than Lancelot. For a like reason

it is not Gabriel, or any other of the unfallen angels, but Satan, that is the hero of *Paradise Lost*. Mr. Austin, indeed, unconsciously states the defects of Alfred from the point of view of romance and the essentially human point of view, when he particularises his virtues. "Alfred," he says, "has neither stigma nor stain." He was "a ruler without arrogance, a soldier without personal ambition, a lawgiver devoid of pedantry, a poet free from vanity, a saint untainted by fanaticism." If one might essay to paint the lily, or to gild refined gold, it were a bootless task, and one in which it would be hard to get up any human interest. It is because of their human nature, after all, that we never tire of Shakspeare's kings and queens and men and women.

But while Mr. Austin's failure is in part due to the character of his subject, it is also in part attributable to his limitations. He is essentially an idyllic poet, but he has attempted here a dramatic achievement, and the result is that he has produced neither drama nor idyll, but something which has only the form of the one with only the partially suggested quality of the other. It is no disparagement of Mr. Austin's powers to say that he cannot write dramatic verse, for greater poets than he have attempted that form of composition and failed in it. That he has failed in a marked degree shows that the drama is entirely alien to his genius. His King Alfred, and his Edward and Edgiva and the rest, are lay figures without any real personality. They are automata who utter what is put into their mouths, but the voices are not living. We do not distinguish one from another, and we do not recognise the speakers. King Alfred we know in nursery story and in history, but we do not know him in Mr. Austin's poem. Here he is a featureless shade and a bodiless voice. And the whole structure of the poem is as unreal as the personages are. It is like a picture on a screen: there is a succession of scenes, but no movement; we are told that certain things happen, but we do not realise the event. We do not feel the wind blow; there is no ripple of life, no atmosphere. Nevertheless, the poem has its charms. When Mr. Austin forgets that he is trying to produce a drama, and is content to be pastoral and idyllic, he succeeds admirably, as in this love-song:

"Edward.

"Sing, throistle, sing,  
On the hornbeam bough;  
But tell not the King  
Of a maiden's vow.  
When the heart is ripe,  
Then the days are fleet:  
Pipe, throistle, pipe!  
Sweet! sweet! sweet!

"If but the best of us could sing like thee!  
But even Adhelm lacks the craft to reach  
Thy untaught silvery syllables of song.  
Wild gleeman of the woods! In all the world  
There lives no sound to match thy minstrelsy,  
Saving her voice; and that, though heavenlier  
still,  
Alack is seldom heard.

"Flute, throistle, flute,  
To my lagging dear,  
And never be mute!  
Till she hie to hear.

Now that the Spring  
And the Summer meet,  
Sing, throistle, sing!  
Sweet! sweet! sweet!"

He succeeds again in the thrilling verses which Alfred declaims in praise of England, when, disguised as a minstrel, he gains admission to the Danish camp. Here the utterance is distinctly alive; but it is a lyric utterance, though for once a dramatic note is reached. One could wish that Mr. Austin would be content to cultivate this lyric gift, and to make no ineffectual attempts towards bolder things. He is the poet of springtime, of the hedge-rows, the garden, and the fields; and within these pleasant limitations he has few rivals. When he wanders beyond them he loses himself. He lacks the strength of wing for ambitious flights, and his footing is not firm enough for the march of majestic verse.

GEORGE COTTERELL.

#### SOME DANTE BOOKS.

*La Divina Commedia di Dante Alighieri*: riveduta nel testo e commentata da G. A. Scartazzini. Seconda edizione, riveduta, corretta e notevolmente arricchita coll'aggiunta del rimario perfezionato del Dott. Luigi Polacco. (Milano: Ulrico Hoepli.)

*Pensieri sull'Allegoria della Vita Nuova di Dante*: opera postuma di Francesco Pasqualigo. (Venezia: Leo S. Olschki.)

*Pietro Peccatore, ossia della vera interpretazione di Paradiso XXI. 121-123.* Giovanni Mercati. (Roma.)

In the first volume, which claims to be an improved edition of that issued under the title of *edizioni minori* three years ago, Dr. Scartazzini proves himself to be incorrigible as well as indefatigable. Additional matter, to the extent of nearly a hundred extra pages, has been incorporated in this new edition; and we looked forward with much interest to an examination of the revised commentary, which we hoped to find enriched with fresh notes and illustrations, and freed from the most glaring defects of its predecessor. Great is our disappointment. Dr. Scartazzini, like the House of Bourbon, has learned nothing and forgotten nothing. It is now nearly a quarter of a century since he first began to comment on the *Divina Commedia*, and it might have been supposed that by this time he had come to understand pretty thoroughly (with the help of his critics) what was wanted in a work of this kind. Yet it will hardly be credited that one of the so-called "improvements" in the present edition consists in the insertion of the Greek and Hebrew equivalents of classical and Biblical proper names in Greek and Hebrew characters; and this in a book which, as was explained in the preface to the first edition, is primarily intended for "principianti e scolari." Dr. Scartazzini is fully alive to the absurdity of quoting Greek and Hebrew in illustration of Dante; he has been reminded of it at sundry times by his critics, both here and on the continent, and he himself ridicules the practice in this very book—"Se soltanto Dante avesse saputo di ebraico! Se soltanto Dante avesse saputo di

greco!" he exclaims after quoting Greek and Hebrew interpretations of *Inferno* vii. 1. Yet he cannot refrain from continually indulging himself in the parade of this useless learning—useless because, as every student of Dante is, or ought to be, well aware, the poet knew nothing of Hebrew, and next to nothing of Greek.

Perhaps the most flagrant instance of Dr. Scartazzini's wrongheadedness in this respect is afforded by his note on *Inferno* xxxi. 46-7, where Dante is describing Nimrod. In the edition of 1893 his comment occupies eighteen lines; in the present edition it occupies thirty-five lines, or just about double the space. The additional matter consists of the Hebrew and Greek (two) equivalents of "Nembrotto," and of the following note, which we give as a fair sample of the sort of material with which the present volume is "enriched":

"VENTRE: i giganti della mitologia greca hanno ordinariamente serpenti invece di piedi. Εἶχον δὲ τὰς βάσεις πολλὰς δρακόντων. (*Apollod. Bibl.* i. 6.) Εἶχον αὖ τὸ γένος [sic] κεφαλὰς περιεσπειραμένους πολλοὶ δρακόντων. (*Ibid.* ii. 4.) Δρακοντόπους καὶ βαθυγενέλους καὶ βαθυκαίτας. (*Tzet. ad Lycophr. Alex.* 63.) 'Anguipedes.' (*Ovid. Met.* i. 184.) 'Serpentipedes.' (*Ovid. Trist.* iv. 7; cfr. *Lucil. Aetn.*, 46 e seg. *Apollin. Sidon.* ix. 73 e seg.) Dante dà ai suoi giganti piedi, cfr. *Inf.* xxxii. 17, ma non dice che questi piedi fossero serpentine, attenendosi probabilmente alla mitologia biblica, che di piedi serpentine non fa veruna menzione."

Of the five authorities here quoted or referred to, in a note which, by the way, is totally irrelevant, one only is in the least appropriate, viz., Ovid: of the other four Dante had in all likelihood never so much as heard. Of what earthly use is it to go on multiplying notes of this kind? To the student and to the general reader they are worse than useless, and they occupy valuable space which might have been profitably employed in explaining real difficulties. For instance, in the very passage under discussion, two points which certainly require a few words of explanation are passed over without remark, the only help given being bare references to Brunetto Latino's *Treisor* and St. Augustine's *De Civitate Dei*, neither of them works very likely to be within easy reach of "principianti." Why does Dante imagine Nimrod to be a giant? Why does he represent him as the builder of the Tower of Babel? Surely these questions deserve an answer; yet, instead of giving the desired information on these points, which might have been done at the expense of a couple of short quotations from the *De Civitate Dei* (xvi. 3, 4), Dr. Scartazzini devotes his space to the absolutely useless and irrelevant matter reproduced above.

There is a homely saying that no man should hoe his own turnips. If Dr. Scartazzini would take this to heart, and entrust the revision of his work to some disinterested editor, who would remorselessly cut out all that is not strictly to the point, we might eventually have a commentary of some value, for space might then be found for notes on numerous more or less puzzling passages which at present are left without any explanation whatever. A case in point occurs in *Inferno* v. 60, where Semiramis, the Queen of Assyria, is spoken of as having held "the

land which the Sultan governs," i.e., Egypt. This, of course, is a mistake, for as Benvenuto da Imola points out, Semiramis never ruled over Egypt. The explanation of the difficulty, which Dr. Scartazzini passes over in silence, lies probably in the fact that Dante confused the ancient kingdom of Babylonia (or Assyria) with Babylon or Babylon (old Cairo) in Egypt, which was the territory of the Sultan.

We regret to have been obliged to speak so severely of the latest edition of Dr. Scartazzini's commentary, for in common with every student of Dante we are deeply indebted to his labours; but we have felt it our duty to protest as strongly as possible against such abuses as we have drawn attention to above.

The only original feature about this volume is the *rimario*, which has been reconstructed on a new plan by Dr. Luigi Polacco, the advantages of which over the old one we fail to perceive. Instead of arranging the lines in the order of the rimes as they occur in the poem, Dr. Polacco has adopted an alphabetical order according to the first letter of the riming word. Thus, under *abbia*, we have first five lines ending in "abbia," then four in "labbia," then four in "rabbia," then two in "scabbia." This arrangement seems to us to be almost as perverse as that adopted by Dr. Fay in his Concordance. It makes it impossible, for instance, to discover, without a great deal of trouble, in what particular combination of rimes a word of frequent occurrence happens to be employed by Dante, or what number of times a particular rime is used in each of the several divisions of the poem. Taking the word "abbia," for example, we see at a glance by the old method that it occurs three times in rime with "labbia" and "rabbia," once with "rabbia" and "scabbia," and once with "labbia" and "scabbia"; and, further, that in the first combination the order of rimes is varied in each instance, thus we have *abbia, labbia, rabbia* (*Inf. vii. 5, 7, 9*); *rabbia, labbia, abbia* (*Inf. xiv. 65, 67, 69*); and *rabbia, abbia, labbia* (*Inf. xxix. 80, 82, 84*). These facts, which have a distinct value in connexion with the study of Dante's manipulation of the *terza rima*, are completely disguised by the alphabetical arrangement adopted by Dr. Polacco, and can only be arrived at by laboriously re-arranging the lines in their natural order. Why it should have been thought worth while to go to the expense of reprinting the whole of the *rimario* (and consequently the whole of the *Divina Commedia*) in order to attain this very undesirable result, we are at a loss to discover. Possibly the expense incurred in this direction deterred the publisher from printing a new index. Dr. Scartazzini, it is true, in his preface defends the retention of the old index, which is, in several places, in direct contradiction with his commentary, on the ground that up till now it has served the turn of all, "even the most illustrious" students of Dante—a powerful argument indeed, and one which, if applied generally, would tend to put an effectual stop to all progress or reform whatever. By way of an additional excuse, a

reference is made to the index printed at the end of the Oxford Dante: "Volendo agire da copista, avrei potuto prendere l'indice del *Tyynbes* . . . ma io non volli saccheggiare il *Tyynbes* . . ." We are much obliged to the learned doctor for resisting the temptation; but we cannot see that he is thereby in the smallest degree excused from the task of undertaking the revision of the index he originally borrowed, with all its misprints, from Fraticelli's edition. As it is, we still have such absurd references as those to "Ridolfo, figlio di Carlo Martello" and to "Europa, figlia d' Agenore," and such misprints as "Rionardo" for "Rinoardo," besides misplaced words and at least a dozen wrong references. It is true that one alteration has been made, for in this edition the famous "Titan" (for "Titone") of *Purg. ix. 1* finds a place in the index as well as in the text, from which it ought to have disappeared long ago. Certainly Dr. Scartazzini is incorrigible.

We must say a word in conclusion as to the book from a material point of view. To produce a volume of nearly 1200 pages, well printed on good paper, at the modest price of L. 4.50—that is, less than four shillings—is a real achievement, for which Signor Hoepli deserves great credit, and we congratulate him heartily on his enterprise. We only wish it had been in our power to speak as favourably of the contents of the volume.

The second book on our list is a posthumous work of Francesco Pasqualigo, formerly editor of the *Alighieri*, which was started mainly through his exertions. Signor Pasqualigo was unfortunately one of that class of Dantists whose very enthusiasm for their subject renders the bulk of their work useless for practical purposes. They are so intent upon elaborating every minute detail in their author, that the latter is lost sight of in the mass of illustration and comment which is accumulated about him. They write without any sense of proportion, expending as much labour and space upon trivial and non-essential points as would suffice for the elucidation of the most complex and intricate problems. To give a case in point: Signor Pasqualigo takes the word *vita* in the phrase "Incipit Vita Nova" (*V. N. § 1*), and devotes five whole pages to it. He begins with the information, "vita: astratto di vivere, come corso di correre," and then, after remarking that the word has many meanings, proceeds to give examples of fifteen different senses in which it is used by Dante. This would be appropriate enough were he compiling a Dante lexicon, but it is intolerable in a work professing to be a commentary on the *Vita Nuova*.

After this sample, the reader will hardly be surprised to learn that the present volume, consisting of 438 crown octavo pages, deals with three only out of the forty-three chapters of the *Vita Nuova*. If the commentary were continued on the same scale, it would require fourteen similar volumes for the *Vita Nuova* alone, and more than two hundred for the whole of Dante's works—*ex pede Herculem*!

It is a great pity that writers like

Pasqualigo cannot be brought to realise that commentaries of this kind are fatal to the promotion of the studies they have at heart. There are, however, we are glad to say, signs of a healthy reaction in Italy against this fatal tendency to diffuseness, which is characteristic of so many writers of the older school of Italian Dantists.

Signor Pasqualigo wholly disbelieves in the actuality of Beatrice; for him she is simply an abstraction. His conclusions on this head are summed up as follows:

"A chi legge attentamente la *Vita Nuova*, si offrono infiniti argomenti, per concludere, che il racconto è fittizio ed allegorico. Ma, se non una donna in carne ed ossa, che cosa è adunque la Beatrice? . . . La Beatrice non è alcun che di assoluto ed immutabile. Scorgesi in lei, come oggi si dice, un processo di evoluzione. La Beatrice da principio è la Pietà, la *Pietà Cristiana*, che poi dà luogo alla *Scienza*, e finalmente, unita ad essa *Scienza*, diventa *Sapienza*. La Beatrice in sé, è un attributo di Dio, cioè la *Pietà* o l'amore divino: La Beatrice, in Dante, è un dono di natura, ossia, come direbbero i teologi, un dono dello Spirito Santo."

As a further sample of his fanciful mode of interpretation we may mention that he regards the "peccato contro natura," for which Dante condemns Brunetto Latino to a place among the Sodomites in Hell, to be Brunetto's selection of French instead of Italian as the language in which to write the *Trésor*! If that were the case we might have expected to find Marco Polo among his companions, instead of the persons of doubtful reputation with whom Dante has associated him.

Signor Mercati deals, at somewhat needless length, with the much disputed passage in the *Paradiso* (xxi. 121-123) in which Dante mentions St. Peter Damian. None of the interpretations hitherto proposed was altogether satisfactory. Signor Mercati now offers quite a new one, in the light of which most of the difficulties disappear. He identifies "la casa di Nostra Donna in sul lito Adriano," not with the monastery of Santa Maria in Porto fuori at Ravenna, as his predecessors had done, but with that of Santa Maria in Pomposa, which is situated on a small island at the mouth of the Po, near Comacchio. He proves that St. Peter Damian resided here for two years, and that the monastery, which in those days was an important place, was commonly spoken of as "monasterium sanctae Mariae in Pomposia," a name by which St. Peter Damian himself refers to it. Signor Mercati also points out that it is highly doubtful whether Pietro degli Onesti (whom some identify with Dante's "Pietro Peccatore") ever called himself, or was known in Dante's time, as "Petrus Peccator," this appellation having apparently been given him in the middle of the fifteenth century; whereas St. Peter Damian invariably described himself in his letters and other writings as "Petrus peccator monachus." The interpretation of the passage (vv. 121-123) then would be: "At Fonte Avellana was I, Peter Damian, known as Peter the Sinner. I resided also at the monastery of Santa Maria, in Pomposa, on the Adriatic coast." This is satisfactory so



far; but it is a little strange that none of the old commentators seems to have heard of Santa Maria in Pomposa. At any rate, Signor Mercati's explanation is the most convincing that has been put forward hitherto, and goes far towards clearing up one of the many puzzling passages in the *Divina Commedia*.

PAGET TOYNBER.

*Modern Women.* By Laura Marholm Hansson. Translated from the German by Hermione Ramsden. (John Lane.)

THIS is a series of studies on George Egerton, Sonia Kovalevsky (the mathematician), Eleonora Duse, Amalie Skram, Mme. Edgren-Leffler, and Marie Bashkirtseff.

It is a book full of bewildering contradictions. Mme. Hansson vehemently tells us that the woman of the day requires a higher culture and a larger latitude, and in the same breath asserts that, if she tries to attain them, she not only forfeits her place in social economics, but loses all the zest and happiness of life. But the authoress makes a greater mistake than this, in the very *raison d'être* of the book, for she confidently assumes that what is known as the "Woman Movement" has a real importance, and is more than a passing phase. This opinion is not confined to Mme. Hansson. The people who use the catchwords and read the writings of the new cult forget, or do not know, that the latter-day journalist—always eager to withdraw the curtain which conceals the *couliasses* of life—has given to the utterances of a small band of pessimistic Scandinavian authors an undue and entirely fictitious importance, from which has resulted a widespread belief that the movement is a universal one.

But whatever we may say of Mme. Hansson's convictions, her skill of portrayal must be acknowledged. She has a certain power of psychological insight, and in her happier moments a felicity of phrase which, though it occasionally shows a touch of mechanism, is distinctly effective. It is impossible, however, to avoid noticing traces of the hysterical posing style of Björnson and Hans Jaeger. The following paragraph (from p. 87) is a good example of this lack of restraint:

"He is no longer the great comic animal of *Keynotes* whom the woman teases and plays with—he is a nightmare who smothers her during horrible nights . . . a despot who demands admiration, caresses, and devotion; while her every nerve quivers with emotion; a man born blind, whose clumsy fingers press the spot where the pain is, and when she moans replies with coarse, unfeeling laughter, 'Absurd nonsense!'"

The book is marred by many such passages, but the more sober imprint of Teutonic thought is never quite obliterated. It is from the psychologist's point of view that these studies are most interesting. The essay dealing with Marie Bashkirtseff is a careful piece of work, which forcibly paints the wreck of principle and happiness brought about by a neurotic temperament and an unrestrained imagination. Mme. Hansson takes a curious view of the art of Eleonora Duse, for she

insists that the great actress is a type of the modern woman on the stage—a novel opinion which may or may not be correct, but which the study quite fails to justify. Certainly in many of her parts the actress strikes a predominant note of discontent, but it seems a weak hypothesis on which to base a careful analysis of Mme. Duse as a "modern woman."

When Mme. Hansson comes to study the work of the lady who writes under the name of "George Egerton" she is more unsatisfactory than in any of her other dissections. She treats books like *Keynotes* and *Discords* almost as if they were the textbooks of a new gospel, which is surely giving them an importance they do not merit.

The book is interesting and clever, but on every page it lacks a sense of proportion, and is accordingly valueless as a serious criticism of even a transient phase.

Miss Ramsden's translation is excellent, and it surmounts idiomatic difficulties easily and gracefully. The translator has also written an interesting study of the German authoress, from which we quote the last few lines:

"Numerous and conflicting as are the various opinions on the so-called 'woman question,' the best and perhaps the only way of elucidating it is by doing as she has done in giving us these sketches."

This may be the way to arrive at a definite conclusion, but Mme. Hansson has at any rate failed to reach it.

RANGER GULL.

#### NEW NOVELS.

*Mrs. Tregaskiss.* By Mrs. Campbell Praed. In 3 vols. (Chatto & Windus.)

*The Dancer in Yellow.* By W. E. Norris. In 2 vols. (Heinemann.)

*A Riverside Romance.* By Mrs. Edward Kennard. (White.)

*A Provincial Lady.* By Mrs. F. H. Williamson. (Hutchinson.)

*The Sowers.* By H. S. Merriman. (Smith, Elder & Co.)

*A Man and a Woman.* By Stanley Waterloo. (George Redway.)

*The City of Gold.* By E. Markwick. (Tower Publishing Co.)

*Dr. Koomadhi of Ashantee.* By F. F. Moore. (Constable.)

*Studies in Black and White.* By Lady Henry Somerset. (Fisher Unwin.)

STORIES descriptive of Australian life possess in general a monotony, referable, no doubt, to the monotonous nature of the actual scenes themselves. Sheep-rearing and cattle-rearing, the miseries and ruin entailed by a long drought, and the horrible experiences endured by those who have lost their way in the scrub or the trackless wilderness, together with depredations by bushrangers or outrages by workmen on strike, are the sole stock-in-trade possessed by writers of Australian romance, unless they confine themselves to the city life of the provincial capitals. Many writers have succeeded remarkably well with these slender materials,

but Mrs. Campbell Praed goes a step beyond her competitors. She is the only author, so far as we know, who not only excels in graphic description, but also possesses the attribute of being an acute analyst of character and motive. *Mrs. Tregaskiss* is the familiar story of an ill-assorted marriage. Clare Gardyne, a penniless orphan, accepts the offer of Keith Tregaskiss, a bluff Australian squatter, and accompanies him to the Antipodes, only to find after a short experience of wedded life that her rough, unrefined husband, with his oaths and coarse jokes and intemperate habits, has scarcely an interest or sympathy in common with her own cultivated and imaginative nature. Then Dr. Geneste appears upon the scene, and the current of her life is changed. The plot in its subsequent developments may easily be imagined from the indications here given and needs no detailed notice: it is the treatment and character of the novel that better merit attention. The main characters are drawn with a minute completeness that leaves nothing to be desired, and we owe to the sex of the author the advantage of getting a more intimate acquaintance with the habits and daily routine of women whose lives are passed in the bush than is to be found in most Australian stories. If there is any fault to be found with Mrs. Praed, it is that besides furnishing analytical comment herself she makes her characters talk too analytically, with the result that what is meant for an impassioned love scene sometimes takes the shape rather of a philosophical discussion. But it is an excellent novel nevertheless.

Mr. W. E. Norris is entirely to be congratulated upon his labour expended in the production of *The Dancer in Yellow*. This also is a tale of an ill-assorted marriage, but the circumstances and the treatment are as different from what we find in Mrs. Praed's book as London is different from the Australian bush. In this case the superior person—in the eye of the world—is Frank, second son of Sir Harry Coplestone, Bart., of Malling; and the lady who does all the mischief is Miss Daisy Villiers, *née* Margaret Black, pet *dansseuse* of the music-halls, and undeniably at the head of the profession in her particular line of entertainment, but not accredited with a spotless reputation in private life by the London public. In the opening chapter we find Daisy on board the yacht *Mongoose*, spending her honeymoon as the lawful bride of Frank Coplestone, who has fallen a victim to her beauty, but who, retaining the prejudices and views of life common to scions of county families, speedily finds reason to disapprove of many of his wife's little ways. The breach between them rapidly widens; and, indeed, when a woman openly accepts jewellery from the Marquis of Wednesbury and other admirers, gives or attends champagne suppers every night, and fills her bijou residence off Regent's Park with all and sundry of the male kind, one can hardly wonder at her husband's enthusiasm cooling a little. Everything, in fact, points to a painful and complete estrangement, and a verdict of universal sympathy for the husband. Yet, strange to say, under the touches of the author's

masterly pen, this apparently abandoned wife becomes quite a lovable creature, and completely wins our regard, if not altogether our esteem. For she is as sterling in reality as she is outwardly frivolous; she is the shrewdest of shrewd little women, entirely truthful, and entirely knowing her own mind; added to which she cares throughout for her husband and for no one else, and her moral character proves to have been clear of all suspicion. Whether Daisy's character is a possible one may be open to question; but it is capitally, even brilliantly, drawn. And when we add that the other persons who figure in the story are almost equally interesting in their way, and that the whole book teems with cultivated irony and humour, we have said no more of Mr. Norris than he deserves. The description of the Marquis of Wednesbury's wife as Viscountess Wednesbury in vol. ii., p. 46, is a slip which may be noted for correction in future editions.

No more enthusiastic votary of sport exists than Mrs. Edward Kennard; and when she selects her favourite Norway, and salmon fishing, for her scene of adventure, we may be certain of getting a good novel. *A Riverside Romance* is inferior to none of its author's previous efforts, and reproduces nearly all their distinctive features. Mrs. Carson, an English lady, and her daughter Agatha have, at the opening of the story, been settled for fifteen years in the remote valley of Foedalen, abounding in magnificent salmon, but hitherto unvisited by tourists, and only tenanted by three or four Norwegian families besides themselves. The romance begins when Agatha is about nineteen, and the salmon fishing is taken for the season by Mr. Richard Loftus, a handsome and wealthy young Englishman. The great obstacle to its successful course is Agatha's mother, who, having had painful experiences of her own in early life, entertains a rooted aversion to matrimony, and declares that "every sensible woman should bring up her daughters to look upon man as their natural enemy." Here Mrs. Kennard's pet hobby, the naughtiness and wickedness of man considered as a husband, displays itself; but it is satisfactory to notice that on this occasion she launches her philippics against the male sex through the mouth of one of her characters, and to that extent relieves herself of responsibility for them. However, in Didrik Peterhof we have a ne'er-do-weel husband of the sort we have become quite accustomed to in previous novels. In other respects the story is deserving of all praise, except that the ending is sadly tragic.

When John Wills, ironmonger, and sometime Mayor of Amcaster, died, his widow, Rachel, being left with a fortune of three thousand a year, conceived the ambitious project of removing to London and obtaining an *entrée* to the highest society. By the aid of Lady Sophie Long—who receives a thousand pounds for her trouble—she obtains a presentation at Court and a number of highly desirable introductions, only to find, after spending half her fortune, and enduring countless snubs and vexations, that she has no aptitude whatever for mixing

with the society to which she has gained access, and that her whole attempt has been a failure. Such is, in outline, the plot of *A Provincial Lady*. The theme is anything but a new one; and the only unusual feature of the present story is that the failure of Rachel Wills is due not to any pushing vulgarity, but to her artless and sincere nature, which is unable to assimilate itself to the requirements of London society. As may be supposed, the tale is frothy and gossiping throughout; but readers who like this sort of thing will find the book a thoroughly enjoyable one.

There is a story of William Penn having bargained with Indians for a piece of land a hundred miles square, and having obtained it upon remarkably cheap terms, the vendors being under the impression that they were selling him merely a hundred square miles. This story is recalled to us on reading p. 2 of Mr. Merriman's Russian tale, *The Sowers*, in which the author attempts to convey to us an impression of a "scene suggestive of immense distance, of countless miles in all directions," by explaining that the plain of Iver covers an area of "nearly two hundred square miles"—i.e., a portion of country measuring something less than fifteen miles each way. However, there are not many other slips in the novel, which is concerned with the history of Prince Howard Alexis, a Russian noble, though English on his father's side. His benevolent projects for the relief of his peasantry are ill appreciated by the government, and in the end he is practically banished from the country. His marriage with a woman, who, unknown to him, has thwarted the great scheme of his life, by betraying to the government the secret of a vast Charity League, designed for the relief and education of the peasant population, is the principal theme of the book, which is a good specimen of a novel of incident, and is replete with masterly description and thrilling situations.

A delightfully written book is *A Man and a Woman*, by Stanley Waterloo. Of plot there is none; but the description of episodes in the life of Grant Harison, from the age of six upwards, is full of exquisite humour, and no one who reads the first half-dozen chapters will be likely to put the book down again. Of Jean Cornish, the woman who becomes his wife, we do not hear anything until the story is half told; but her portrait is drawn with as loving a hand as the one which sketches that of Grant Harison, and the record of their married life has a mixture about it of quaintness and pathos which is as unusual as it is interesting.

If belief in the possible existence of a mysterious centre of wealth and civilisation somewhere in the heart of Africa has not entirely died out, *The City of Gold* will possess a fascination for a certain number of readers. The narrative begins with the capture by some Matabele of Captain Vincent and his attendant, William Strong, who are brought to Katquilla, a rebel chief, and compelled by him to accompany an expedition against Madinat ul Zahab, the City of Gold, which proves when reached to be a sort of

Utopia, as regards government and customs, and to be ahead of European civilisations in scientific research and material appliances, especially such as are destructive of human life. Amazing adventures and terrible tragedies crowd the pages of the book, which is well illustrated, and is capital reading for boys.

*Dr. Koomadhi of Ashantee* is a book of a sort which precludes serious criticism. A negro practising as a doctor at a West African Coast settlement offers marriage to an European girl, daughter of the English commissioner resident on the station, but is refused by her, with an intimation that she would as soon marry an ape which happened at that moment to be gesticulating in the verandah. The negro conceals his anger; but when Miss Hope subsequently marries Major Minton he persuades the latter, by means of a charm called the Sacred Ear, to transform himself as far as possible into the similitude of an ape, and take refuge in the forest among the monkey tribes. Dr. Koomadhi's death, which is caused by an invasion of many hundreds of apes and baboons, who attack his house and tear him limb from limb, is not accounted for, and appears to be only a climax to the general absurdity.

A pathetic little production by Lady Henry Somerset, entitled *Studies in Black and White*, consists of two sketches, the subject of the first being an episode in the life of a London alum boy, while the second is a tale of seduction. The author has an extensive acquaintance with the habits and language of the poor, and her descriptions of squalor and vice are powerfully drawn, if painful to read.

JOHN BARROW ALLEN.

#### CURRENT LITERATURE.

*An Ambassador of the Vanquished*. By the Duke de Broglie. Translated by A. O. Vandam. (Heinemann.) Viscount Elie de Gontaut-Biron was French Ambassador at Berlin from December 4, 1871, till the last days of 1877. This book is based upon his diaries and memoranda. At the time the mission was confided to him, two out of the five milliards of the war indemnity had been paid, and six French departments were held in pledge by German troops for the balance. It was, indeed, a delicate situation that the Ambassador had to face at the capital of the conqueror.

"The slightest disagreement with regard to the time and manner of payment, or in connexion with the mapping out of the contested districts, a scuffle between the victorious soldiers and the vanquished populations on this or that occupied spot, any or all of those contingencies might place us once more, just as during the negotiations for peace itself, in the alternative of having to make painful concessions or of resuming a hopeless resistance. We were, in fact, under the heel of the victor, who was still the master, to interpret according to his own will the conditions he himself had dictated."

This is curious reading in 1896, but was true enough a quarter of a century ago. The final payment of the war indemnity was made in September, 1872, and M. de Gontaut had the well-deserved honour of affixing his name to the text of the convention that liberated France. The National Assembly has been reproached by some with having waited until the liberation of French territory was completed before engaging in the conflict with the President of the French

Republic. The Duke de Broglie successfully repels this accusation. He points out that it was M. Thiers himself who founded the truce of parties, which was to last "as long as shackled France had not thrown off the alien's shackles." The Duke protests against the notion that a constitution is to be imposed in perpetuity out of deference to the merits or services of one man, however eminent.

"England has never been considered an ungrateful nation to those who served her well. But what Englishman ever dreamt of securing power to any man, were he the victor of Waterloo himself, for a day longer than the free movement of parties had naturally conferred that power on him?"

In May, 1873, Thiers resigned, and was succeeded as President by Marshal de MacMahon. The Duke de Broglie received the portfolio of Foreign Affairs. No one was more annoyed at the prospect of a monarchical restoration in France than Prince Bismarck. The Republican form of government was the best calculated, in his opinion, to perpetuate the isolation and weakness of France. In this the Duke and the Prince were in entire agreement. The alliance between the Russian autocracy and the French Republic was still on the knees of the gods. All hopes of a Restoration were destined to be speedily shattered. The famous letter from Frohadorf reached Paris on October 29, 1873. The incident is thus referred to in a despatch of the French Minister of Foreign Affairs to M. de Gontaut.

"The letter of M. le Comte de Chambord has caused all parties unanimously to abandon any idea of the present restoration of the Monarchy. Consternation reigns in the camp of all decent people [*Académie gens*], for the success was as good as certain. We ought to be thankful that we have in this emergency a man like the Marshal around whom we can group ourselves."

A greater man than the Duke was equally amazed at the action of the Comte de Chambord. "Why," said Moltke to the French Ambassador—"why should the King of France be more difficult than our Emperor, who, while reserving his own ensign for his palace, has left the German tricolour to his troops?" The final surrender of the Royalists took place four years later, after the elections of 1877. A new Cabinet was then formed, and their first resolution was to recall M. de Gontaut. He was asked to send in his resignation by intermediaries who did not hide from him that his request was eagerly expected. M. de Gontaut was, above all, a loyal Frenchman. He might have dared the new Ministry to recall him, but this would have endangered the dignity of France, so M. de Gontaut sank all personal feeling and resigned. His resignation was accepted by means of the telegraph "in the brief and dry fashion peculiar to that kind of communication." His friends, who asked what grievances were alleged against him, were told that there were no grievances, "but Herr von Bismarck could no longer endure him, and we wish to stand well with him." The Duke has discharged a labour of love in inscribing

"the name of Elie de Gontaut-Biron in the annals of our deliverance side by side with that of the statesman [Thiers] who selected him, and the enlightened Minister [Decazes], of whom he was the auxiliary and friend."

*Countess Schimmelmänn.* Edited by W. Smith Foggitt. (Hodder & Stoughton.) Adeline Countess Schimmelmänn was born at the Castle of Ahrensburg, in Holstein, in 1854. Her father was a Peer of Denmark, and evidently a man of serious and reflective character. The Countess tells us she was her "father's child," and that it was by means of his last sufferings and death that she became "consciously and fully the child of God by faith in Jesus Christ."

We admit to the full that the Countess has "sacrificed everything to follow in the footsteps of Christ," and that she has been a doer as well as a preacher of Christ's Christianity. Her faith and practice can best be summed up in a passage from a sermon, which, were it not concealed in one of the world's masterpieces, would take high rank as an ethical discourse.

"For the Redeemer of mankind, whose words never could deceive, said 'that His yoke was easy and His burden light'; and according to that He could prescribe nothing to our practice which was impossible to be done."

Countess Schimmelmänn (to pay her a deserved compliment) has much in common with the utterer of these words—Don Quixote. It is well, indeed, for those who suffer and are oppressed that the Don Quixote race is not extinct: that there are women, like the authoress, who do not regard the Sermon on the Mount as mere *obiter dicta*, intended more for philosophic reflection than daily imitation. Unfortunately, our modern Don Quixotes do not all enjoy the humility and delightful absence of self-consciousness which distinguished the founder of their family. The events of the Countess's life are sufficiently varied to have produced a more attractive autobiography. For eighteen years she was attached to the Berlin Court as a maid-of-honour to the Empress Augusta. Afterwards she devoted her life and her means to mission work among the Baltic fishermen. Nearly half the volume is devoted to a disgraceful family plot, which resulted in the Countess being confined as a lunatic in what she describes as "a human hell." Happily she was released from the clutches of her relations, and returned to Denmark, "where, from the Royal Family to the little boys in the street, she was received with unbounded kindness and sympathy." Her book closes with an appeal to the English, "whose generosity, as all the world knows, is not lavished upon their own insular needs, but overflows the great continents of the earth." Her narrative is evidence enough of the difficulties which beset "the few women on the Continent who have begun the work for Christ, which has attained such proportions in England and America."

*The Last Years of St. Andrews.* By the Author of "The Recollections of a Country Parson" &c. (Longmans.) We gather from a casual statement of the author that this is the thirty-first volume that he has published, and that he scarcely expects that it will be followed by another. Many will miss the musings and moralisings of A. K. H. B., for he has made for himself a large and appreciative circle of readers. We have sometimes been tempted to use the word "twaddle" in connexion with passages in his later writings, and to doubt whether such very "common-place philosophy" may not share the fate that has already overtaken the labours of Martin Tupper. But there is, we think, enough salt in them to prevent such speedy extinction. Certainly they breathe throughout such a spirit of kindness that criticism is disarmed. In the present volume (which, like a lady's last words, is rather spun out) there is a sad tone. The philosopher is suffering from the results of old age. His physical strength has been tried by illness, friends have one by one been removed by the hand of death, and the retrospect is clouded by the conviction that he himself has scarcely met with his deserts. Presbyterianism has no prizes to offer to its ministers. Froude thought this a subject of thankfulness, but A. K. H. B. does not conceal his preference for a Church where things are otherwise ordered. "I might have made," he says "a decent Dean." We have no reason to doubt it. Much of the present volume is occupied with reminiscences of Bishop

Thorold, with whom the writer was on terms of intimate friendship; and there are some interesting notices of Froude, who, we are told, contemplated at one time resuming clerical duty, and had the offer of a cathedral stall. It is unnecessary to add that anecdotes of every sort abound, and not a few shrewd observations on men and things. It will be with reluctance that we shall say the word farewell to this author when the time for so doing arrives. We will not anticipate it.

#### NOTES AND NEWS.

MESSRS. MACMILLAN & Co. announce a volume of poems by the late Mrs. Alexander (C. F. A.), edited, with a preface, by her husband, now Archbishop of Armagh.

Mr. T. FISHER UNWIN will publish immediately *The Courtships of Queen Elizabeth*: a history of the various negotiations for her marriage, by Mr. Martin A. S. Hume, editor of the Calendar of the Spanish State Papers for the time of Elizabeth. The volume will be illustrated with a photogravure of the portrait by Zuccherro at Hampton Court.

MR. HEINEMANN will shortly add to his series of the works of Dr. Max Nordau a translation of his *Paradoxes*, which originally appeared in 1884, with a new introduction specially written by the author for this edition. The book deals with such subjects as—pessimism and optimism, the rights of majorities, genius and talent, the natural history of love, evolution in aesthetics, &c.

MR. JOHN O'LEARY'S *Recollections of Fenianism* will be published, in two volumes, by Messrs. Downey—probably in the course of next month.

MESSRS. F. V. WHITE & Co. will publish this month the following works: *Marlborough House and its Occupants, Present and Past*, by Mr. Arthur H. Beavan, containing a large amount of most interesting detail never before printed, illustrated with sketches by Mr. Holland Tringham and photographic views taken by the special permission of the Prince of Wales; *In Days of Strife*, by E. Yolland; *Letters to a Bride*, by Mrs. Armstrong; and a *Handbook for Lady Cyclists*, by Mrs. Edward Kennard.

MR. ELKIN MATHEWS will publish next Monday, in his "Shilling Garland" series, Mr. Robert Bridges's *Purcell Commemoration Ode, and Other Poems*; and also a volume of poems by Mr. Vincent O'Sullivan, printed on hand-made paper at the Chiswick Press, with title design by Mr. Selwyn Image.

MESSRS. CHAPMAN & HALL will publish immediately *The Transvaal and the Boers*, a Brief History, by Mr. W. E. Garret Fisher.

MESSRS. CHAPMAN & HALL will shortly issue a work entitled *The Veil Lifted*, which professes to give a new reading of ancient history—Biblical, Egyptian, and Roman.

MR. CLEMENT SHORTER is editing for Messrs. Ward Lock & Co. a series of "Nineteenth Century Classics." The first volume will be *Sartor Resartus*, for which Prof. Dowden writes an introduction; the next two will also be Carlyle's: namely, *Heroes and Hero-Worship* and *Past and Present*, with introductions by Mr. Gosse and Mr. Frederic Harrison. These will be followed by Matthew Arnold's *Poems*, Mrs. Browning's *Prometheus Bound*, and Mrs. Gaskell's *Cranford*.

THE publication of *The Oracle of Baal*, a romance of adventure in Africa by a new writer, Mr. J. Provand Webster, was postponed to allow of the issue of the book in America. It will be published there by Messrs. J. B.

Lippincott & Co., and in England by Messrs. Hutchinson.

THE second volume of the new series of novels which Messrs. Hutchinson have just commenced, under the general title of the "Leisure Library," will be *The Flaw in the Marble*, issued anonymously. Like its predecessor in the same series, it will have numerous illustrations.

MESSRS. SWAN SONNENSCHNEIN & Co. have in preparation new editions of Prescott's *History of Peru*, and Prescott's *History of Ferdinand and Isabella*.

A NEW edition of James Waylen's *The House of Cromwell* is announced by Mr. Elliot Stock for early publication. It will be thoroughly revised and greatly added to, under the editorship of Canon Cromwell, a descendant of the Protector. Numerous portraits will illustrate the volume.

MESSRS. DODD, MEAD & Co., of Boston, invite subscriptions to a limited edition of the *Journal of Captain William Pote*, during his captivity in the French and Indian War from May, 1745, to August, 1747, an inedited document of much interest and historical and genealogical importance, discovered only six years ago in MS. by Bishop Hurst, who furnishes a preface. Mr. Victor H. Paltsits, of the Lenox Library, will supply an historical introduction, annotations, and an index. Illustrations and maps will add to the attractiveness of a luxurious piece of bookmaking.

A GERMAN translation of Prof. Driver's *Introduction to the Literature of the Old Testament*, by Prof. Rothstein, of Halle, is shortly to be published by Reuther & Reichardt, of Berlin.

ON Tuesday next Prof. James Sully will begin a course of three lectures at the Royal Institution on "Child-Study and Education."

THE annual dinner of the Booksellers' Provident Institution will be held on May 2, at the Holborn Restaurant, with Mr. George A. Macmillan in the chair, and Mr. Joseph W. Darton as vice-chairman.

THE Society of Public Librarians met at the Bermondsey Public Library on Wednesday in last week, when Mr. C. W. F. Goss (hon. sec.) read a paper on "The Beneficial Influences of Novel Reading." The next meeting will be held at the Stratford branch of the West Ham Public Libraries.

A DRINKING fountain erected to the memory of William and Dorothy Wordsworth in the Public Park at Cockermouth, the poet's birth-place, was unveiled on Tuesday, by Canon Rawnsley, Vicar of Crosthwaite, who read the following letter from Mr. Gladstone:

"I rejoice in any and every manifestation of honour to Wordsworth. I visited his house when a boy, and when a young man had the honour of entertaining him more than once in the Albany. I revered his genius and delighted in his kindness, and in the grave and stately, but not austere, dignity of his manners, apart from all personal impression and from all the prerogatives of genius. As such we owe him a debt of gratitude for having done so much for our literature in the capital points of purity and elevation."

DURING the first three days of next week Messrs. Sotheby will be engaged in selling the collection of autograph letters and historical documents formed by the late Baron N. C. de Bogouschewski. It consists mainly of letters, &c., signed by sovereigns, statesmen, and generals of all European countries; but even English authors are by no means badly represented. We notice signatures of Machiavelli, both Caesar and Lucrezia Borgia, Cardinal Pole, Henri Quatre, Mazeppa, and the Chevalier D'Eon.

### ORIGINAL VERSE.

#### THE POET'S GRAVE.

Oh, wayfarers, be mute  
As ye pass by.  
With viol and with lute,  
Muses, make melody  
And music soft and slow  
Where he lies low.  
  
Dear Heart, to cover thee  
Blossoms I bring.  
I strew all over thee  
White lilies, and I tinge  
A wealth of roses red  
To make thy bed.  
  
Lo, for thy song sublime,  
Laurels I throw:  
Green garlands for all time  
And dead, I crown thee so  
And make thee off'ring meet,  
O singer sweet.  
  
Oh, may the earth be light  
Upon thy head,  
And on thy grave at night  
Soft dew, like tears, be shed,  
And rich-veined ivy creep  
Where thou dost sleep.

ETHEL R. BARKER.

Versailles.

### OBITUARY.

J. A. NOBLE.

WE have to record, with sorrow that will be widely felt, the death of Mr J. A. Noble a valued contributor to the ACADEMY so long as it has been under its present management. About thirteen years ago, he was struck down by a terrible disease, from which he recovered in unexpected measure. But he never regained his physical vigour; and all his later work was accomplished under conditions that would have depressed any but the bravest heart. His final illness was of a different nature, sudden and painful; but it was borne with equal fortitude. He died on Good Friday, April 3, at his home on Wandsworth Common.

James Ashcroft Noble was born in 1844 at Liverpool, and all his early life was spent in his native city. From a boy he was devoted to literature, and never attempted to enter any business or profession. There collected round him as their centre a band of younger men who may some day be known as the Liverpool School, who studied modern literature together, read papers to one another, and wrote poetry. Some of them, such as Mr. Hall Caine, Mr. William Watson, and Mr. R. Le Gallienne, have since become famous; but we may further mention the names of Mr. Walter Lewin, Mr. Robert Leighton, and Mr. William Tirebuck. The position which Noble occupied among them may be learnt from the fact that, in 1876, he was selected to be the editor of a weekly Liverpool paper, called the *Argus*, in which appeared the earliest writings of many of those we have mentioned. The personal influences that had most to do with determining his own character came from Prof. Edward Dowden of Dublin, Sir Edward Russell of the *Liverpool Daily Post*, and the late Alexander Ireland of the *Manchester Examiner*.

In 1881, Noble came up to London, resolved to make his way as a literary journalist. His considerable knowledge, his wide sympathy, his critical insight, his agreeable style formed exceptional qualifications for such a career; and to these were added the still rarer virtue of conscientiousness, both towards the editor for whom he wrote and towards the author whom he reviewed. Unfortunately, just when he was beginning to establish his position, his health broke down, and he was compelled to retire to Southport. There he continued to support himself by literary work and occasional lecturing.

Three or four years ago he was emboldened to return to London, so as to be in closer contact with newspaper offices. Though still contributing to the *Spectator*, the *Daily Chronicle*, and other journals, he had recently devoted most of his time to starting the *New Age*, in conjunction with Mr. A. E. Fletcher.

It is to be regretted that Noble has left little for permanent remembrance. His *Pelican Papers* (1873) are a collection of early Liverpool essays. To the *Contemporary Review* for September, 1880, he contributed a paper on "The Sonnet in England," which won approval from the best critics, and was some years afterwards reprinted in a volume to which it gave its title. In 1887, he published what is little more than a pamphlet on *Morality in English Fiction*; and in the same year a volume of simple, reflective poetry, which he modestly entitled *Verses of a Prose Writer*. Many of the critical estimates in Miles's *Poets and Poetry of the Century* are from his sympathetic pen. Quite recently he brought out a volume of *Impressions and Memories*, which reveals with charming candour the tastes and character of its author.

Noble was essentially a reviewer; and almost all his work is buried in that most ephemeral of all kinds of publication. But as a reviewer of pure literature—poetry, fiction, or essays—we do not know that he had any superior. Others may be more clever, more suggestive, or more trenchant. Noble was content to suppress himself in the interests of his author: to find out what there was of good in the book before him, and to deliver his verdict with geniality. In truth, he carried into his work the goodness of heart that characterised his private conduct. In his relations as husband, father, and friend, he recalls the stories told about Southey. To have known him was to learn that the ill-rewarded toil of a literary life can be sweetened by domestic happiness and a conscience void of offence. He acted up to his motto: "Let Name show Aim."

J. S. C.

### MAGAZINES AND REVIEWS.

MR. CLIVE HOLLAND's paper on "Badges and Devices," in the April number of the *Antiquary*, has some useful illustrations, and contains much information not readily to be found elsewhere. Badges and devices are not heraldic in the narrow sense in which most of us are accustomed to use the word, but they belong to the same order of ideas as merchants' marks, and other signs akin to heraldry. The old printers were wont to use them, as well as the ball-founders; and the practice has, we are glad to know, been revived in modern days. Trade-marks are, for the most part, vulgar monstrosities; but we have seen some that are excellent in both design and execution. The most interesting article in the number is a portion of a diary kept by the Rev. William MacRitchie, a minister of the Scottish Church, who made a tour in England in 1795. We have here his notes of the principal things he saw between Carlisle and London. He was evidently an ardent botanist and a man of generally cultivated taste. He was delighted with the rich and highly cultivated appearance of the land near Liverpool. He remarks that the Pink-eye potato, "as it is here called, is becoming the fashionable potato of this country: it is preferred to the Champion." A quarter of a century ago there were potatoes bearing these names cultivated extensively on the "warp-lands" near the banks of the Ouse and the Trent. Were they, we wonder, descendants of those Mr. MacRitchie saw, or were they new varieties under old names? The designations of potatoes are constantly varying. To give a list of all, imperfect as it must necessarily be, would fill a whole number of the *Antiquary*. Dr. Fowler continues his valuable



annotated account-book of William Wray, the Ripon shopkeeper. There are several things therein we should like to remark upon, but space fails us. One passage must not be passed over. In 1402 we are told that "The emperor Rob. cam into england." The editor tells us that he has not been able to find any other account of this visit; we have been equally unsuccessful. The account of the demolition of the Rolls Chapel should be pondered by all who desire the preservation of our national antiquities. It is one of the most wanton and stupid acts of destruction that have occurred during the present generation.

## CORRESPONDENCE.

MONS BADONICUS AND GEOFFREY OF  
MONMOUTH.—II.

Bodleian Library, Oxford: March 29, 1896.

At least as early as 1139 the South-Welshman Geoffrey of Monmouth issued a work of which the first edition is lost, but of which a later edition is celebrated under the title of *Historia Regum Britanniae*. At the very beginning (i. § 1) Geoffrey says it is a translation of a very ancient book of Breton speech (*Britannici sermonis*) which Walter, the Archdeacon of Oxford, put before him (*obtulit*) and asked him to translate. And at the very end (xii. § 20) he cautions William of Malmesbury and Henry of Huntingdon not to say anything about the kings of the Britons, because they have not that book of Breton speech which Walter, Archdeacon of Oxford, brought out of Brittany (Britannia). It has been suggested that "Britannici" and "Britannia" mean "Welsh" and "Wales"; but Zimmer, in an article to which Prof. Rhys called my attention (*Zeitschr. f. franz. Sprache u. Lit.* XII. p. 256), replied long ago that when Geoffrey is certainly speaking of Wales he always calls it Cambria or Gualia. On the other hand, he does speak of "Armorican regnum, quod nunc Britannia dicitur" (v. 12).

Geoffrey's Breton original, like so much other medieval literature, has either perished or at least awaits rediscovery. Consequently some have supposed that it never existed, and that the history is entirely a make-up of Geoffrey's own. If this were so, Archdeacon Walter must have been a party to the fraud; for the statement was made by Geoffrey in Walter's lifetime. Nor can I believe that, if the statement were false, the book would have been dedicated to Robert, Earl of Gloucester, and at one time also to King Stephen, or that William of Malmesbury and Henry of Huntingdon would have been cautioned by name. Had any one of these four insisted on seeing the Breton original, and the latter had not been producible, what would have happened to Geoffrey and the Archdeacon?

I shall now abstract Geoffrey's account of Arthur's reign to the end of the Mons Badonicus affair, suppressing no detail which can prejudice the reader against it; and shall then show that it contains the most convincing evidence of being ultimately based on a genuine and, in its main outlines, trustworthy narrative.

On the death of Uther Pendragon, the chief men of the different provinces met at Silchester,\* and moved Dubricius, Archbishop of Caerleon, to consecrate Artur king. For the Saxons had invited their fellow-citizens from Germany, and under the captaincy of Colgrim were trying to exterminate the Britons; they had subjugated all the land between Humber and the Caithness sea (i.e., the sea between

Aberdeenshire and Caithness). Accordingly Dubricius, assisted by the other bishops, crowned Artur, who was only fifteen years old, and whose qualities made him loved by almost all the peoples.

On his coronation he gave the customary largess, and such a multitude of soldiers flocked to him that he was unable to pay them all. He determined to get wealth by attacking the Saxons, since he was entitled to the hereditary monarchy of the entire isle. Accordingly he marched towards York. Colgrim collected the Saxons, Scots, and Picts against him, but suffered defeat on the banks of the Douglas, and taking refuge in York was besieged there by Artur.

His brother Baldulf, who had been waiting on the coast for reinforcements from Germany under Cheldric, then marched with 6000 men to relieve York and, when ten miles off, planned to break in by a night march. Artur, learning this, sent Cadur, "dux" of Cornwall, with 600 horse and 3000 foot, who surprised and routed Baldulf's force. Baldulf then shaved himself, dressed as a gleeman, and passed into the British camp unsuspected; thus he managed to get under the walls, and those inside, perceiving his object, drew him up with ropes. At last Artur heard that Cheldric had landed in Alban (i.e., on the Pictish coast) with 600 vessels carrying soldiers, and, in fear of their coming down on him, abandoned the siege.

Following his friends' advice, he then retired to London, where he held a council of the clergy and all the chief men, and as a result sent messengers to his sister's son, Hoel, King of Armorica (son of King Budicius), who collected 15,000 men and landed them at Portus Hamonis (Southampton).

Artur and Hoel then marched to Kaerludcoit,\* which was being besieged by the Saxons, and Geoffrey says it is in the province of Lindsey, is on a mount between two hills, and is also called Lindocoolinum (i.e., Lincoln). They inflicted on the Saxons a loss of 6000 killed (part of them drowned in the rivers), and Artur pursued the rest as far as the wood of Caledon, where they made a successful stand, the trees sheltering them from missiles. Thereon Artur had trees cut down and piled round that part of the wood to prevent egress, and blockaded them three days. The Saxons, beginning to suffer from famine, then offered to leave all their gold and silver behind and return to Germany, whence they would send him tribute; they also offered hostages. Artur, after taking counsel, granted these terms.

But when at sea the Saxons changed their mind, returned to Britain, landed at Totnes (*Totonesium litus*), and devastated the country up to the Severn Sea (*Sabrinum mare*), whence they proceeded to the district of Badon (*pagum Badonis*) and besieged the city (*urbem*).

Artur, on receiving the news, ordered sentence to be promulgated of the speedy execution of the hostages, abandoned a campaign he had begun against the Scots and Picts, and, leaving Hoel ill in Alolyde, marched into the province of Somerset.

After an exhortation by Dubricius, given from the top of a mount, they armed—Artur putting on a breastplate; a gold helmet with a dragon carved on it; his shield Pridwen, which had a figure of St. Mary on it, and continually reminded him of her; his sword Caliburn, wrought in the isle of Avallon; and his long and broad spear Ron.

The Saxons received his attack in their customary wedge-formation, and in the course of a long day's fight continually assumed the

aggressive themselves. Towards sunset they withdrew to the nearest mount, which they wished to serve them as a camp (*pro castris*). For they were so confident in the number of their allies that they thought the mount of itself sufficient for this purpose.

At sunrise Artur stormed the ascent, but with heavy loss, owing to his men having the lower position, and in the hand-to-hand battle on top the Britons gained no advantage. Much of the day having thus passed, at last Artur drew his sword, called out the name of St. Mary, and rushed among the enemy. With each stroke of his sword, invoking God, he slew a foe—470 in all—and the Britons following him decided the day. Colgrim, Baldulf, and many thousands of Saxons fell.

Cheldric, however, had taken to flight, and Artur left Cadur to pursue him, while he himself returned to relieve Hoel in Alolyde, which was being besieged by the Scots and Picts. Cadur, with 10,000 men, at once made for the Saxons' ships, put some of his own troops into them, and then pursued the Saxons. They, sheltering themselves in woods, mountains, and caves, at length reached the Isle of Thanet (*insulam Teneth*) with shattered force. There Cadur attacked them, and, Cheldric being killed, they surrendered and gave hostages.

And now for the evidence that this is a story founded, in its main outlines, on fact.

Silchester\* was doubtless called Kaer Segeint in Geoffrey's Breton book, and he got his identification from Henry of Huntingdon (i. § 3), whose work had appeared before 1133. Bishop Stubbs's preface to Cheales's new Guide to Silchester† contains some observations of great value to my case.

"Mr. Cheales," says the Bishop, "has taken up an attitude of scepticism with regard to the Arthurian connexion. What strikes me in this point is the curious fact that the place should have been selected for the localising of any part of the legends. Geoffrey of Monmouth must either have known more of Silchester than the mere name as he found it in Henry of Huntingdon, or have taken flight into an unaccustomed region of ecclesiastical mythology when he thought it necessary to record the appointment of Mauganius as Bishop of Silchester. As for the coronation of Constantine and Arthur, it is as likely to have taken place here as anywhere else."

The reality of St. Dubricius's existence needs no confirmation, but it used to be alleged against the champions of Artur's personality that Gildas does not mention him. In my letter of October 12 I showed that Gildas does mention him, under the name of Ursus, the Latin equivalent of Artur, which meant "bear-man" or "bear-male." Gildas implies that he was then dead, but that Gildas's own contemporary Cuneglasus had when a young man been *comes stabuli* to his queen. And this exactly consists with Artur's having been the king who fought at the *obsecro* of the Badon mount, which, Gildas says, took place forty-four years before the date of his writing.

The alleged occupation of the land between Humber and the Moray Firth by the Saxons (of course only the east side of it is meant) is confirmed by Nennius's statement (c. 38), that Vortigern gave settlements "iuxta murum qui vocatur Gual," up to the Pictish frontier, to Hengist's son and nephew, and by the fact that Lothian was called Saxonia. We know that Roman emperors gave largess on their accession. The fall of York is assigned by Green in *The Making of England* to this very period of 500-

\* What does its modern name mean? Pillar-chester, from A.S. *stȳl*, "pillar"? The only basilica, I believe, yet found there is quite small; but there was a columned Forum.

† Published by Miss Langley, 37, London-street, Reading. 1s. net.

\* Where my spelling of a proper name indicates a departure from Giles's very corrupt text, it is always based on one or more early Bodleian MS.

\* Giles, "Kaerludcoit." Most Bodleian MSS. have *-lud* or *-lud-*, but the thirteenth century MS. Fairfax 28 has *kaerlud* and a gap, the scribe having been unable to read the rest of the name.

520, although he ignores Geoffrey. Colgrim is a real Anglo-Saxon name.

Nennius (c. 56) says that Artur's first battle against the Saxons was at the mouth of the Glein and his next four on the Dubglas "in regione Linnuis." If Geoffrey and Nennius are both writing real history, the Glein and the Dubglas ought to lie between Silchester, or London, and York. If Artur started north from Silchester, he might, choose either of two routes to Lincoln, one of which would, while the other would not, take him across the river Glen (otherwise Glean). If he started from London, he would naturally cross that river. The Wash then extended far inland, and the Glen flowed into it at a distance (see Pearson's map of Roman Britain) probably of only about six miles from the Lincoln road. As for Linnuis, it is simply the assimilated form of Linduis: in O. Welsh "pro nd . . . primitivo frequentissima est geminatio nn" (Zeuss, p. 147). Linduis is a collective = inhabitants of Lind, like "Monwys (Monenses), Lloegrwys (Loegrenses)" (Zeuss, p. 294). The district is, of course, the Lindesse or Lindesige of the Anglo-Saxon Chronicle, our Lindsey (a name embracing nearly all Lincolnshire), respecting the Old English forms of which see Mr. T. Miller's lately published *Place Names in the English Bede*. The river Dubglas was, of course, a stream on the line of the Roman road, probably the Brant, the Witham, or the Till. Dubglas merely means "dark gray" and would naturally be a common river-name.

Colgrim had obviously planned to meet Artur south of Lincoln, cutting him off from that city if he were defeated, and ensuring its fall. And Baldulf, who was coasting on the look-out for the German reinforcements, was to co-operate by landing at the Wash so as to take Artur in the rear or right flank. Colgrim, however, was a little too late, or Baldulf a little too soon, and Artur was able to drive the latter back into his ships at the mouth of the Glen before meeting Colgrim. Then followed a four days' battle on the Dubglas, Colgrim probably expecting each day that Baldulf would come up, while Baldulf himself, in ignorance of Colgrim's whereabouts, had sailed back to the Humber. That is how I read the campaign.

Baldulf = Balduulf, a genuine Northumbrian name, but so rare that I have only found one instance of it (in Sweet's *Old English Texts*). Cheldric is apparently the Frankish and Breton form (cf. Childeric = Hilderic) for a name which would have appeared in Old English as Hyldric or Heldric ("powerful in protection," from *hyld*, *held*, "protection," and *rice*, "powerful"). Nennius (c. 56) says that all the time Artur was beating the Saxons they were calling allies from Germany.

That there was a "dux" of Cornwall, or "rex" of it (as Geoffrey afterwards calls Cadur)

\* Perhaps "dark tawny." Gildas renders *glass* in Oune-glass by "fulve." Mr. W. Jones, M.P., has pointed out to Prof. Rhys and myself that in the Book of Aneurin *glas* is an epithet of mead (*glaswed*), and Prof. Rhys adds that there is reason to be found in O. Irish literature for thinking that it once indicated a colour tinged with yellow.

A glance at Nennius, the Ordnance Gazetteer of Scotland, and Johnstone's *Place Names of Scotland* is enough to dispose for ever of Skene's identification of Linnuis with Lennox. In 1210 Lennox was Levenax, which is simply an English plural of Levenach (found in the same year), as we might speak of "the Bermudas." Levenach is a Gaelic adjective meaning "of Leven," the parts in question being those which lie about the river Leven and Loch Lomond (once also known as Loch Leven). The *v* in Leven is the Gaelic *mh*, aspirated from an earlier *n*. Tighernac, about 1100, calls the glen Glen Lemnae; and Nennius himself, about 798, calls the river *Lenn* (c. 67)—the district he would have named Lemnach, Lemnauc, or Lemnoc.

is practically certain from Gildas's styling one of his group of British kings "the whelp of the lioness of Devon": if Devon had a king, he must have ruled Cornwall also, or else Cornwall must have had a king of its own. Cadur is obviously either the Welsh and O. Breton *cadur* ("decorus" or "robustus"), or more probably Welsh *cadur* "warrior," Cornish *cadur*. Hoel = Breton Ho-uuel (the ordinary Cymric form being Hy-wel, Stokes, *Urskell. Spr.* p. 304). Budic-ius ("victorious") = O. Breton Budic (Stokes *ib.*, p. 175). Daru (*Hist. de Bretagne*, vol. i.) puts the accession of Budic (p. 80) about 490, and that of his eldest son Hoel (p. 90) about 509. Kaerludocit. (called by Nennius, c. 28, Cair Luit Coyt) had been erroneously identified by Henry of Huntingdon (i. 3) with Lincoln—hence Geoffrey's mistake. It really was the Roman Letocetum, i.e. Wall, in Staffordshire, near Lichfield. Letocetum was on high ground (394 ft.); Hammerwich water ran below it, and the River Tame less than a mile off. The battle fought was doubtless the next one mentioned by Nennius, "super flumen quod vocatur Bassas." The battle of the wood of Caledon then follows in Nennius, who calls it "bellum in silva Celidonis id est cat" [battle] "Coit Celidon." The wood had nothing directly to do with the Caledonian wood: it was the great forest which once covered Cannock Chase. Nennius thought that *celidon* was a singular, doubtless derived (as *badon* from *bad*) from *celid* (Mod. Welsh *celydd*), a place of concealment, retreat. And I submit that the obvious connexion with the Welsh word strongly confirms the story of Geoffrey as to the Saxons taking refuge in it.

The statement that the plunderers who capitulated sailed round from the east coast, and landing at Totnes wasted the land up to the Severn Sea, explains Gildas's statement (c. xxiv.), that the fire of invasion piled up by an eastern band of church-robbers eventually licked the western ocean. The dragon on Artur's helmet is what we should have expected; his father, Pendragon, evidently wore it before him, and the red dragon is the national standard of Wales. The statement that Artur carried an image of the Virgin on his shield explains and corrects that of Nennius, that in one of his battles he carried her image on his shoulders; the original chronicle obviously contained the word *scut*, which might = either "shield" or "shoulders" (Williams ab Ithel, preface to the *Annales*, p. xxiv.). The name of the shield, Pridwen = "white-face," either from its own colour or from the face of the Virgin painted on it. I suspect Caliburn meant "ivory-hilted," from the stem *cal* ("stalk"), and an adjective borrowed from the Latin *eburnus*. Avalon ("Appleton") is a genuine Celtic place-name (see Holder); there is an Avalon in France to this day. Ron is the Welsh *rhon*, "spear," and in oldest Welsh *rh* is unknown (Zeuss, p. 111).

Mr. Oman tells me that the Saxons did fight in wedge-shaped formation, but had ceased doing so before the Conquest. The hill to which they retired I take to be Hampton

\* I have to thank Prof. Rhys and Mr. Haverfield for information.

† But what Geoffrey says about the site and the Saxons' loss by drowning may be mere deductions of his own from the supposed identity with Lincoln.

‡ The Caledonian wood was so called from the Caledones.

§ The *Annales Cambriae* make him carry "crucem Domini nostri Jesu Christi tribus diebus et tribus noctibus in humeros suos" (i.e., on his shield), at the Badon Mount. This suggests that there may have been a day's pause between Artur's arrival at Bath and the first battle, or between the first battle and the storming of the hill.

Down. The single stone bridge over the Avon from the south was opposite the city walls; it is doubtful whether they would be able to cross this bridge at all, and there was no other means of passage (short of swimming or wading) except a wooden bridge or ferry higher up (it is uncertain which). Hence they may not have crossed *en masse* at all, but have merely sent over enough men to form a cordon round the city and cut off its supplies. If, however, they did cross *en masse*, they would surely recross on Artur's approach: they would scarcely accept battle with the Avon at their backs, especially when by recrossing it they could put Artur in that disadvantageous position. Hence the battle would be where Bathwick now stands, and the Saxons would naturally retire up Hampton Down (which they had probably occupied from the very first) both for the advantage of the higher ground and also for that of the "fortified British settlement" and "Roman camp" on top of it, (Scarsh, *Roman Bath*, 128).

Artur's miraculous charge is mentioned (about 796) by Nennius, who puts the number killed in it at 960, instead of the 470 of the Breton Chronicle: that Artur did head a final attack in which he invoked divine aid and performed feats which time exaggerated, may very well be believed. What is difficult to imagine is that Cadur, after putting men on board the Saxon ships, pursued the fugitives to the Isle of Thanet. All Kent was held by the Jutes, and, even if these were unable to oppose the sudden inroad of Cadur, would not the Saxons have found safety by simply mixing with and passing as Jutes?

I have collated the sixteen Bodleian MSS. and two others (twelfth century) belonging to Magdalen; have had all thirty-four of the British Museum MSS. collated for me; and have ascertained from the Bern librarian the reading of the celebrated twelfth century MS. there, supposed to have been written (or copied from one written) in 1136-38. Every one of these has Teneth or some other form of the name Thanet, and every one has "insulam." Henry of Huntingdon, in his abstract of Geoffrey's first edition, has not got "insulam," but no weight can be attached to the absence (in an abstract) of a needless word.

When, however, we turn to Wace's verse Roman de Brut, written in 1155, and obviously based on Geoffrey, we find nothing about Thanet, but are told that Cadur met the Saxons at the passage of the water of the Teigne (9624, l'ève del Teigne †), and that Cheldric was killed at the ascent of Teignewic ‡ (9628). In other words, the Saxons were naturally making for their ships at Totnes, and were met by Cadur at the Teign. The termination in Teignewic = O. Corn. *wich* (Domesday), Breton *guik*, Latin *vic-us*, our *wick*, but whether the town of Teign (Domesday) or a district is meant it is impossible to say. If anyone should doubt what is the right reading in Wace, let me say that Layaumon, who had Wace before him, calls the river Teine and speaks of the hill called Teinnewic.

It is easy to see that such a form might pass into one something like Tenech (an actual reading in some MSS. of Geoffrey), and that this was mistaken for Teneth (the then name of Thanet), which is read in the printed text of Henry of Huntingdon's abstract of Geoffrey, and in two thirteenth century copies (MS. Bodley 514, and MS. Laud misc. 720) of Geoffrey himself. But how comes it that not one of the 53 MSS.

\* See Delisle's ed. of *Rob. of Torigni*, i. 109.

† So the early thirteenth century MS. du Roi, 73, Cange. Another reading is *de Tiengne*. The bad printed text has *de Trains*.

‡ The printed text has *Ténédis*, but three MSS. give *Tignevic* (thirteenth century), *Tegnigwic* (early thirteenth), or *Tringunwic* (fourteenth).

of Geoffrey collated for this passage has the right form, and that every one has the fatal word "insulam"? And why no mention of the water of Teign?

The only plausible explanation I can suggest is this. Geoffrey, in dedicating his book to Robert of Gloucester, expressly invites his patron's corrections:

"Opusculo igitur meo, Rotberte dux Claudio-cestrie, faueas, ut sic te ductore, te monitore, corrigatur, quod non ex Galfridi Monemutensis fonticulo censeatur exortum, sed sale Minerve tue conditum illius dicatur editio quem Henricus illustris rex Anglorum generauit."

Did Robert alter the Teign passage because he failed to see what places were meant; and did Wace, who translated the book in the year after Geoffrey's death, come into possession (at that event) of Geoffrey's own original draft?

And so I end the twofold task of restoring the site of the Badon Mount to Bath and of revindicating to British history an unjustly discredited chapter of events.

E. W. B. NICHOLSON.

#### ON A PAIR OF GAULISH DEITIES.

London: April 4, 1896.

My authority for the reading *Nantosvella* is M. Solomon Reinach himself. See the *Revue Critique* for Février 10, 1896, p. 120. *Nantosvella* yields a clear and probable meaning. *Nantosvella* is, if I may say so, epigraphic gibberish. In the absence of further evidence, such as a photograph, rubbing, or paper cast, I shall continue to believe that the third letter is v, and that a flaw or accidental scratch in the stone has been mistaken by M. Michaelist for the first stroke of an n.

WHITLEY STOKES.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 13, 4.30 p.m. Victoria Institute: a Paper by Mr. Theodore Wood.

5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Aristotelian: "Some Effects of Attention," by Miss E. E. Constance Jones.

8 p.m. Society of Arts: Cantor Lecture, "Precious Stones," I., by Prof. Henry A. Miers.

8.30 p.m. Geographical: "Popocatepetl and the Volcanoes of Central Mexico," by Mr. O. H. Howarth.

TUESDAY, April 14, 3 p.m. Royal Institution: "Child-Study and Education," I., by Prof. James Sully.

8 p.m. Civil Engineers: "The Thirlmere Works for the Water-Supply of Manchester," by Mr. G. H. Hill; and "The Vyrnwy Works for the Water-Supply of Liverpool," by Mr. G. F. Deacon.

8 p.m. Colonial Institute: "One Hundred Years of British Rule in Ceylon," by Mr. L. B. Clarence.

8.30 p.m. Anthropological Institute: "The Asiatic Element of the Tribes of Southern Mexico," by Mr. Osbert H. Howarth; "Unusual Forms of Burial by People of East Borneo," by Mr. C. V. Creagh; "The Cave Dwellers of Perak," by Mr. L. Wray, jun.

WEDNESDAY, April 15, 7.30 p.m. Meteorological: "Mean Amount of Cloud on each Day of the Year at the Royal Observatory, Greenwich, on the Average of the Fifty Years 1841 to 1890," by Mr. William Ellis; "Atmospheric Dust Observations from Various Parts of the World," by Mr. E. D. Fridlander; "Analysis of the Greenwich Rainfall Records from 1879 to 1890, with Special Reference to the Declination of the Sun and Moon," by Major H. E. Rawson.

8 p.m. Geological: "The Junction-beds of the Upper Lias and Inferior Oolite in Northamptonshire," by Mr. Beeby Thompson; "The Stratigraphy and Palaeontology of the *Gl. bigerrina*-Limestones of the Maltese Islands," by Mr. John H. Cooke; "The Geology of the Neighbourhood of Caermarthen," by Miss M. C. Crofield and Miss E. G. Skent.

8 p.m. Society of Arts: "Early English Organ Writers," by Mr. Burnham Horner.

8 p.m. Microscopical.

8 p.m. Elizabethan: "Marlowe and the Tudor Rationalists," by Mr. J. M. Wheeler.

THURSDAY, April 16, 3 p.m. Royal Institution: "Recent Chemical Progress," I., by Prof. Dewar.

8 p.m. Linnean: "Berkeley's Types of Fungi re-described," by Mr. G. Massee; "The Internal Anatomy of *Belle* (Laur.)," by Mr. A. D. Michael.

\* I once fancied that Wace did not translate from Geoffrey at all, but had independent access to Geoffrey's Breton source; further comparison has led me to abandon this idea.

† Misprinted "Michrells" in to-day's ACADEMY.

8 p.m. Electrical Engineers: "Telephonic Exchanges and their Working," by Mr. Dane Sinclair.

8.30 p.m. Antiquaries.

FRIDAY, April 17, 8 p.m. Philological: "Report on the Progress of the New English Dictionary," by Dr. J. A. H. Murray.

8 p.m. Civil Engineers: Students' Meeting: "Recent Developments in Lighthouse Engineering," by Mr. Nicholas G. Gedge.

8.30 p.m. Viking Club: Annual General Meeting: "The Worship of Freya and other Tentative Gods in Roman Britain," by Mr. F. T. Norris.

8 p.m. Royal Institution: "Colour Photography," by Prof. G. Lippmann.

SATURDAY, April 18, 3 p.m. Royal Institution: "The Vault of the Sixtine Chapel," I., by Prof. W. B. Richmond.

## SCIENCE.

### A MONOGRAPH UPON EARTHWORMS.

*A Monograph of the Order Oligochaeta.* By Frank Evers Beddard, Professor to the Zoological Society of London and Lecturer on Biology at Guy's Hospital. (Oxford: Clarendon Press.)

MR. BEDDARD has made so many contributions to knowledge of the earthworms that he has become one of the leading authorities on the group, while the attention he has paid to very different forms of animal life give him a breadth of view that is rare with specialists.

This beautifully printed and well illustrated volume forms a notable addition to the list of English monographs on special groups. The importance of the volume and the fact that it will remain for long the standard treatise on Oligochaetes compel me to express regret that more elaborate treatment of embryology has been excluded from it. Mr. Beddard refrained chiefly on account of the careful treatise of Prof. Vejdovsky, and he has limited himself to an account of the development of some of the organs, in connexion with a description of their anatomy. In the anatomical portion of his book, Mr. Beddard gives an account of the structure and modifications of the various tissues and organs, which is of the greatest interest to anatomists and morphologists. But the morphological nature of many of these structures, notably of the systems of internal cavities, depends upon their embryological history. The exact nature of the coelome, genital cavities and ducts, nephridia and blood spaces, are burning questions in morphology. Mr. Beddard would have laid morphologists under a greater debt, had he made a more generous allotment of his space to embryology. With exception of this criticism, which, after all, is chiefly a matter of opinion, it would be difficult to do other than admire the lucidity, learning, and care shown in the eight hundred pages of the volume. After the anatomical section, there is a chapter on geographical distribution, a chapter on the affinities and relationships of the groups, and then follows the systematic part. The volume concludes with a list of the literature and a careful index.

The systematic part, the account of the families, with diagnoses of the genera and species, naturally occupies the greater part of the monograph. Mr. Beddard himself has described so large a number of the forms for the first time that he was peculiarly fitted to give clear diagnoses, and to throw light on vexed questions of synonymy. Two things have made the difficulties arising

from the multiple naming of the same creature and the reference of different creatures to the same name less great in the case of earthworms than among many other groups. First, the study and collection of earthworms is, for the most part, a recent event in natural history. Secondly, and partly because the species-makers have been for the most part anatomists, the criteria employed in describing species have been anatomical facts rather than vague references to colour, size, and so forth. But the difficulties were great enough; the literature was very scattered; access to type forms was difficult; and Mr. Beddard is to be congratulated upon his success.

The section upon geographical distribution, recently expanded by the author in a little volume on distribution, contains matter of novelty and interest. At first sight it would seem that earthworms had fewer means of dispersal than most animals. They have small powers of locomotion; they are easily killed by salt water; and their cocoons, being deposited deep down in burrows, unlike the eggs of molluscs, are not likely to be carried accidentally in particles of soil attached to the feet of birds. On the other hand, Mr. Beddard is convinced that earthworms have spread across oceans by the agency of man. In the cultivated parts of the world, European forms have nearly always managed to replace the native species and genera. In Melbourne, for instance,

"to get native species it is necessary to go well outside the town, the town's gardens being filled with the European species. In gatherings of worms from cultivated regions in New Zealand, there were hardly any native species to be found; the same was the case in gatherings from the seaboard of South America."

It is possible to exclude these accidental or recent modes of distribution, and, after their exclusion, Mr. Beddard comes to some remarkable generalisations. He strongly supports a view, which is gaining ground from study of many other groups, that a former Antarctic continent connected New Zealand with Patagonia. He finds that Australia is marked off sharply from New Zealand by its earthworm fauna, while New Zealand, the islands of the Antarctic Ocean, and Patagonia are characterised by closely allied worms. It is, however, to be remembered that there is a considerable difference between conclusions based upon the presence of identical species and of identical groups of higher systematic rank. There are wide divergencies among systematists of different groups, as to the degree of anatomical difference which they denote by the terms variety, species, genus, family, and so forth. The personal equation becomes greater the higher one goes in systematic rank. There is more certainty that individuals grouped together as varieties of a species are really blood relatives than for the kinship of the various groups of individuals ranked together as species of a genus. When it comes to grouping genera together as families, the individual equation is at its greatest, and certainly an abstraction of anatomical characters supposed to be identical is denoted by the term family much more than a blood relationship. It is

only so far as the terms species, genus, family, express blood relationships that they are important as indicating affinity between geographical regions. Identical species mean a great deal; identical genera much less; identical families almost nothing from the point of view of establishing a land connexion between regions now far separated.

P. CHALMERS MITCHELL.

## TWO DICTIONARIES.

*Deutsches Wörterbuch.* Von Hermann Paul. Erste Lieferung: A—Gebühr. (Halle: Niemeyer.) The announcement of a German dictionary by the distinguished author of the *Principien der Sprachgeschichte* cannot fail to excite high expectations, which, however, may be in some degree moderated when it is known that the work is addressed rather to the general educated public than to scholars, and that it is not to extend to more than 800 pages. Under such conditions there is comparatively little opportunity for the display of Prof. Paul's characteristic powers; but the book is nevertheless one of great interest and value. Although the scale of the dictionary is so small, most of the articles are of considerable length: the word *ab*, for instance, occupies two and a half pages, and *bleiben* nearly a page. The space for this copious treatment of individual words is gained by the omission of the customary explanations of words and senses which all educated speakers of German may be presumed to understand sufficiently. The literal senses of *Auge*, *Flügel*, *Fuss* are not noticed, and many common words, such as *Arm*, *Baum*, *Et*, *Flamme*, are omitted altogether. Foreign words are also ignored, however frequent in German use; for the explanation of these the reader must go to the "*Fremdwörterbücher*." The special objects of this dictionary, in addition to the "explanation of hard words," are to trace the development of secondary senses, when this is not obvious; to exhibit the changes in usage or construction that have taken place during the modern period of the language, and the diversities in vocabulary and idiom in different parts of Germany; and, in general, to furnish such lexical aid as ordinary readers may be expected to require for the accurate understanding of classical and contemporary literature. In many instances, neologisms that have come into current use are assigned to their original authors. As a rule, etymological information is not given, unless for some special reason, as when it helps to account for the divergent senses of a word. In a popular dictionary this method has much to recommend it, and it might possibly be adopted with advantage in English works. The prefixes and the pronouns are treated with great minuteness. A considerable number of illustrative quotations are given, but without any more precise reference than the name of the author quoted. Now and then we have failed to find useful information which, so far as we can see, might have been furnished without any deviation from the general plan. Words like *Baumwolle*, *Fernrohr*, &c., of course need no explanation of their meaning, but a few words on their history would not have been out of place. Under *Blau*, Prof. Paul mentions the common European expression "blue blood," but leaves its origin unexplained. Under *Fuss*, the use of the word for a metrical foot should have been mentioned and accounted for. The statement that *Brautlauf* properly means "bridal procession" seems at least questionable; and it is hard to believe, even on so high authority as that of Prof. Paul, that the etymological sense of *entbehren* is "nicht tragen." To dismiss für

with a mere cross-reference to *vor* would be all very well in an etymological dictionary, but in such a work as this it seems to be an inconvenient course.

*An Etymological Dictionary of the Gaelic Language.* By Alexander MacBain. (Inverness: The Northern Counties Printing and Publishing Co.) To attempt the compilation of an etymological dictionary of any Celtic language is to give proof of no little boldness; but Mr. MacBain's courage proceeds neither from ignorance of the difficulty of his task nor from excessive confidence in his own powers. He possesses a good knowledge of the principles of modern philological science, and has spared no pains to make himself acquainted with all the literature bearing on his subject. That many of his results must be uncertain, he would be the first to admit; but the book lays a valuable foundation for the scientific study of the language, and deserves the attention of all students of Celtic and Indogermanic philology. Apart from its etymological merits, this dictionary is important as containing a more complete and trustworthy vocabulary of Scottish Gaelic (so far as the primary words are concerned) than is elsewhere to be found. The fragments and blunders of former lexicographers have been carefully eliminated, and obsolete words are distinguished by a special mark. The introduction contains an excellent sketch of the phonological relations between Gaelic and the kindred languages, and there are two useful appendices: one on the names of the Celtic peoples and countries, and the other on the personal and family names current in the Highlands. It is to be hoped that the book will be extensively studied among that large class of Highlanders whose enthusiastic interest in the philology of their own tongue is not directed by any scientific knowledge. In a future edition it would be well to avoid the oddity of writing "cfs." for "compares," and to remove a few peculiarities of idiom which may be found puzzling by Southern readers.

## SCIENCE NOTES.

THE first soirée of the Royal Society will be held at Burlington House, on Wednesday, May 6.

ON Thursday next, Prof. Dewar will begin a course of three lectures, at the Royal Institution, on "Recent Chemical Progress." The Friday evening meetings are to be resumed on April 17, when Prof. G. Lippmann will deliver a discourse on "Colour Photography."

ON Monday next, Prof. Henry A. Miers—formerly of the Natural History Museum, who was recently appointed to the Waynflete chair of mineralogy at Oxford—will begin a course of Cantor Lectures at the Society of Arts, on "Precious Stones." In his first lecture he will deal with the properties which make precious stones esteemed among minerals, and the properties by which precious stones are recognised.

At the meeting of the Anthropological Institute, to be held on Tuesday next, at 3, Hanover-square, Mr. Osbert H. Howarth will read a paper, illustrated with exhibits and by the optical lantern, on "The Asiatic Element of the Tribes of Southern Mexico."

HER Majesty's Commissioners for the Exhibition of 1881 have considerably increased their annual grant in aid of the work carried out in the department of scientific and technical research at the Imperial Institute; and the executive council of the Institute have consequently decided to take active steps for the development of this department, which is charged with the work of investigating new or little known natural products from the colonies

and India, and of advising as to their industrial and commercial utilisation and value. A commodious laboratory having been fitted up, and, so far as possible, equipped, in 1894, with the aid of funds provided for that purpose by the Goldsmith's Company, the operations of the scientific department commenced in October of that year, under the temporary direction of Sir Frederick Abel, the general director and secretary of the Institute; and much work, both of scientific interest and of practical value to India and certain of the colonies, has already been carried out by it. The council of the Institute have now appointed Prof. Wyndham B. Dunstan (hon. secretary of the Chemical Society), as director of this department, to the staff of which other additions are contemplated.

## PHILOLOGY NOTES.

At the meeting of the Philological Society, to be held at University College, on Friday next, Dr. J. A. H. Murray will present a report on his progress with the New English Dictionary, dealing with the letter D.

At a recent meeting of the Académie des Inscriptions, M. Clermont-Ganneau exhibited a small intaglio which has recently been acquired by the Louvre. Despite the fact that it does not measure more than sixteen millimeters, its interest is very great. It is a seal of hard stone, of Jewish origin; and its date can be fixed to about the sixth century B.C. The stone is a kind of dull jasper, cut to an ellipsoid, and pierced right through, so that it could be hung on a string or mounted in a ring. On one of its faces is engraved an uræus, with four wings, borrowed from Egyptian symbolism; beneath, in characters of Phœnician type belonging to the old Hebrew alphabet, are to be read the two Hebrew names—Yahmolyahu and Maaseyah. The former means "May Jehovah be compassionate!"; the latter, which occurs several times in the Bible, means "Work of Jehovah." The etymology of these names is enough by itself to disclose the nationality of the persons who bore them, and who could not have been other than Jews and worshippers of Jehovah. Moreover, the letters of the inscription exhibit all the characteristics of Phœnician writing, such as was used by the Jews before the captivity.

## REPORTS OF SOCIETIES.

CAMBRIDGE PHILOSOPHICAL SOCIETY.—(Monday, March 9.)

PROF. J. J. THOMSON, president, in the chair.—The following communications were made: (1) "Notes on the Geological History of Monocotyledons," by Mr. A. C. Seward. The object of the paper was to examine the evidence of palaeobotany as to the geological antiquity of monocotyledonous plants. Various fossil plants have been recorded from Permo-Carboniferous, Triassic, and Jurassic strata, as examples of inflorescences and leaves of monocotyledons; but an examination of the specimens on which such determinations were founded throws very considerable doubt on the accuracy of the identifications. Special reference was made to a specimen from the Lower Greensand beds of Potton, originally described as *Kalidacarpus minus* Carr., and referred to the *Pandanus*, also to the stems from the Iguanodon quarry at Maidstone, included in the recent genus *Dracaena*; the former the author regarded as an example of an araucarian cone, and the latter as a cycadean stem. On the whole, it would seem that we have no satisfactory records of monocotyledons prior to Cretaceous times.—(2) "A Description of the Skulls found at Giron in 1881," by Mr. H. Horton-Smith. The cemetery in which the skulls were found contained also a large number of Anglo-Saxon cinerary urns, but no Roman coins and no Christian emblems. The absence of these fixes the date of the cemetery between the limits of 410 and 650 A.D., as the



Roman legions were recalled from Britain in 410, and the Anglo-Saxons embraced Christianity about 650. A study of the crania led to the conclusion that they belonged to the East Anglian rather than to the Saxon race. The East Anglian skulls, with which they were compared, were discovered either at Hauxton or in Cambridge itself, and the resemblance between the mean indices of these and the Giron skulls is sufficiently close to warrant the assertion that they were all members of one race.—(3) "Some Scratched Stones from the Permo-Carboniferous Rocks of South-East Australia, and the Bearing of the Evidence on the Question of Recurring Ice Ages," by Prof. Hughes. He exhibited some specimens and photographs given to him by Prof. David of the University of Sydney, pointing out that the glaciation of South Australia as generally understood had been entirely disproved; that there had been no glaciers in the district in question, but that the traces of glaciation were due to ice floating from the south over a subsiding area, with, as he inferred, a compensating elevation elsewhere. He gave a *résumé* of the new evidence which he had collected, in favour of the view that the recurrence of local glacial conditions was always connected with movements of elevation and depression, and appealed to physicists to explain the overthrusts and contortions of the surface of the earth, not solely by shrinkage of the nucleus, nor by deformation of the whole mass, but by some conditions affecting regions limited in extent and depth, with perhaps a certain amount of periodicity determined by some more general cosmical causes.—(4) By Prof. Hughes: "Some Chipped Flints from the Higher Plateau Gravel of Salisbury." Prof. Hughes, having explained the mode of formation of surface soils and subsoils on chalk, their mode of distribution and transport, and the distinctive characters of surface flints, criticised the evidence which had been adduced in favour of the discovery of man older than the palaeolithic age, exhibiting in illustration a collection of so-called palaeoliths from the plateau gravels near Salisbury, from the stony surface between Six Mile Bottom and Balsham, and from Kent. So far as he had seen, no satisfactory evidence had been adduced in favour of the higher antiquity assigned in the case of any of the flints which could be said to bear marks of design.—(5) "The Leakage of Electricity through Dielectrics traversed by Röntgen Rays," by Prof. J. J. Thomson and Mr. J. A. McClelland. This paper contains an account of a series of experiments made with the object of investigating the laws regulating the passage of electricity through dielectrics transmitting Röntgen rays. This phenomenon has been discussed by one of the authors in a paper read before the Philosophical Society on January 27, and also in one read before the Royal Society on February 13. The first experiments relate to the rate of leakage through different gases under similar conditions as to pressure and potential gradient. The gases used were hydrogen, ammonia, carbonic acid, air, coal gas, sulphuretted hydrogen, chloroform, chlorine, bromine, iodine, sulphur chloride, and mercury vapour. Numbers showing the rate of leakage in these gases relatively to that in air are given. In general, though the rule is not without exceptions, the greater the molecular weight of the gas the more rapid the leakage. In hydrogen the leak was slowest, and in mercury vapour fastest; the rate in the vapour of boiling mercury was about twenty-eight times as fast as hydrogen. The rapid rate in mercury vapour is interesting, for this gas offers great opposition to the passage of an ordinary electric discharge. The rate of leak in the halogens is also very rapid, and a tube containing a charged plate in chlorine gas is a very sensitive and convenient method of measuring the intensity of these rays. The rates of leakage in air at different pressures were investigated; it was found that the rate of leak was slower at a low pressure than at a high one, and was over a considerable range of pressure approximately proportional to the square root of the pressure. The effect of temperature was also investigated; and it was found that through air the rate of leak was slower at a very high temperature than at the temperature of the room, but there was an intermediate temperature at which the rate was a maximum. The most remarkable thing about this leakage under the influence of these rays is that the rate is almost independent of the potential difference. Thus when the high potential plate was

5 volts above that of the low, the rate of leak was appreciably greater than when the potential difference was 1 volt, but the rate was no greater when the potential difference was 500 volts than when it was 5. A series of experiments were made to find how the rate of leakage varied with the distance from the bulb. The bulb was placed behind a metal plate with a hole in it: it was found that in the neighbourhood of the phosphorescent glass the reciprocal of the rate of leakage was a linear function of the distance from the phosphorescent patch, but at greater distances it diminished more rapidly than is indicated by this law. The measurements are not inconsistent with the view that the rate varies inversely as the square of the distance from a place in the neighbourhood of the negative electrode. Some experiments on the rate of leakage produced by the rays after passing through a varying number of strips of tin-foil seem to indicate that these rays are not all of one kind.

## FINE ART.

TWO BOOKS ON CLASSICAL  
ARCHAEOLOGY.

*Rome and Pompeii: Archaeological Rambles.* By Gaston Boissier. Translated by D. H. Fisher. With Maps and Plans. (Fisher Unwin.) Those travellers who have taken M. Boissier's *Promenades Archéologiques* with them to Italy and have enjoyed his genial guidance on the spot will be glad to know that his help is now within reach of readers whose French is weak. A really good book of rambles or walks must first waken our interest and then satisfy it; and this is just what M. Boissier does. Interest ready-made is adequately met by such plain and exact information as may be found in many sources; M. Boissier, while he has exact information to give, also shows us why we ought to be interested, and never fails to make us so. He knows where to stay and where to pass by; and he never lingers long enough on any one thing to let either the feet or the attention of his followers grow cold. We follow him with pleasure from the Forum to the Palatine, from Ostia to Pompeii. His collection of *Promenades* (first printed together in 1880) has been kept up to date, and is here well translated. We can forgive the shock of a *Via Nomentana* or *Lutatius Catullus*, and even "*Denys of Halicarnassus*," when we find the translation generally correct and spirited.

*Guide to the Public Collections of Classical Antiquities in Rome.* By W. Helbig and E. Reisch. Translated by J. and F. Muirhead. In 2 vols. (Dulau.) We are glad to see translated into English the excellent *Führer* whose usefulness we have felt in actual practice. The moderate limits within which it describes each work of art or antiquity make it possible for the whole Guide to be of only pocket size, while full references to the bibliography are given for those readers who would pursue a subject further. Where circumstances allow and such information is wanted, the authors tell us about each object—its provenance, its material, its restorations, its purpose or meaning, its school, and its merits. Vol. i. deals with the collections in the Vatican, Lateran, and Capitoline Museums; vol. ii. with the villas, certain special parts of the Vatican, the new Museo delle Terme, the Museo Kircheriano, and others. The translation is well done.

## EXCAVATIONS IN EGYPT.

University College, London.

ALTHOUGH Thebes has been so relentlessly plundered for ages past, and especially by the antiquity hunters of this century, yet it has yielded many fresh results to the work of the Egyptian Research Account and my own private work this season. On one of the best known parts—the desert front on either side of the

Ramesseum—four temple sites have been explored which were quite untouched before; and seven temples in all have been completely cleared. We see, therefore, how much yet remains to be done by systematic research in even the best known and most obvious sites. Taken in historical order, the following results have rewarded our work:

*XIIIth Dynasty.*—A fine tomb of a priest, Sehotehabra, underlies the brick galleries of the Ramesseum. It had been entirely plundered and re-used, but the brick passage leading to it is lined with paintings in good condition. These have been completely copied in full-size coloured facsimile by Miss Prie, and are valuable as being the only example of painting of this age at Thebes.

*XVIIIth Dynasty.*—The funeral temple of Amenhotep II. was discovered north of the Ramesseum. Some large brick tombs—one of a priest, Tahutinefer—stood on the rise of rock: on these Amenhotep II. built his temple. Amenhotep III. altered it, adding a colonnade in front, the foundations of which are of his grandfather's sculptures; and thus it was adapted for Princess Satamen. This fell into disuse, and was occupied as a school for young sculptors, whose trial pieces remained. In the XXIIIrd Dynasty a great brick tomb, with wells, was built over it. The piling and interpenetration of the building of all these periods, of which but a small amount remains, made this a confused site. Of the first temple we have foundation deposits of Amenhotep II., and a fine seated granite statue of his, unhappily headless. Manetho is brilliantly vindicated. He assigns twenty-six years to this king; but as no monumental dates were above five years, the short chronologists scorned him. A wine jar, however, bears the name of the king, and is dated in the twenty-sixth year.

The funeral temple of Tahutmes IV. was found south of the Ramesseum. This had been a very fine building, the great court having a triple colonnade at the sides, and the portico being a double colonnade. It was completely destroyed by Ramessu II., only the bases of some columns and a few foundations remaining. The foundation deposits were all thrown out, and the inscribed stone which had covered one of them was found in the Ramesseum; the bricks were also used in that later temple. Some fragments of colossi of limestone were found, including the lower half of the king's face. Below the temple was a large re-used tomb, containing a mass of burials, which from their position were contemporary with the temple. A collection of eighty skulls, all of one age and rank in life, were thence secured: they vary much in form. The great temple of Amenhotep III. behind the colossi was not included in my permission; but I found more sculptures of it than could probably be obtained on its actual site. Merenptah had ruthlessly looted it of everything movable to build his temple behind it; and broken-up statues, sphinxes, tablets, &c., were thrown into the foundations to support the walls built of the fine blocks, which were turned round and re-carved. We thus found that an avenue of colossal jackals had led to the temple, each with a statue of the king between the paws, and resting on an inscribed base with a cornice: they were thus exactly analogous to the ram-avenues of Karnak. Of statuary there were pieces of a colossal group of Amen and Amenhotep, and of a sphinx whose head was five feet across, beside smaller sphinxes, all in hard limestone. Two steles are now removed to the Ghizeh Museum. One of limestone, over six feet high, shows the king offering to Amen, and a double scene of the king in a chariot driving over a group of the northern nations, and again over a group of southerners. The work of this is very fine, and the composition unique. The other stele is the largest known in granite, and of magnificent polish; it is 10 ft. 3 in. high and

5 ft. 4 in. wide, with a scene of the king offering, and an inscription of thirty-one long lines below, concerning the offerings to Amen. This was largely erased by Akenhaten, and re-engraved by Sety I., who added a line recording his restoration.

Amenhotep III. also rebuilt the small temple of Uazmes, as we found a ring of the king under the great door-sill. Probably of this date is the bust of an exquisite statue of a queen, in hard limestone, found in a small chapel behind the temple of Amenhotep II.

**XIXth Dynasty.**—The funeral temple of Ramessu II., so familiar as the Ramesseum, would perhaps be thought well known enough; but a great work remained to be done there in clearing all the brick galleries around it. This has been the special affair of the Egyptian Research Account, and Mr. Quibell has had it in hand the whole season. The foundation deposits of the temple were discovered, and great quantities of ostraka, &c., of the same date. Besides these the galleries yielded dozens of burials of the XXIIIrd Dynasty, having been much divided into funeral chapels at that age. These were plundered anciently; but much valuable material has been obtained, the cartonnages giving many genealogies of royal relatives. The front court of the temple proves to have had Osiride colossi along the sides of it; and the construction of the whole temple and buildings around it is being completely planned. An earlier building has stood here, apparently; for in the axis of the court, at a very low level, a drum of a column of earlier work was found *in situ*. The whole site behind this had been used for a cemetery before the temple was built.

The funeral temple of Merenptah has been often attributed to Amenhotep III., owing to all the material having been plundered from the temple of the colossi. Some work remains of the later king; a large slab indicates a Sudan war by a procession of negro soldiers; the upper half of a colossal statue in black granite has preserved for us the finest portrait of Merenptah, with the features quite intact; and the great black granite stele of Amenhotep III. was built in, with its face in a wall, and carved on the back with a scene of offering, and an inscription of twenty-eight long lines; altogether this stele bears about 6000 hieroglyphs. This later inscription describes the defeat of the Libyan king, and mentions the destruction of many places in Syria—above all, the crushing of "the people of Israel." Of the transliteration of the name there can be no doubt: that Merenptah about 1200 B.C. left "the people of Israel without seed" is now a fixed point for Biblical criticism. But how this is to be adjusted to our other authorities will be a matter for much discussion. I hope to treat it at length in a magazine next month; until then I would ask students to withhold their pens, so that they may consider the text as a whole before they commit themselves.

The foundations of the funeral temple of Queen Tausert were discovered, with extensive deposits, in the sand. Five hundred scarabs and plaques, and twelve hundred objects of offering, all in coloured glaze pottery, were found in this one site. The form of the name is new; but as the historical evidences show that it must belong to the age of this queen, and the cartouche can be read as hers (beneath its forced imitation of Ramessu II.), we can hardly refuse to see in this her temple begun before her marriage.

The similar foundations of Saptah's temple, with similar deposits but poorer in quality, were also found. No trace of Tausert occurred here; but each deposit contained a slab with the cartouches of the king, and another with the name of the chancellor Bai, and also rings and cartouches of Bai.

Of later times Ramessu III. had rebuilt part of the Ramesseum galleries; chapels were arranged in them in the XXIInd-XXIIIrd Dynasty, of which many pieces of wall-painting remain,

and much cartonnage, bead work, thousands of ushabtis, and a great alabaster pan inscribed for a royal grand-daughter, were obtained. A prominent bit of brick wall standing high on the south of the Ramesseum was part of a large tomb, which proves to belong to Khonsuardus, chief goldsmith of the temple of Amen in the XXVth Dynasty.

Though all the royal monuments go by agreement to Cairo, yet there is an encouraging amount of material to come to England, which will probably be exhibited at University College in July. The good results thus obtained in history by the recovery of these temples, and especially by the great inscription of Merenptah, should encourage the public to forward such enterprise, especially when directed to small sites of importance like those worked this year. The whole cost of these discoveries are under a thousand pounds, which will be mostly covered by the value of the objects secured for our museums. I hope to see the Research Account enabled this year to extend its work by taking up some of the students now waiting to find scope for such labours.

I should add that, partly assisted by the Research Account, Miss Paget and Miss Pirie have made a full-sized facsimile of the important tomb of Ptah-hotep at Sakkara, beside copies of parts of the tombs of Mera and Tii, which show the games similar to those of Ptah-hotep. Miss Pirie has also been copying paintings and sculptures from the excavations, which could not be brought to England. There is a wide field for accurate copyists in securing the knowledge of the paintings, which are all too rapidly perishing in Egypt.

W. M. FLINDERS PETRIE.

#### LETTER FROM EGYPT.

Gizeh: March 21, 1896.

I HAVE a few supplementary notes to add to my last letter, which the necessity of catching the post obliged me to shorten. Otherwise I should have explained that the inscriptions engraved on the newly discovered quay at Karnak are records of the height of Hâpi, the Nile, in each of the years in which they are dated, and consequently they are not only important to the historian, but also of considerable value to the modern Inspectors of Irrigation. They belong almost entirely to the XXIInd, XXIIIrd, XXVth, and XXVIth Dynasties, and among them is the cartouche of an unknown king. In one record the fifth and sixth years of Queen Karôâmâ, the wife of Shishak I., seem to be associated with the eighth year of Osorkon II.

Within the west court of the great temple of Karnak, on the north side and a little to the east of the chapel of Seti II., a ruined angle of wall has been uncovered, on which are thirty-two names of places in Palestine captured by Thothmes III. They agree for the most part with the well-known Palestine list of that king, except that the arrangement of the names is somewhat different. We find, however, Shushkhen instead of Ashushkhen, and in Shemesh-stum the ideograph of the Sun is attached to the word Shemesh, while Harel appears to be written Har-Hor.

Just before I left Luxor the excavators in the temple of Mut brought to light another stone belonging to the frieze of Piankhi, with the representation of another of the ships he had taken from the princes of the north. The frieze shows that Piankhi must have exercised his power sufficiently long in Thebes to have been able to work at Karnak. A large green scarab was also offered for sale at Luxor, on which were the two cartouches of "Piankhi" and "Taharka" side by side with the titles "Son of the Sun" on the left, and "King of Upper and Lower Egypt" on the right. This

Piankhi, however, who thus appears as a co-regent with Tirhakah, was not the same as the Piankhi of the frieze, and is probably to be identified with Prof. Wiedemann's Piankhi III.

One of the dealers at Luxor has an alabaster vase, broken and mended in ancient times, on which are engraved the winged vulture, and below it the inscription: "The Horus who unites in peace the two lands, the son of the Sun, Teta." Another dealer has a curious Greek sepulchral inscription of the late Roman age from Erment, in which it is said of a certain Eubios, the son of Andromakhos:

οὐκ ἔστι γὰρ γονεὺν μέλος σφραῖμα οὐδὲ γυναικὸς  
πατέρα γὰρ μ' ἀτεκνῶσα οὐδὲ γὰρ ἡλικίου ψυχρὸν ὕδωρ  
τίομαι.

The task of clearing Medinet Habu is now practically completed, and very stately and magnificent the great temple of Ramessu III. looks. At Dêr el-Bihari also the work of excavation is practically finished, and Dr. Naville is to be congratulated upon the result. His restorations have given us again in a fairly complete state the most striking of ancient Egyptian sanctuaries. His most interesting discovery this year has been that of an XIth Dynasty tomb with all its furniture, except the mummy. At Abydos M. Amélineau has found, among other things, a richly furnished tomb of the XXIInd Dynasty, and at Lisht M. Gautier has disinterred some more interesting remains of the XIIth Dynasty. The finely executed statues of the Dynasty which he found there last year are now in the Gizeh Museum.

I forgot in my last letter to mention one of the most remarkable scarabs which have ever been met with. The *sebak*-diggers are busy in the mounds of the old city of Kom Ombo, on the north side of the temple, and the other day Mr. J. Ward bought from them a fine green scarab, though much worn, which is in the style of the XIIth Dynasty. When I came to look at it, great was my astonishment at finding that it was inscribed with the words "Sutekh Apopi." Here, then, we have a record of the Hyksos king, under whom the war of independence broke out, confirming the statements of Manetho and the Sallier Papyrus that his rule extended not only over Lower Egypt, but over Upper Egypt as well. What is still more interesting is the testimony it bears to the accuracy of the Sallier Papyrus, where the king is called "Ra Apopi." Like a good Egyptian, the author of the Papyrus has substituted Ra for the heterodox Sutekh, which the scarab shows was prefixed to the royal name.

A. H. SAYCE.

#### NOTES ON ART AND ARCHAEOLOGY.

THE following exhibitions will open next week: a collection of drawings and studies by Sir Edward Burne-Jones, at the Fine Art Society's, in New Bond-street; and four pictures by Mr. Julius von Payer, representing the loss of the Franklin expedition, at the Grafton Galleries.

THE Painter Stainers' Company have resolved to confer their honorary freedom, with a seat on the court, upon Sir John Millais, president of the Royal Academy. The late Lord Leighton received the same mark of distinction in 1884.

ON Saturday next, Prof. W. B. Richmond will begin a course of three lectures at the Royal Institution on "The Vault of the Sixtine Chapel."

MR. HECTOR MACLEAN, of Croydon, has in the press a handbook entitled *Photography for Artists*, which is intended to be a guide to all who lean upon photography for illustration, decorative design, or picture painting. It will be illustrated with reproductions of work by

the late Col. Stuart-Wortley and Dr. P. H. Emerson, and also with examples of Mr. Linley Sambourne's photographs and the line-engraving founded on them.

It is stated that one of Sir Thomas Lawrence's finest works, a portrait group of "Mr. and Mrs. Angerstein," has been purchased for the Louvre.

THE late Miss Roteley, of Swansea, has bequeathed her collection of pictures, including examples of Murillo and Reynolds, to the Royal Institution of that town. She has also bequeathed a number of Nelson relics to Greenwich Hospital.

THE American School of Classical Studies at Rome offers three fellowships—two of the annual value of 600 dollars, and one (in Christian archaeology) of 500 dollars—open to graduates of any college in the United States. Residence for the full School year of ten months will be mainly in Rome, with possibility of travel and study in Italy and Greece.

M. EUGÈNE MÜNTZ has been chosen to deliver the address at the quarterly meeting of the Académie des Inscriptions. His subject will be "The Tiaras of Pope Julius II."

WE quote the following from the annual report of the Society of Antiquaries of Newcastle-upon-Tyne:

"The exploration of the Roman camp at Great Ocheaters has been successfully prosecuted by the Northumberland Excavation Committee, and the excavations have disclosed the existence of a western gateway unknown to Bruce and Maclean. Interesting evidences are afforded of at least three distinct periods in the history of the camp, separated by intervening periods of demolition. The committee earnestly hopes to continue the operations in the central part of the camp next summer; but unless subscriptions are furnished on a more liberal scale than during the past year, the work will have to be restricted to a very narrow one.

"In connexion with the operations undertaken by the Cumberland Society at Walltown, our member and vice-president, Mr. Cadwallader J. Bates, has discovered what appear to be the traces of a turf wall, similar to that which the Glasgow explorers have found between Forth and Clyde. It is too early as yet to appraise the consequences of this discovery, which may open out one of the most interesting chapters in the story of the scientific exploration of the Roman Wall."

## THE STAGE.

ONE night last week we saw "The New Barmaid," at the Avenue Theatre, drawn thereto especially by what all playgoers recognise as the abundant humours of Mr. Shine and Mr. Dallas, and by the ingenious energy—the *diablerie*, almost—of the famous Miss Lottie Collins. There is nothing in the piece itself that is particularly attractive. So far as comedy is concerned, much more might have been made, on the part of the writers, of the scene at a Bohemian Club for men and women, and even of the Henley scene. But, on the other hand, there is more than one good song that we are thankful for, though it has nothing to do with the story. Miss Jennie Rogers—who is not otherwise particularly telling or life-like as the lady journalist—has especially one song or scene of low-class life, which is delivered in quite the best method of the "Halls," and is rather touching. Mr. Shine and Mr. Dallas enact the parts of two brothers, one of whom is in comparative adversity when the other is in prosperity—and *vice versa*—and nothing can be much funnier than the transition, in each case. It is very good fooling indeed. In regard to Miss Lottie Collins, we had expected that she would have shown us

some ampler specimens of her powers in comedy. In this we were disappointed. She proved, effectively, that, though eccentricity is her *forte*, she can also be pleasingly quiet. But of actual comedy there was little; for when in "The New Barmaid" she ceases to be subdued, she is again charged to the full with that eccentric energy we know of old, and of which the old song with the impossible name, or even the recent "I went to Paris with Papa," is a sufficient and indeed a highly entertaining example. At such times, Miss Collins is as one "possessed." In another part—a small one—a pretty lady, named Miss Edith Denton, danced with grace. And the Sisters Johnson (there must always be some "sisters" in any entertainment which savours of the music-hall) were mildly interesting. The dresses and the "staging" of the piece are all that they require to be; and it is understood that, in spite of the absence of very particular attractiveness, "The New Barmaid" has "caught on."

THE reader even of a learned newspaper is after all a man before he is a scholar, and it is possible therefore that as there is not very much to amuse him at the theatres just now, he may thank us for telling him something of what there is at the music-halls. The fashionable woman too, with a praiseworthy ambition to be up-to-date in the matter, will certainly be indebted to us for recounting to her—now and again next week—some little of the newer programmes at places of entertainment, the especial characteristics of which have of late inspired two poets, and at least one writer of stories. At the Empire the immense and picturesque and almost historical ballet remains the principal attraction—the ballet with its great sequence of dances, as they have been danced almost from the days of Herodias's daughter to the days of "Bouton d'Or" at the Moulin. At the Alhambra, in addition to a ballet scarcely inferior to "La Danse" itself, there are two attractions which we apologise for even momentarily coupling together: Miss Cissy Loftus, piquante, witty, and incisive in her new as in her old imitations; and Mdlle. Bertoldi, an extraordinarily supple and quite good-looking "contortionist"—one of the very few "contortionists" not inevitably repulsive (for, remember, it is the "contortionist's" business to do with the figure feats that were never meant to be accomplished by the figure at all). The art of Miss Cissy Loftus, we need hardly remind our readers, is, for the music-hall, unusually real. It is refined and finished, whether it deals, as now, with Mr. Gus Elen, Miss Lottie Collins, or Mrs. Patrick Campbell, or deals, as it has dealt before, with Yvette Guilbert, who sings now of the Pensionnat de Demoiselles, and now—as Mr. Arthur Symonds admirably puts it—

"The pity of unpitied human things."

Whatever is done by Miss Cissy Loftus is done with the keenest intelligence, the most alert appreciation.

evidence in favour of the latter date was not strong. But why did not Miss Janotha give us her authority for the new one? From her confident statement we presume that it is trustworthy—probably the register of birth. The remarks of the author on the romantic music of his fellow-countryman are admirable; and Miss Janotha deserves the thanks of English musicians for this translation, for it is not given to everyone to read the Polish language. Kleczynski has thoroughly entered into the spirit of Chopin's music, and communicates his own feelings in a singularly clear and delicate manner. The author is still in search of the "ideal" exponent of the composer's music. There have been several excellent interpreters—Rubinstein, Pachmann, &c.; but when one is in search of the ideal a single shortcoming spoils a multitude of good qualities. To describe the contents of the book would spoil the enjoyment of the reader, so we will only allude to one feature. Our author touches on the question of programme-music. He accepts the programme plan "so far as its design is purely musical, its developments controlled throughout by rule, and the attention paid to detail not too great." Had our author used the expression "purely emotional" in place of "purely musical," his sentence would, we think, better agree with the judicious comments which follow. A programme from the composer of a piece is always welcome. Several are here given which seem to rest on good foundation; special interest is imparted to the quaint Mazurka (Op. 17, No. 9) by the "Little Jew" story. The volume contains, in addition to the lectures, some valuable notes made by Chopin for a "Méthode des Méthodes," also three portraits and a facsimile.

*Delivery in the Art of Pianoforte Playing.* By C. A. Ehrenfechter. (William Reeves.) This little book contains practical hints on rhythm, measure, phrasing, and tempo, which students of the pianoforte may peruse with profit. Our author quotes a passage (p. 24) from the opening movement of Beethoven's Appassionata Sonata, and remarks that "in a popular edition before me" it is marked *f* at the outset. He proposes to commence *mf* or *p*, so as to give scope for a crescendo. The passage in question is, however, thus marked in Herr E. Mandy-czewski's critical edition of the Sonatas. We agree with our author's emphasis marks in the examples Nos. 9 and 10, on p. 26, though scarcely with the proposed "slight" emphasis in Nos. 7 and 8—at any rate, not for pupils, who would be almost sure to make the phrase jerky. Our author (p. 28) describes a musical sentence as always ending "on the accented division of the bar." On the next page he gives the conclusion of a phrase from Beethoven's First Sonata, remarking that it "seems" to fall on the unaccented division of the bar; it not only "seems," it actually does so fall. The remarks on tempo and on practising "to the accompaniment of the 'tick' of a metronome" are excellent: that instrument is a good servant, but a bad master.

## MUSIC.

### MUSICAL PUBLICATIONS.

*Chopin's Greater Works* (Preludes, Ballads, Nocturnes, Polonaises, Mazurkas): How they should be Understood. By Jean Kleczynski. Translated, with additions, by Natalie Janotha. (William Reeves.) The contents of this little book were delivered in lecture form by Kleczynski at Warsaw, in 1883. From the preface we learn that the correct date of Chopin's birth is February 22, 1810, and not March 1, as generally given. From Prof. Nieck's *Life of Chopin* (vol. i., p. 23) it will be seen that the

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The history of the four years comprised in the present volume does not lend itself to consecutive treatment. So far as it is possible to regard them as a whole, we may say that the troubles both at home and abroad which had disturbed Henry IV.'s early years were beginning to wear themselves out, and events were shaping themselves to bear fruit in the glories and good order of the following reign. The crux of European politics in the opening years of the fifteenth century was the healing of the great schism in the Papacy. The schism had been fostered by the national rivalry of France and England. The first step towards the establishment of a better order in ecclesiastical matters was brought about by the somewhat futile Council of Pisa: futile, since it was impossible to overcome rival jealousies, and for the time Europe had "*tri-vision*" in the place of "*di-vision*," and instead of schism *tri-schism*." Such success as was achieved

was due to the temporary co-operation of France and England. A more thorough settlement was only to become possible when the victory of Agincourt had made Henry of England the arbiter of Europe. Nor were these four years less pregnant for national than for ecclesiastical politics. In 1406 France and England were at open war. If the rival parties of the Armagnacs and Burgundians were unable to work in unison, both for once took simultaneous action against the common foe. "The Duke of Burgundy, as lieutenant of Picardy, was told off to attack Calais, while the Duke of Orleans went against Guienne." Such a division of warfare revealed the hollowness of French unity; but English disorganisation was scarcely less apparent. The attack on Calais appealed the more strongly to French patriotism, and the state of affairs in the town seemed to promise success.

"The actual condition of the English garrison was scandalous and deplorable. Scarcity was everywhere, and provisions were up to famine price. From time to time dummy troops had been turned out to parade—men of straw, such as sailors from the ships in harbour, or strangers staying in the town. These were counted in to swell the muster roll, and wages were claimed and certified for them as if they had been genuine efficient."

However, the English set as much store by the holding of Calais as the French did by its capture, and the prospect of actual danger wrought a rapid change. Burgundy's heart was not in the war; and, after fifteen days' trifling skirmishes of outposts, he made the approach of winter an excuse for raising the siege. The war in Guienne was a more serious matter. The French won many successes during the summer; and when, in October, Orleans laid siege to Bourges and Blaye, it looked as though he were indeed to prove that "Louis the conqueror whom God had fore-ordained to crush the English out of France." But, in the south as in the north, English spirit was roused by danger. Still, it was rather the approach of winter than the military force under Sir Thomas Swinburn, the English mayor of Bordeaux, or the fleet under the redoubtable Harry Pay, that eventually forced the French to retire. It is remarkable to find the citizens of Bordeaux appealing in their distress not only to the King and Council, but to the mayor and aldermen of London, Bristol, Hull, Southampton, and Lynn. It is evidence at once of the weakness of the English Government and of the strength of the commercial ties that united Aquitaine to England. The murder of Orleans at Paris towards the close of 1407 turned affairs in the direction of peace, and a three years' truce was concluded in June, 1408. The course of this warfare is effectively described by Mr. Wylie in three chapters, in which he well brings out the essential difference between the territory which the English King held by conquest in the north and his ancestral dominion in the south. The campaign of 1406 and the fatal feud of Burgundy and Orleans have also a special interest for English politics. They coincided with the close of the Welsh war, and with the entrance of Henry of Monmouth into an active share in

the government of England. The early insight into continental politics that they afforded him is not without importance for an understanding of the aims of the future conqueror of Agincourt.

At home events were in a similar manner shaping themselves for a happier time. The practical close of the Welsh rebellion was brought about by the capture of Aberystwyth under the direction of the Prince of Wales. Mr. Wylie speaks of the final capture of the town as taking place in the depth of the winter 1408-9; but when Elmham uses the expression "*frigoris inaudito fastigio*," he was surely referring to operations that took place during the great frost of the previous winter. It was during that terrible frost, when the Rhine was frozen at Cologne and the Garonne at Bordeaux, that the old Earl of Northumberland took the field for his last fatal venture. His overthrow at Bramham Moor marks the close of civil strife in England, just as the fall of Aberystwyth was the practical end of the Welsh war. Thus the two great troubles that disturbed the peace of the new dynasty at home were set at rest. As a consequence, the young Prince of Wales was free to take up his share in the ordinary business of government just when his father's failing health began to render him incapable for its exercise. The King's health, indeed, grew worse and worse. "His mental fibre seems to have become a wreck" (p. 232), despondency made him seek consolation in religion, and he delivered himself into the arms of his Archbishop, loving to call himself Arundel's "child in God." At the close of 1408 his life was despaired of; and in the succeeding years he took little part in the government, which devolved on the Council, "directed with desperate earnestness by the young Prince of Wales. The prince sat at the head of every council meeting throughout the summer of 1410, and seemed to bend the whole machinery of government" (p. 323).

Henry of Monmouth probably depended for support on the Beauforts. It is commonly considered that the appointment of Thomas Beaufort to be Chancellor in January, 1410, marks the overthrow of Arundel and a possible anti-clerical reaction. But Mr. Wylie lays stress on the King's continued friendship with the Archbishop as pointing to another conclusion (p. 303). However, the crisis in politics did not come till 1411, and we must wait for Mr. Wylie's concluding volume to consider his estimate of the Prince's attitude in the last years of his father's reign. Meanwhile he gives us a chapter on "Prince Hal," in which he sketches the youth of the Prince, without reaching the question of his famous quarrel with Judge Gascoigne. Mr. Wylie argues that Henry of Monmouth was born in August, 1386. The question is a difficult one, but his arguments against 1387 do not seem to be conclusive. Elmham and Livius do not, as Mr. Wylie states, describe Henry as twenty-six years old at his accession, but say that he was in his twenty-sixth year. This is the most nearly contemporary authority for the date; and it favours 1387, not 1386. Leland also says Henry died in his thirty-sixth year, which again favours 1387. Nor does there seem to be sufficient

evidence that Thomas, his next brother, was "born in the fall of 1387"; all we can say for certain is that he was born before September 30, 1388. This accords well enough with the birth of Henry in August, 1387, and of John of Bedford in June, 1389. Mary de Bohun's children were born at short intervals. The "Coldherbergh" where the Prince was resident in 1410 (p. 304) had been in a sense the official residence of the Prince of Wales; the Black Prince lived there for ten years previously to 1390, having acquired it from the heirs of Sir John de Pulteney, the London merchant who had built himself this hostel on a scale of great magnificence.

The narrative of political events is far from exhausting the importance of this volume. Social life, the religious movement, and University history—the years were critical at Oxford—all afford themes for chapters of unusual interest. Under the first head come two chapters, entitled "Travel" and "Gilds and Mysteries." The latter is a particularly interesting summary of a phase of the common life of medieval England that has only of recent years attracted the attention which it deserves. The reader will, however, sigh for a glossary, when he learns that "the braw wife's ale must not be red or ropy, but well sod and scummed, and certified on the ale konner's assay as good able and sety for man's body." The details of medieval commercial organisation have in some aspects a curiously old-world complexion, but, at the same time, we are constantly lighting on incidents which show how little change four centuries have wrought in man himself. Thus, the London craftsmen resist the settlement of Flemish weavers, by insisting that the number of looms in the city should be limited to eighty, and that no "foreign" should be allowed to trade there unless he was enrolled in their guild. At times a trade would look to its own interest under the guise of fatherly forethought for the consumer, as when it was ordered that no old caps should be dyed black and sold a second time, because the colours would run in the rain. But the caps got scoured with chalk or charcoal according to demand, and London was flooded with pokes and barrels of shoddy felt hats made in Germany. Four chapters are taken up with the history of the Schism and Council of Pisa, to which subject some reference has already been made. The last four chapters are concerned with the University of Oxford and Archbishop Arundel's constitutions and visitation, and with the connexion between the English and Bohemian reformers. The picture of a medieval university, where the student and the rioter, the rake-hell and the priest, all rubbed shoulders together, is a strange one. The number of students at medieval Oxford in her palmy days was estimated at 30,000, but the Black Death reduced them, and in 1379 there were said to be less than 3000. Mr. Wylie seems to think there may be some good basis for these numbers, but even the smaller figure is one that has only been reached in recent years, except, perhaps, during the Laudian revival; the larger number would mean that the city was more populous than it is

to-day, for the townsmen could scarcely be less numerous than the students. The intellectual life of Oxford had been at its keenest pitch during the Wycliffite movement; but that movement had almost spent its force when the severity of Arundel's visitation crushed Oxford to only a shadow of her former self: in 1413 there were but seventy-one resident graduates all told, and for once we may believe that medieval figures are not exaggerated. Incidentally Mr. Wylie touches on the famous Oxford letter of October 5, 1406, in vindication of Wycliffe. He thinks that, though it may have been in some way informal, its substance reflects the prevailing temper of the University. Mr. Wylie rejects the theory that this document was the one for the attestation of which Peter Payne stole the University seal. But I do not feel convinced that Gascoigne's statement is incompatible with this theory, and Payne was a reckless firebrand who was sure to be mixed up in any irregular proceeding of the kind. As to the prevailing temper of the University, we must bear in mind the cynical avowal of Peter Partridge, that Wycliffite doctrine, even if it were true, would be a bar to the advancement of those who maintained it; and also that, if men like Payne, and earnest young scholars like Richard Fleming, were zealous for reform, they met with as stout opponents in the mendicant friars as Hereford, Repington, and their master Wyclif, and as Richard FitzRalph had done one or two generations previously. The Oxford fame both of Payne and Thomas Netter, the learned champion of orthodoxy, falls in these years; and, if we may believe Netter's own statement, Payne "suffocatus vecordia" did not dare to meet him in open controversy. Payne himself is the best of witnesses to the activity of the opposition that he met from the mendicants.

It is impossible, however, in the space of a brief review to indicate at all adequately the scope and interest of Mr. Wylie's volumes; it is by constant use alone that their value can be learnt and appreciated. Those who so use them will assuredly arrive at the conclusion that their worth cannot easily be over-estimated.

C. L. KINGSFORD.

*Lyra Celtica.* Edited by Elizabeth A. Sharp. With Introduction and Notes by William Sharp. (Edinburgh: Patrick Geddes & Colleagues.)

THIS volume, so strikingly attired in its green livery, is only the harbinger, we are told, of others to come. It is "intentionally given over mainly to modern poetry," and claims to be no more than a rough first selection, "culled from a vast mass of material—ancient, medieval, and modern." It is only fair to remember these stipulations of the editors in estimating what they have given us. It is to be remembered, too, that the book is practically the first of its kind; that it not only deserves the praise, but runs the risks, of a first adventure; and that many of its items have hitherto been mere flotsam on remoter Hebridean or Breton coasts.

It is natural, no doubt, that the book should have the freshest interest where it touches the extreme north and south of the demesne it can claim for its own, because this is less familiar ground. The Scottish and the Breton parts of its prospect will probably strike its readers most, especially those who, like the present reviewer, have known too little hitherto of those famously haunted regions. But above all, their own Highlands and Islands have supplied the editors with a superb harvest from the past, eked out by many haunting modern poems, from Mr. Robert Buchanan's memorable "Book of Orm," and by other contemporaries, whose work Mrs. Sharp has turned in her selection to most convincing account. Indeed, the book, after one has discounted everything in it that a most stubborn criticism can object to, is full of prodigiously fine things; and if some of its contributors do at times seem to wear their tarlatan a little awry, and make out a doubtful claim for themselves, this only says the more for the hospitality of the house that entertains them.

From the Ossian of the Cynveirdd to the painted Ossian of Macpherson, and from the latter to the Oisín of Mr. W. B. Yeats, one may range in this poetry at random, and find it a land full of strange lore, mysterious echoes, and forest refrains.

"The cry of the eagle of Assaroe  
O'er the court of Mac Mórne to me is sweet;  
And sweet is the cry of the bird below,  
Where the wave and the wind and the tall cliff  
meet."

So Ossian sang, in words which were "jotted down in Gaelic by Dean Macgregor some 380 years ago," and which are newly translated for this volume.

"And we rode on the plains of the sea's edge—  
the sea's edge barren and grey,  
Grey sands on the green of the grasses, and  
over the dripping trees,  
Dripping and doubling landward, as though they  
would hasten away  
Like an army of old men, longing for rest from  
the moan of the seas."

And so sang Ossian, in the modern rhyme of Mr. Yeats, and in a music that serves to connect him suggestively with the one modern English poet who has been constantly drawn to our old Celtic storehouse—I mean Tennyson.

Ossian leads one to Merlin, who appears here only in one curious Cornish poem, and in his inferior guise of mere wizard or diviner:

"Merlin, Merlin! where art thou going,  
So early in the day, with thy black dog?  
O! o! o! o! &c.

"I have come here to search the way,  
To find the red egg,  
The red egg of the sea-serpent,  
By the sea-side, in the hollow of the stone."

The poem ends:

"Merlin, Merlin! retrace thy steps,  
There is no Diviner but God!"

To show how different is our modern temper in these things from the medieval spirit which converted the old bards to its own uses, one may compare with the above a Breton poem by Leo-Kermorvan, one of the contemporary Breton poets in Mrs. Sharp's collection. In this poem he imagines the return to Brittany of Merlin's bardic com-

peer, Taliesin—who, let us note, is grown much less Christian in sentiment than he was wont to be in mediæval monastic Welsh imaginations of him.

"Full long I have slept with the heavy sleep of the dead,  
Ofttimes my fugitive body has passed into divers forms,  
I have spread strong wings in the air, I have swum in dark waters,  
I have crawled in the woods.

"But amid all these manifold changes, my soul Remaineth ever the same: it is always, always myself!  
And now I see well that this is the law of all that liveth,  
Though none may know the reason, none the end.

"Still stand our lonely menhirs, and still the way-farer shudders.  
As in the desolate dust he passes those Stones of Silence!  
Thou speakest, I understand! My Breton tongue Is that of the ancient Kymry.

"Lights steal through the hours of shadow flame-lit for unknown saints,  
As in the days of old our torches flared in the night:  
Ah, before ever these sacred lamps shone for your meek apostles,  
They burned for Héol.

"Blind without reason are we, thus changing the names of the gods:  
Thus, mayhap, we think to destroy them, we who abandon their altars!  
But cold, calm, unsmiling, before our laughter and curses,  
The gods wait, immortal.

"Yea, while the sacred fires still burn along the hill-tops,  
Yea, while a single lichened menhir still looms from the brushwood,  
Yea, whether they name thee Armorica, Brittany, Breiz-Izel,  
Thou art ever the same dear land."

In the poem that immediately follows, by M. Tiercelin, entitled "By Menec'hi Shore," there is a touch of the same sentiment; if very differently expressed. Beside M. Tiercelin, we have M. Leconte de Lisle, the late Villiers de l'Isle Adam, that master of fantasy, with other poets, familiar and unfamiliar, in the contemporary Breton section; and the translations, some from Mr. W. J. Robertson's *Century of French Verse*, some by Mr. Sharp, strike one as admirably well done.

I wish one could say as much honestly for the older Welsh section of the book, in which Llywarch Hen, Taliesin, Dafydd ap Gwilym, and the two Rhys the Reds do not appear to advantage in pedestrian versions made before the finer art of translation was invented. For this, of course, we must not blame the editors, who have taken the best they could find; the blame really lies with us, who have failed to give so far any artistic equivalent account to English readers of our native Welsh poetry. Modern Welsh, it may be remarked in passing, does not appear at all. Modern Irish poetry, which has the advantage, in a collection of this kind, of being written in English, contributes as many as thirty-one writers; and this number does not include Tom Moore. Neither,

"By that lake whose gloomy shore  
Skylark never warbled o'er!  
Where the cliff hangs high and steep,  
Young Saint Kevin stole to sleep,"

nor his "In the mid-hour of Night" have availed to save him. On the other hand, we

have the largest number of poems by any single contributor chosen from the late Mr. Roden Noel—a poet whose work has been too much neglected hitherto, but who has as little Celtic colour in his poetry as it is possible to find in any most English poet of them all. And Sir Samuel Ferguson, who was in a sense the beginner of the new tradition in Irish poetry, a Celtic writer through and through, and at his best a poet of the true temper and the true style, has only three poems, which do not at all represent his real faculty. These are the discrepancies, however, which may serve to suggest once again how tastes may differ, and how rich the modern Irish field is, extending not only to Miss Tynan and Mr. Yeats, but to the latest intakes, and the names of Miss Norah Hopper, Miss Dora Sigerson, and the mysterious "A. E." The very latest Irish singer is Miss Moira O'Neill, whose song, "Sea Wrack," is most striking. The latest addition to the Scottish section is the author of *The Sin-Eater*, Miss Fiona Macleod, one of whose contributions, "The Prayer of Women," has not been equalled in its kind. A charmingly fresh "Milking Song," that breaks in pleasantly upon the prevalent melancholy of Gaelic poetry, whether written in English or in the vernacular, comes from her book, *The Mountain Lovers*, and begins:

"O sweet St. Bride of the  
Yellow, yellow hair;  
Paul said, and Peter said,  
And all the saints alive or dead  
Vowed she had the sweetest head,  
Bonnie, sweet St. Bride of the  
Yellow, yellow hair."

Miss Macleod serves Mr. Sharp in his introduction with a notable conclusion to his whole argument for a modern literary movement, in which all the kindred Gaelic and Kymric peoples may work together. "They went forth to the battle; but they always fell," of the ancient Welsh saying receives a new reading at her hands; the true solution, no doubt, in politics and literature, of the whole international Celtic problem. "Yes," says Miss Macleod, "the Celt falls, but his spirit rises in the heart and the brain of the Anglo-Celtic peoples, with whom are the destinies of the generations to come."

Mr. Sharp's characteristic preamble ranges far—from the Myvyrian Archaeology to Ernest Renan—in its quest of the elusive Celtic muse whom he so enthusiastically serves; and his notes are equally full and various, many of them histories in little of the poets described. He carries one on a vigorous and triumphant march that makes light of centuries, and with a tale and a song relates the newest poet to the bards and warriors of the greyest past. His Kymric cousins in Wales may grumble that he does not understand them, on the score of his airy generality about their being the Germans of the Celtic races; and his Saxon audience may find in him, and the twelve or fourteen hundred octavo volumes of unpublished Celtic MSS. with which he threatens them, a new danger to civilisation. But in all this there is only just so much of a challenge to opinion as makes his contributions to the book properly provocative, and his argument stimulating and dynamic.

ERNEST RHYS.

*Persian Life and Customs.* By the Rev. S. G. Wilson. (Olipphant, Anderson & Ferrier.)

THIS is a valuable addition to the works already existing on Persia, by Curzon, Benjamin, Bassett, and Willis, being, for the most part, a record of the personal observations and experiences gathered by an American missionary, from a residence of fourteen years in Tabriz and visits to many localities, comprised mainly within the area of Azarbijan and Irak.

"My residence at Tabriz," says the author, "has been among the dominant race of Persia, the Turkis or Tartars, to whom the royal Kajars belong, and who have supplanted the ancient races in the north-west provinces as far south as Teheran and Hamadan."

Mr. Wilson's journey to Persia, across Europe to Odessa, thence by the Black Sea and Transcaucasia, is described in the first two chapters, "Coasting the Black Sea," and "Georgia and Ararat." Subsequent chapters are devoted to a description of scenes and places visited during successive journeys; and the chapters which follow describe the civil, religious, social, domestic, and commercial life of the people in cities, villages, and tents.

The author, on the whole, views the future of the people and the capabilities of the land with some hope, though he fully recognises the serious obstacles to progress presented by

"official corruption on the one hand and the conservatism of the Mollas on the other, against which the Shah himself, with a progressive spirit and an earnest purpose for the advancement and enlightenment of his people seems powerless to effect his purpose."

In connexion with this consideration, we may call special attention to chap. x., "The Condition and Needs of Persia," one of the most interesting and suggestive in the book. Persia is a big country,

"comprising six hundred and twenty-eight thousand square miles—a territory equal to France, Germany, Great Britain and Ireland, with several of the smaller States of Europe. But its uncultivated area is said to be three-fourths of the whole. The central part of the country is an immense plateau, three hundred and forty thousand square miles in area, with an average altitude of three thousand seven hundred feet above the sea. The central plateau has a delightful climate. The seasons come with healthful regularity.

"Notwithstanding the wide extent of territory and the variety of climate, Persia has been for some centuries in a state of weakness. Its population is small and sparse, being estimated at (only) nine millions, of whom two millions are nomads. Are the causes of the decline in the land and the people, or in conditions and circumstances capable of change and amelioration?"

The author believes the latter can be shown. First as to the soil:

"The cultivated parts of Persia are rich and productive. It produces wheat, rice, barley, millet, and maize; grapes, peaches, and numerous other fruits and vegetables, as well as the sugar-cane, silk, tobacco, opium, and cotton. The domestic and wild animals of the temperate zone are also found in Persia, and trout, salmon, and other fish are abundant. Not a little of the uncultivated portion of Persia is desert, much in the same way as Colorado and Columbia once were.

Only irrigation is necessary to produce abundant fertility."

As regards mineral resources,

"coal, iron, lead, copper, arsenic, mercury, sulphur, asbestos, mica, marble, manganese, gold dust, and the turquoise are found, while the pearl fisheries of the Persian Gulf are very productive."

Next as to the people:

"Nor is there any inherent lack of vitality in the people. The men are strong and freer from disease than their more civilised contemporaries. The Kurds, Lurs, and Tartar Turks have the usual vigour of mountain tribes accustomed to nomadic life. The peasants are sturdy, healthy, and inured to hardship. The men of the cities have fine physiques and good constitutions. The rate of infant mortality is high, but this is due to neglect and ignorance of parents. The races represented are Persians, Tartars or Turks, Kurds, and Lurs, with Armenians, Nestorians, Jews, and Parsees."

But the Persians themselves as well as many of the Turks are of mixed race.

"The present inhabitants have had the advantage of a mixture of blood. Iran and Turan [and we may add Arabia] have been commingled. The present people is the resultant of the fusion of these elements through a long series of years."

Next, there is no intellectual feebleness in the race:

"The Persians are intelligent, subtle in argument, skilful in imitation, artistic, and delighting in poetry and music. Minister Benjamin remarks: 'Persia has vitality enough to carry her to another epoch of national greatness.'"

After some favourable remarks upon the capacity of the ruler, the postal and telegraph services, the army, education, the coinage, and general progress in the capital, Mr. Wilson proceeds to inquire into the needs of Persia, the supplying of which would make its progress more rapid and ameliorate its condition. Among these are "irrigation, a change of land-tenure, improvement in agricultural improvements, wagon-roads, railroads, and concessions." Also political reforms are required,

"official corruption being universally prevalent; and a codification of the civil law with a definite code of punishments, as well as a defining of the powers of the civil and religious authorities, which are now often antagonistic."

Again,

"popular education, on which, in Mr. Curzon's opinion, depend the regeneration and civilisation of Persia. Such schools as there are in the mosques, and the Molla is the teacher. There are, however, good colleges in Tabriz and Ispahan, and in the royal college of Teheran English, French, Russian, Arabic, and Turkish are taught, as well as science, music, drawing, and painting."

The author however feels called upon to deplore the deficiency of the upper classes in school education. With respect to this opinions may differ. Mr. Wilson's experience has been principally derived, as he intimates, from a residence among the Turki-Persians. The present writer's experience has been, that the Persian of some position is a man of considerable attainments, often deeply versed in philosophy, and speaking and writing his own language far more correctly and elegantly than the Englishmen of corresponding position. The enthusiasm with

which Babism, with its mystical tenets, was taken up by so many is no slight evidence of the philosophical tendency of the Persian mind. This tendency exists, though it is not perhaps very openly shown in so bigoted a country; or if expression is given to it—as by nearly all the great Persian poets—the ideas are put forth as an esoteric sense of Muhammadanism, or concealed by the veil of Epicureanism.

Hafiz, among others, complains often of the intolerance of his contemporaries:

"Ba-yaki jur'ah ki azar-i kasash dar pai niet  
Zahmati mikasham az mardum-i uddan ki mapurs."

Teheran itself has become

"from a village of underground huts the political centre of Central Asia. In a century its population has increased from fifteen thousand to two hundred thousand. Because of its modern growth it has partaken more largely than any other Persian city of a European element. Broad avenues, new styles of houses, phaetons and carriages, telegraph-poles and tramways, street gas-lamps and the electric light, restaurants, drug stores, photograph galleries, and Franghi stores, strongly attest that Western life has invigorated the stereotyped East."

In the chapter on Tabriz the author gives a short sketch of the government of a Persian city.

"Let us now take a glance at Persian municipal life. The government of Tabriz may serve as a sample of that of other cities of Persia. A provincial or district governor (*hakim*) is ruler in each city; but he is often transferred from one place to another, and has few local attachments. The city government proper consists of officers who are rarely changed. These are the *beglar-begi* or mayor and the *kand-khudas* [read *kad-khudas*] or aldermen of different wards of the city. They hold court in their own houses, have their own prisons, decide cases, and punish with fines, the bastinado, or imprisonment in chains. Great criminals are transferred to the governor-general and punished by him."

In the chapter on Hamadan and Takht-i Suleiman we read:

"What antiquities has it [i.e. Hamadan, the southern Ecbatana]? Excavations have not been made. What lies buried of the city captured by Cyrus, Alexander, and Antiochus the Great is unknown."

This should offer a valuable field for future explorers.

"Takht-i Suleiman, the northern Ecbatana, where Cyrus deposited the wealth of Croesus, was later called Ganzaca by the Greeks, Kandzag by the Armenians, and Shir by the Arabs. Pompey and Antony marched against it. Here Heraclius destroyed the celebrated fire-temple in which the image of Khosru was enthroned, and surrounded by emblems of the sun, moon and stars."

The adornment of the fire-temple, as stated above, recalls an interesting passage in Nizami's poem, the "Haft Paikar," and makes clear even to those who have not visited Persia the correctness of a certain reading in which MSS. differ. Dr. William Bacher, in his *Life and Works of Nizami*, says:

"Ueber die Anwendung der Siebenzahl, welche

in diesem Werke überhaupt eine grosse Rolle spielt, sagt Nizami:

"Dies Gemälde theilt', gleich Magerbildern,  
Ich deshalb als Schmuck an sieben Bräute,  
Dass der Sphären sieben Glanzgestirne,  
Seh'n sie meine sieben Bräut' erglänzen,  
Jedes unter ihnen helfend spende  
Einer jeden Braut Geschmeid' und Zierrat."

reading *nakh-i Majus* ("Magian painting") for *dair-i Majus* ("Magian temple"), which latter is undoubtedly correct, inasmuch as the Magian temple was painted with stars, while Magian paintings were not always necessarily of stars.

To keen observation and a good and agreeable style Mr. Wilson adds a lively sense of humour. His account of the Persian builder (chapter, "Business Life") is most amusing.

"When the work actually begins, one is amazed at the slowness of the labourers. Their picks fall so very deliberately and accomplish so little. Two labourers fill a hod and lift it on the shoulder of the hod-carrier, who meanwhile stands idle, as they do also till he returns. One apprentice throws each brick to the bricklayer, and another passes him the mortar by the handful. The bricklayer as he works sings all day long, with variations, calling for materials: 'My child, give me mortar.' 'Throw me a brick, my son.' 'Let me see a brick; let it come to me.' 'Brother, throw me a baby brick (i.e., a half-brick).' 'Give me mortar, O my father.'"

The supposed conversion by machinery in the chapter on "Modern Missions in Persia," is also decidedly good.

"Some are suspicious that they may be converted even by machinery. A story is told by a missionary of a woman who came to visit her, and sat down in a rocking-chair. It rocked backward, so she drew her feet up under her. In doing so the chair tilted forward, and she was pitched on the floor. She sprang up and ran out of the room screaming 'Vy, vy! I have got into one of the converting machines.' Nothing could induce her to approach that Christian-making machine again."

In three appendices the author gives a history of Tabriz, the calendar of the Persian year, the monetary system, and table of weights and measures. The illustrations are good and useful; our only regret is that they are not more numerous. The work is handsomely printed, and tastefully bound in Persian-blue and gold.

CHARLES EDWARD WILSON.

*Kriegspiel*: The War-Game. By Francis Hindes Groome. (Ward, Lock & Bowden.)

"But helpless Pieces of the Game He plays  
Upon this Chequer-board of Nights and Days;  
Hither and thither moves, and mates, and slays,  
And one by one back in the Cupboard lays."

THESE words of Omar Khayyám's, which are quoted on the title-page, serve much better than the title itself to indicate the character of Mr. Groome's novel. Who the "pieces of the game" individually are can only be properly ascertained by reading the book. But it may be said that, in addition to many subordinate figures, there is a young hero—not specially heroic—and there is an elderly fiend who is far and away the real "hero." This is a certain Dr. Watson, the imaginary grandson—for there is every reason to doubt his historical existence—of



a veritable Dr. Robert Watson, probably unknown to the general reader, who flourished about eighty or ninety years ago, and whose portrait, "painted at Rome in 1817 by Prof. Vogel von Vogelstein, and now in the Scottish National Portrait Gallery, Edinburgh," is reproduced as a frontispiece. This Dr. Watson, the prototype, it seems, of Gashford in *Barnaby Rudge*, and actually secretary to Lord George Gordon in 1780, is said, in the novel at any rate, to have been a son of Prince Charles Edward by a *bourgeois* of Elgin; and, whatever his origin, his character was that of a subtle Machiavelli, who, if his grandson's word may be accepted, swayed half the Courts in Europe. And since, as the Watson of the novel profanely remarks, he and his grandfather are one, the real picture so ingeniously prefaced may be regarded as an actual portrait of Dr. Robert Watson's hypothetical grandson. As the latter first visibly appears in the pages of *Kriegspiel*, he is briefly described as "a small man, excessively bald, and dressed in black, his clothes good, but very old-fashioned"; his voice "soft, yet penetrating." But as the story progresses these outlines are gradually filled in, until one has an extremely real and living personality before one's mental vision. From almost the opening pages this dark and sinister figure dominates the book, and after his sudden and final disappearance the reader's interest palpably abates.

One can only refer briefly to the many points of interest in the novel. There is a pretty and touching little scene near the beginning, where the hero, Lionel, then a boy of thirteen, first meets the father who until then had refused to see him, believing him, unjustly, as it turns out, to be no son of his. The boy has come into his father's bedroom on the morning following his arrival; and after a short interview, during which the father struggles to maintain an attitude of cold reserve, Lionel prepares to withdraw.

"He lingered, though; and Glemham found himself asking, with a kindness, a tenderness even that surprised himself, 'What is it, Lionel?' And for answer the boy flung his arms round his neck and kissed him, and Glemham kissed him back—he was wondering still at that kiss when he found himself alone.

"The wonder lasted all the time he was dressing. He had intended to be so cool, to settle nothing rashly, to review his past conduct (it certainly had been hasty), and then, if he found that there was room for doubt, to try to be just, to make this boy what reparation was possible. 'This boy!' why, he had called him 'Lionel,' and had kissed him; nay, at this moment his brain was in a whirl, his blood coursing fiercely for joy, for very joy."

The most powerful passage in the book is undoubtedly the description of the discovery of the murdered body of Sir Charles Glemham, in circumstances which reveal the devilish hate and cunning of his unknown murderers. This culminating horror is effectively foreshadowed in the three or four preceding chapters, from the time when Lady Glemham, sitting in the gathering dusk at her oriel window, watches her husband ride away from her down into

the dark hollow, and then, straining her eyes, at length sees the mounted figure as it tops the opposite slope, visible for a moment against the streak of after-glow in the western sky.

Other notable descriptions there are, from the opening scene in Germany to the mournful farewell among the Gypsy tents on the Welsh border. Throughout, there is considerable change of scene, and the reader is carried from Germany to Suffolk, thence to the south of Scotland, thereafter to Oxford, and once more to Scotland. Lionel's early experiences at Newark Peel, in Teviotdale, are delightful; and the picture of Marjory Avenel is a charming one. Indeed, she is such a frank, bright girl, and she develops into such a lovable woman, that one deeply regrets her destiny, and resents the fact of the Gypsy's prophecy coming true. For, of course, there are Gypsies in the book, real flesh-and-blood Gypsies, such as those whom Mr. Groome introduced to us in the pages of *In Gypsy Tents*. It is an amazing reflection that of all the novelists who have written about Gypsies almost none were acquainted with the inner life and the language of the people they attempted to describe. Not Sir Walter Scott, not Bulwer Lytton, not Whyte Melville. Indeed, excluding the works of Borrow and Leland, and *In Gypsy Tents*, as not coming precisely within the category of "novels," the only previous work of fiction that represents English Gypsies as they really are is Mr. Arthur Way's "No. 747; being the Autobiography of a Gypsy," which appeared in 1890. But the reality of the *Kriegspiel* Gypsies, even if one did not know the name of the author, is apparent to anyone who has mixed with those people; and many of their sentences proclaim themselves, by their own peculiar characteristics, to be actual quotations, and not merely the outcome of the author's fancy.

To some readers, the Gypsies may present themselves too frequently throughout the story; but that is a matter of taste. It is, however, questionable whether Lionel's abduction is altogether a happy idea. Moreover, it is a mistake to make the hero of a romance too much the victim of circumstances. During Lionel's captivity, one has a feeling of irritation similar to that which the reader of *Redgauntlet* feels when Darsie Latimer meekly submits to all his uncle's bullying. In each case, one is tempted to ask the captive why he does not act like a man and burst his bonds. To be sure, Lionel's experience was a much harder one than Darsie Latimer's. With a bald-headed Mephistopheles always at hand, ready to hypnotise or to administer narcotics, or to chain him hand and foot, he had certainly little chance of obtaining his freedom. Nevertheless, this incident, while containing nothing impossible, gives rise to questionings. Dr. Watson's complicated manoeuvres are hardly called for, and his reasons for abducting Lionel seem inadequate.

At this juncture comes in Dr. Watson's narrative, and it is certainly one of the very best things in the book. It reads like a chapter out of *Roderick Random*; and in

the dialogues with Dean Beaumont and Mistress Fitzherbert the eighteenth-century tone is admirably reproduced. So good is this interlude altogether, that one is apt to wish that, instead of being embedded in a nineteenth-century tale, it had formed part of a complete novel assumed to be written in the eighteenth century. Nor is this the only portion of *Kriegspiel* that might have been omitted, and that without injury to the story itself. In the later chapters, especially, there is a tendency to obstruct the free current of the narrative by the introduction of what may be called extraneous matter. Prof. Seton-Hepburn, for example, with "his great scheme for the deodorisation of hetairism," could easily have been dispensed with. It is clever writing, but the story would have run all the easier without it. The book, in short, suffers somewhat from an *embarras de richesses*, and contains material enough for two good novels.

Objections of a more trifling nature might also be raised. In the description of the walk across Minchmoor, for example, there is mention of certain "low pillars of stones, built at intervals to indicate the track in time of snow." Now, these "pillars" are certainly intended solely for the use of sportsmen in a grouse-drive. Again, Dr. Watson is made to say (p. 265) that his grandfather "might, had he chosen, have borne the royal arms with the bar sinister": a repetition of the inaccuracy that so often vexes the souls of heralds. *Bend* or *baton* sinister would have come in all right, or, in colloquial phrase, "bastard bar," but not "bar sinister." And, although Mr. Groome is known to possess a minute and accurate knowledge of matters relating to Scotland, he is surely at fault in speaking of "the *wersh* salty taste of blood" (p. 292). The Scotch adjective "*wersh*" is almost—perhaps quite—synonymous with "insipid," and salt is the best and readiest corrective of "*wershness*" in food.

It is easy, however, to find fault. The fact remains that this is a book to be read. One may criticise this part of it or that; but no one who has read it can fail to recognise its freshness and originality, the strength of many of its passages, and the marked ability of its author.

DAVID MACRITCHIE.

#### NEW NOVELS.

*The Things that Matter.* By Francois Gribble. (Innes.)

*The Indian Uncle.* By Leslie Keith. (Bentley.)

*The White Feather.* By Oswald Crawford. (Chapman & Hall.)

*The Red Star.* By the Author of "Amabel." (Fisher Unwin.)

*In a Silent World.* By the Author of "Views of English Society." (Hutchinson.)

*Stripped of the Tinsel.* By J. E. Muldock. (Digby, Long & Co.)

*Battlement and Tower.* By Owen Rhoscaml. (Longmans.)

*The Story of a London Clerk.* (Leadenhall Press.)

MR. GRIBBLE'S story shows a considerable talent. The chorus characters in particular are sketched with a sure hand. Mrs. Bryant, of Bideford, who reads the stories of "that good and clever writer, Emma Jane Warboise," sensible, witty Mrs. Baebrooke, Mr. Stornoway, with his perpetual refrain, "quite a woman you ought to know," and Duncan, the realistic novelist—are almost too faithfully drawn, too pertinently photographic. Anyhow, the hits are above the belt and good-natured. About Mr. and Mrs. Temple, of whose married life the story treats, it is harder to speak. They begin by being friends only; and when the woman discovers that love is "the thing that matters," she commits suicide. Some of the conversations where the wife asks her friends for advice read with the painful accuracy of police reports. The humorous side of the book is telling enough; the pathetic, though urged eagerly, is never spontaneous and moving, but often interesting. The whole result is a rod or two above the average, if only because it is conscientiously done, with a determination to avoid the obvious, to employ a worthy style.

There is more of gentility than strength about Mr. Keith's manner; more of neatness than originality in the handling of his story. Such an old story it is too, that of the returned uncle, rich with Indian treasure, seeking his kindred under an assumed name. One can never care much for the middle-aged gentleman. True, in the last chapter he is lavishly generous; but he is not over honourable in the preceding pages, and causes a good many commonplace folk a deal of unnecessary trouble, ill-temper, and unpleasant revelations. However, this uncle is very soon ashamed of his *incognito*, and only excellent novelist's reasons prevent an early disclosure. So, perhaps, he is forgiven, though the reader gets none of the golden solace. The story reads pleasantly, and old Mrs. Gordon is a creation to be proud of. Even a hardened reviewer would be glad to make her "better acquaintance."

There are three stories in Mr. Crawford's book, but the title-story is the most important. The author writes daintily, prettily affecting the style of the last century. None of his characters are very definite, excepting delightful and not very sober Captain Wildacre; but they serve. The plot has the merit of giving an agreeable writer an excuse to amuse us.

*The Red Star* is not an ambitious novel, though elaborately contrived. The plot is good, the style is simple and direct. A large number of railway travellers for the next few months will probably, and deservedly, be grateful to the author. Nothing more need be said. Within his limits—self-imposed—the writer succeeds well. There are signs that he might do well even with a more ambitious venture.

Had the latter half of *In a Silent World* been at all equal to the opening chapters, the writer would have given us a very remarkable book. The heroine, whose autobiography the story pretends to be, is deaf and dumb. Some admirable and unexpected writing follow. No doubt the authoress found full achievement beyond her powers. But the task was worth attempting. That she could succeed in a scene or two were proof of considerable merit; that she has done so much more than this acclaims her a writer of no ordinary talent. At the end the story, though relentlessly logical, fails, albeit with that failure which is better than cheap success.

A prolonged course of novel reading makes a reviewer something more than human. He may become preternaturally kind, knowing intuitively or by unsuccessful endeavour frowning difficulties and easy temptations. On the other hand, he may grow fierce, uncritical. Mr. Muddock's novel is, I imagine, the sign-post pointing grimly towards the two inevitable highways. He who refuses to take either must sit in the ditch, solitary and silent, save for the cough that evades only the strongest. Mr. Muddock has, one opines, seen something of the world, had experiences, known people; yet he cannot put on paper what he has learnt, still less what he thinks. Each page is a corpse, dead though galvanised into garrulity. A brave array of books docketed on his title-page assert that he is at least a prolific author. They have been written, one is willing to acknowledge; presumably they have been read, since he finds a publisher; but I should be sorry to read them. Of the two paths I would fain choose the sunnier. *Stripped of the Tinsel* may find readers. I almost hope, for the author's sake, that it will; he seems buoyantly in earnest, cocksure of success. Perhaps he is very young, although the parent of so many high-sounding romances.

Mr. Rhoscaml's book does not greatly attract me. In truth, I found it rather tiresome. But I am no fair critic of the historical novel, a form of fiction I especially dread and dislike. Much of the writing is decidedly good, though the conversations are of that turgid quality commonly supposed to give dignity and verisimilitude to the speech of half real, half fanciful persons. The lovely Conwy country is admirably described; sojourners at the Welsh watering-places this coming summer will, no doubt, read *Battlement and Tower* with considerable sentimental satisfaction.

*The Story of a London Clerk* has the merit of following Dickens, though very far off. Its sub-title is "A faithful narrative faithfully told." Fact is, of course, stranger than fiction; but some of the facts here related seem a little, shall I say, exaggerated: the characters less real than grotesque. But judged by a tolerant standard the book passes muster. Though old-fashioned and straggling, it is not incompetent, and may give pleasure to the unexacting, if not to the critic.

PERCY ADDLESHAW.

#### RECENT THEOLOGY.

*St. Paul the Traveller and the Roman Citizen.* By W. M. Ramsay. (Hodder & Stoughton.) This book seems to be mainly composed of lectures delivered by its author before certain American universities and Mansfield College, Oxford; and if not so important as *The Church in the Roman Empire*, it will still be found full of interest and instruction for the student of St. Paul. Prof. Ramsay in this work follows the footsteps of the Apostle in his several missionary journeys, using his personal knowledge of the localities to good purpose, gives an amended translation of those portions of the Acts which concern Paul, and supplies a theory of the composition of that book. He treats Paul and Luke, in his own words, as "men among men," and (we may add) the Acts as a book among books. Naturally he reaffirms the views expressed in his former work—the South Galatian theory in particular; and we have here a vivid picture of the Apostle "in a Galatian village, or house, lying in the mud on the shady side of a wall for two hours shaking like an aspen leaf," under an access of malarial fever, the "thorn in the flesh" of which he complains in his second Corinthian letter. Leaving the ways of the German critics whom he once followed, and to whom he still acknowledges his indebtedness, Prof. Ramsay assigns to Luke a place in the first rank of historians, as one who truthfully recorded the events in which he himself took part or of which he was a witness, and otherwise relied on the best authorities—in this case, as regards a considerable portion of his narrative, on the Apostle whose companion he was. The marvels described in Acts, indeed, he admits are difficulties, and frankly says that "in themselves they do not add to, but detract from, its verisimilitude as history." He also admits that Luke is a "strong partisan." Even with these concessions, however, it may be doubted whether he makes out his case; and he certainly minimises the points of difference between the Acts and the Epistles, and between Paul and the Twelve. It is true he distinguishes the Pauline from the pre-Pauline portion of the Acts, and justly makes Luke dependent for the latter on oral tradition and informal narratives; but would a great historian give no hint as to the comparative trustworthiness of his sources, or could a companion of Paul have so misrepresented the nature of the gift of tongues as is done in Acts ii.? We should have said that the "travel-document," in Prof. Ramsay's view, consists of Luke's own notes which he has worked up into the body of his narrative. His chronology of Acts, and his identification of Paul's second visit to Jerusalem, merely alluded to in Acts xii. 25, with that so fully described in Galatians, are not likely to meet with much acceptance. We should be less inclined to quarrel with the date assigned to the composition of the Acts, shortly after 81 A.D. though German critics like Weissäcker refer it to the second century.

*Archbishop Wake and the Project of Union (1717-1720) between the Gallican and Anglican Churches.* By J. H. Lupton. (Bell.) This publication comes very opportunely, when projects of the union of the Anglican and Roman Churches are again brought forward; but we fear that the perusal will not tend to excite any great hopes of the possibility of such an event. The correspondence of Archbishop Wake with Dupin and others had never any official character. It was merely an exchange of views between private persons. The Archbishop does not seem to have communicated any of his letters, or even the fact that he was engaged in such a correspondence, to any of his suffragans. The correspondence was better known in Paris than in London, and the first overtures

came from the French side; but neither party was hopeful of success. Archbishop Wake allows as much from the first; and when, on the death of Dupin, his papers were seized and the letters examined, the party in authority judged them to be "the most abominable plot which a Catholic doctor has ever formed in matters of religion. Apostacy has never perpetrated anything more criminal" (p. 88). The affair died away, and left no results. But we may notice that Archbishop Wake's ideas were far more comprehensive than those of the party who are now seeking re-union. He admitted freely foreign Protestants to communion, and had no thought of throwing them over to please Rome. Dr. Lupton has done his part well; now and then, perhaps, there is hardly sufficient explanation. Gerberon's work alluded to on p. 26 is really by De Barcos, and will not be found in any list of the works of the former; and it might have been made more clear at first that the Abbé Du Bois spoken of is the future Cardinal.

*Thoughts and Aspirations of the Ages.* Edited by W. Chatterton Coupland. (Sonnenschein). Dr. Coupland has made selections in prose and verse from the religious writings of the world. In a volume of 700 pages will be found passages from universal literature, "selected for their sublimity of thought, intensity of religious emotion, or purity and elevation of ethical sentiment." The book opens with an extract from the *Book of the Dead*, which M. Renouf says "contains the oldest known code of private and public morality," and concludes with Tennyson's:

"Ring out the darkness of the land,  
Ring in the Christ that is to be."

Selections from the scriptures of all religions are given, and though the Christian predominates, that (as the author points out) is simply due to the fact that of religious world-literature the Christian is the richest. Besides the religion of Ancient Egypt, we have Confucianism and Taoism, Brahmanism, Buddhism, Islam, Madaism, Sufism. The Church of England is well represented by Bacon, Sir Philip Sidney, Sir H. Wotton, George Herbert, Jeremy Taylor, William Law, Cowper, Coleridge, Wordsworth, Charles Kingsley, Keble, and R. C. Trench. It is needless to say that every quotation from these famous sons of the Church is well worth reperusal. The "English Romanists" have a compartment to themselves. One naturally expects to meet here with the most famous of English converts to the Church of Rome, John Dryden, but no place is found for the author of those noble lines:

"O gracious God, how well dost thou provide  
For erring reason an unerring guide.  
Thy throne is darkness in the abyss of light—  
A blaze of glory that forbids the sight."

In place of "glorious John," we find Pope's "Universal Prayer," not where we might fairly expect it, among the poems of Theism, but included among the poems of the English Catholics. This, however, is a small matter compared with the absence of any reference or allusion to Dr. Martineau. To edit a work on the thought and aspirations of the world, and to make no selection from the works of the leading religious writer of our age, is indeed to omit the part of the Prince of Denmark from the play of "Hamlet." Dr. Coupland tells us in his preface that living authors are wholly excluded. Hundreds of readers who are not Unitarians will say that this explains but does not justify this singular exclusion. This is a book to be bought and kept for reference. It contains extracts from many books which are not to be found in every gentleman's library. If a second edition is brought out, it would be an improvement, we suggest, to print

the name of the author at the foot of each selection. This seems preferable to turning to the notes at the end of the book for information. It is impossible adequately to review a work, every page of which is filled with extracts from the most suggestive writers of all ages and languages.

*A Spiritual Faith.* Sermons by John Hamilton Thom. (Longmans.) Dr. James Martineau has supplied an all too brief Memorial Preface to these selected sermons of his deceased friend. It is difficult to say which excites the greater admiration in Dr. Martineau's writings—the subtlety of the thought or the beauty of its expression. Fortunate, indeed, was Mr. Thom in the possession of such a friend. Mr. Thom, the well-known Unitarian minister of Liverpool, was of Scotch descent and Irish birth and training. At first his departure from the orthodox Confession of Faith went no further than Arianism. His ministry in Renshaw-street, Liverpool, began in 1831, and it was here that the young Ulster Presbyterian came under the influence of Dr. Channing. "Mr. Thom could the more easily let go the Arian conception of a superhuman Christ as his deepening religious consciousness assured him of the immediate living intercommunion between the human spirit and the Divine." To a devout Unitarian "God is His own revealer." The extraordinary humility of Dr. Martineau is manifest in all he writes. We have an instance here when, speaking of the part he took in managing the *Prospective Review*, he lays claim to "bringing to it only a homely contribution of common sense and some knowledge of affairs." These sermons are "no mere products of literary industry, producible at will; but like the true prophet's word, which can be spoken only when 'the Spirit of the Lord is upon him.'" After these words of Dr. Martineau, any commendation by the writer of this notice is quite superfluous: "He who ministers here is no priest of any altar made with hands, but a prophet of Him who is a Spirit and communes with those whose worship is in spirit and in truth. And if they are yet but a scattered host, it will not be always so. It needs but voices of the Spirit, like that which bears its witness here, to wake response from every side, and wider and wider spread the spiritual family of God."

#### NOTES AND NEWS.

MR. JOHN MURRAY will publish, before the end of the present month, *The Great Rift Valley*, by Mr. J. W. Gregory, of the Natural History Museum, describing his journey to Baringo and Mount Kenya in British East Africa, with special reference to the geography, geology, native races, fauna, and flora of the region, and remarks upon its future prospects.

MESSRS. SMITH, ELDER & Co. will publish during May a new work on *The Labour Problem*, by Mr. Geoffrey Drage, M.P.

MR. CLAUDE MONTEFIORE is preparing for publication *The Bible for Home Reading*, with comments and reflections for the use of Jewish parents and children. The first part, down to the second visit of Nehemiah to Jerusalem, will be issued shortly by Messrs. Macmillan & Co.

MESSRS. CASSELL & Co. will publish this week *A Diary of the Home Rule Parliament, 1892-1895*, by Mr. H. W. Lucy, author of "The Gladstone Parliament" and "The Salisbury Parliament."

MESSRS. G. P. PUTNAM'S SONS, of New York and London, will publish immediately a continuation of Mr. George Haven Putnam's work on *Authors and their Public in Ancient Times*. This continuation will be in two volumes, one of which deals with the production of MSS. in

monasteries and the incunabula of printing, while the other covers the sixteenth and seventeenth centuries.

MR. FISHER UNWIN is about to add to his "Story of the Nations" series a volume on *Bohemia*, by Mr. C. E. Maurice, author of "The Revolutionary Movement of 1848-9 in Italy, Australia, Hungary, and Germany." This volume would have been published last autumn, but the original draft of the MS. was destroyed in the fire last year at Messrs. Unwin Bros. Fortunately, a second draft was in existence.

MR. GEORGE ALLEN, of Ruskin House, will shortly publish a Guide to the Dolomites, by the Rev. Dr. Alexander Robertson, of Venice, illustrated with forty full-page plates, a frontispiece by Mr. William Logsdail, and a map.

MESSRS. SWAN SONNENSCHN & Co. will shortly add to their "Social Science" Series a book on *The Progress and Prospects of Political Economy*, by Prof. J. K. Ingram, of Trinity College, Dublin.

MESSRS. ARCHIBALD CONSTABLE & Co. have nearly ready a reprint of *Boswell's Life of Johnson*, in six foolscap octavo volumes, with an introduction and some notes by Mr. Augustine Birrell.

MESSRS. DIGBY, LONG & Co. will publish immediately *Boer and Uitlander*, by Mr. William F. Regan, who attempts to present the recent incidents in the Transvaal from the point of view of the Boers. The book will be illustrated with portraits and a map.

A NEW volume of Messrs. Hutchinson & Co.'s "Zeit-Geist" Library will be published immediately, under the title of *Out of Bounds*, being the adventures of an unadventurous young man. It is written by Mr. A. Garry, and has a frontispiece in colours by Mr. Warwick Goble.

MR. JOHN MACQUEEN will publish early next week a last century romance by a new writer, Mr. Paul Creswick, entitled *At the Sign of the Cross Keys*. Mr. Macqueen will also have ready the following week a selection from the poems of the late Prof. Blackie, edited, with an appreciation, by his nephew, Dr. Stodart Walker.

MR. FISHER UNWIN announces a translation of M. Gaston Boissier's book on *The Country of Horace and Virgil*. The translator is Mr. D. Havelock Wilson, who (we trust) will have profited by the comments made on his version of the same author's *Rome and Pompeii*.

IN anticipation of the probable restoration of the cloisters and chapter-house, Mr. J. M. Cowper has decided to send his memorial inscriptions of Canterbury Cathedral to press immediately. He hopes to have them, with the biographical notices, printed before the work of restoration is commenced.

THE firm of Baron Tauchnitz has just added Miss Elsa D'Esterre Keeling's last novel, *Old Maids and Young*, to their "Collection of British Authors."

A new quarterly journal, under the title of *Cheshire Notes and Queries*, devoted to the antiquities, family history, parochial records, folk-lore, local customs, and traditions of the county whose name it bears, will be issued during the present month by Mr. Elliot Stook.

DR. KARL BLIND will have an article in this month's *North American Review* on England and the South African Republic, containing personal reminiscences of President Krüger, General Smit, and Minister Du Toit. He shows by documentary evidence the abolition of the suzerainty in 1884, and appeals to this country to respect the independence of the Transvaal commonwealth in the same way as the independence of Switzerland is respected by continental monarchies.

WE hear that it is proposed to form a new publishing company, by amalgamating the two firms of J. Masters & Co., of New Bond-street, and John Hodges, of Bedford-street. The former was founded, in Aldersgate-street, so long ago as 1827; one of the present partners can boast of sixty years' experience. The other, which was first started, at Frome, in 1854, is best known by its enterprise in bringing out the "Catholic Standard Library," which now numbers twenty volumes. The new company will continue the special class of business associated with the names of the two existing firms.

WE learn that, in accordance with a family arrangement, Mr. Theodore Watts has added to his surname that of his mother, and will in future sign himself Theodore Watts Dunton.

ON Wednesday next Messrs. Sotheby will begin the sale of the library of Lieut.-Col. J. Tobin Bush, of Bristol, which, though not large, is of a choice character. It comprises a series of Aldine and Elzevir editions of the classics, productions of the fifteenth-century press, and also books illustrated by Rowlandson, Cruikshank, and Leech. We may specially mention a copy of Villon, printed on vellum, that had belonged to Charles Nodier.

#### UNIVERSITY JOTTINGS.

FULL term begins next week at both Oxford and Cambridge—but, as usual, at Cambridge at the beginning of the week, and at Oxford at the end.

A CONFERENCE on secondary education will be held on Monday and Tuesday next in the Senate House at Cambridge, attended by representatives of the universities of Oxford, Durham, London, Victoria, and Wales, as well as from a large number of educational bodies. The following is the first resolution, to be proposed by the Rev. Dr. Magrath (vice-chancellor of Oxford), and seconded by Dr. J. G. Fitch:

"That this conference, before proceeding to the consideration of matters of detail, desires to express its general approval of the scheme set forth in the Report of the Royal Commission on Secondary Education, and would welcome the passing of legislative measures in general accordance with the recommendations therein contained."

THE University of Glasgow has this week conferred the following honorary degrees: that of D.D., upon M. F. A. Lichtenberger (dean of the faculty of Protestant theology in the University of Paris); and that of LL.D., upon Mr. Walter de Gray Birch (of the MS. department in the British Museum), Mr. W. T. Thiselton Dyer (director of the Royal Botanical Gardens at Kew), Prof. Andrew Gray of Bangor, and Prof. F. W. Maitland of Cambridge.

THE University of Edinburgh has received a grant of £20,000 from the trustees of the late Earl of Moray, as a fund to be used for the promotion of original research.

DR. J. PERRY has been appointed to the chair of mechanics and mathematics at the Royal College of Science, vacant by the resignation of Prof. T. Goodeve.

THE Drapers Company have voted £50 to Mr. Percy Williams, who was placed first in honours at the recent examination for B.Sc. at London University, towards defraying his expenses of post-graduate study at University College.

MR. TALFOURD W. ELY will deliver a course of six lectures on "Greek Art of the Fourth Century," at the Ladies' Department of King's College (Kensington-square), on Wednesdays, at 3 p.m., beginning on April 29. The lectures will be illustrated with photographs, casts,

electrotypes, &c.; and visits will also be paid to the sculpture galleries of the British Museum, and to the collection of casts from the antique at South Kensington.

IN connexion with the London University Extension Society, Mr. J. W. Headlam will deliver a course of five lectures on "Goethe's Faust" at Chelsea, on Tuesdays at 5.15 p.m., beginning on April 21.

MR. F. C. CONYBEARE began on Friday of this week a course of five lectures on "Demonology," at University Hall, Gordon-square.

WE quote the following from the Paris correspondent of the *Times*:

"The inaugural meeting of the new Franco-Scottish Society is to be held in Paris from April 16 to 18 at the Sorbonne. The objects of the society are to promote more intimate relations between the universities of France and Scotland, and to stimulate research concerning the 'ancient alliance' between the two countries. A part of the scheme is to purchase the old Scots College here from its present owners, the Scottish Catholic Bishops, and to restore it to its old uses in some form consistent with modern ideas. At present it is let as a private school, and the proceeds are applied to educating young Scotchmen at St. Sulpice for the Catholic priesthood. It need hardly be said that the movement is purely academic and scientific, and free from political, religious, or anti-religious bias of any kind. Delegates will attend on behalf of the Scottish Universities, and on the French side the Paris University and Upper Schools will be represented by their chief authorities. The business part of the programme will be dealt with in the mornings, the afternoons being reserved for discussions on the place of Greek and the political sciences in university education. M. Jules Simon is to preside both at the sittings and at the banquet to be given to the Scottish guests by their French colleagues on Saturday."

#### ORIGINAL VERSE.

RUNNERS FROM MARATHON.

(490 B.C. and April 10, 1896, A.D.)

"A RUNNER comes from Marathon—look out—  
He bringeth freedom—slavery or death.  
Speak—but one word—thou craven, scant of  
breath!"

"Vict'ry"—he gasps in dying—"foe-in-rout."

On the o'erarching hills, and round about,  
The crowded marble Stadion beneath,  
All wait with straining eyes and heads awreath  
The runner of to-day. "He comes," they shout,  
"He comes, and we rejoice. A Greek hath won."  
While generous gladness raineth storms of flowers,  
As royal hands take Hellas' peasant son,  
To lead him forth, one the acclaim that showers  
From all alike; each grateful to those Powers  
That gave to Greeks—the race from Marathon.

ELIZABETH MAYHEW EDMONDS.

#### MAGAZINES AND REVIEWS.

IN the *Boletín de la Real Academia de la Historia* for March, Maria Fabié prints an extract from the History of Saxony of Habler, giving an account of the rise and fall of the commercial house of Conrad Rott at Lisbon. He was a rival of the Fuggers, and had obtained a monopoly of spices and precious stones in Portugal. Rodriguez Villa writes on Francisco de Rojas, the ambassador of Ferdinand the Catholic. The materials are taken from the archives of the Duchess of Alba and those of the ex-Empress of the French. The article is full of interest. Rojas was proxy in the marriages between Philip and Juana de Loca and between Prince Juan and Margareta. Some fault of etiquette in the after-marriage ceremony so offended the latter that she never forgave it. Incidentally we have Ferdinand's opinion of Alexander VI., at a time when the

Pope was loading him with favours: "He lets the affairs of the Roman Church, and many of those of the Church Universal, go to ruin and disorder"; and "there remains for him in this life only great infamy, and it is to be believed great punishment in the next, unless Our Lord treats him with the greatest mercy." A further instalment of Inscriptions Basques is given by Mr. Dodgson. Padre Fita fixes critically the date and circumstances of the Council of Tarragona in 1318. The "Noticias" report several new Roman inscriptions and archaeological works published in Portugal.

#### CORRESPONDENCE.

PROFESSOR KNIGHT AND HIS REVISERS.

Dublin: April 11, 1896.

IN the Preface to Messrs. Macmillan's re-issue (Eversley Series) of Prof. Knight's edition of Wordsworth, I observe that the editor states that

"the whole of what was included in the former edition [published by Mr. Paterson, of Edinburgh] has been revised, corrected, and re-adjusted in this one. *Errata* are corrected: the changes of text, introduced by Wordsworth into the successive editions of his poems, have all been revised: while the chronological order of the poems has, in several instances, been changed in the light of fresh evidence."

In a note, Prof. Knight adds:

"In addition to my own detection of errors in the text and notes [of the first edition], I acknowledge special obligation to the late Vice-Chancellor of the Victoria University, Principal Greenwood, who went over every volume with laborious care, and sent me the result. To the late Mr. J. Dykes Campbell, to Mr. J. R. Tait, to the Rev. Thomas Hutchinson of Kimbolton, and to many others I am similarly indebted."

And, again, at the close of the Preface he expresses his obligation to "Mr. W. B. Kinghorn, for his valuable assistance in the revision of proof-sheets." Beyond these (so far as I have been able to find) no further acknowledgment of aid received in the task of revision appears in the Preface or elsewhere in these volumes. Now, seeing that the present fairly accurate condition of the textual notes in volumes i. and ii. is due in the main to the gratuitous labour expended by myself upon Prof. Knight's proof-sheets, this discovery, it will readily be believed, comes upon me as a distinctly unpleasant surprise. Such treatment indeed, I did not expect, for I never had to do with a Professor of Moral Philosophy before.

In December, 1894, I had a letter from Prof. Knight in which, after a flattering reference to my note on Wordsworth in the current *Fortnightly*, he told me of the forthcoming re-issue of his work, of which he asked me to read the proof-sheets; adding that Mr. J. Dykes Campbell had already promised to look them over. Well pleased to be associated with that genial and accomplished scholar, and willing to lend a hand, however feeble, in the cause of Wordsworth's poetry, I consented; and soon after received vol. ii., and, subsequently, the bulk (not the Preface) of vol. i., from the printer—that is to say, not the slip proofs, but the sewn sheets. These I revised with the utmost care, entering the needful corrections, &c., on the margin, for the sake of clearness, in red ink. The condition of the proofs when they reached me showed that someone—whether Prof. Knight or another I know not—had made an abortive and half-hearted attempt to correct, with the aid of the excellent "Aldine" notes, the myriad errors of the Edinburgh edition; but many of these—verbal and numeral—still awaited correction at my hand. I did not venture to suggest any important changes in the editor's critical or illustrative



notes (indeed, in the advanced state of the sheets, any large modification of these was out of the question), but confined myself, with one or two trifling exceptions, to the revision of the text and textual notes, feeling sure that it was in these directions that my aid was worst needed and most desired. Yet when the sheets left my hands they positively looked as though they were in the eruptive stage of scarlet fever, so frequent had been the calls for the reviser's pen. On receipt of the corrected sheets, Prof. Knight wrote to me as follows (February 14, 1895):

"Words fall me to thank you adequately for the great services you have rendered to me, and to this new edition of Wordsworth. It is more than kind. I wish I could make you some adequate return; all I can at present do is to thank you *de profundis*."

Perhaps it is this despair of making me some adequate return that has so crushed and, as it were, paralysed Prof. Knight's energies as to disable him from making what was, after all, the only return that the exigencies of the case demanded, namely, the very trifling courtesy of a public acknowledgment.

Shortly after this I sent Prof. Knight a table drawn up so as to exhibit the poet's many successive alterations in the text of "Simon Lee." (This table I now find printed on page 336 of vol. i., though without any indication of the source whence the editor obtained it.) In reply, Prof. Knight again refers to "the assistance so generously rendered" by me, "and intrinsically so very valuable" [the italics are his]; and announces that the printer will shortly send me proofs of vol. iii. in slip form. From that time—March, 1895—to this neither proof nor any word of explanation has reached me from printer or professor. Those who know anything of Prof. Knight's earlier edition of Wordsworth will not need to be told that, of the errors in the textual notes, about four-fifths are contained in vols. i. and ii. These volumes once corrected, the back, so to speak, of the recension is broken. When I had accomplished for him the revision of some four-fifths of his errors, I take it Prof. Knight conceived that he and his friends would probably find themselves together capable of dealing with the remainder, and that the humble sponge, having under deft squeezing yielded up all that was needed, might now be put away out of sight. Hence, no doubt, this conspiracy of silence on the parts of the Moral Philosopher and his printer.

I do not for a moment question the amount or value of the aid which the editor assures us he has obtained from Prof. Greenwood, Mr. Tutin, the Rev. Mr. Hutchinson of Kimbolton, and the rest. I would only point out—and this is a matter which must be clearly understood—that, even with the combined assistance of these gentlemen, the editor nevertheless somehow failed, without further help, to bring his proof-sheets up to the requisite pitch of accuracy. Else, how—if the corrections supplied by the persons whom he enumerates, together with his "own detection of errors" in the earlier edition, indeed formed the sole, or even the principal, means employed by the editor in the final detestation of these volumes—how did it happen that the sewn proof-sheets reached me in so faulty and imperfect a condition? On this point, I repeat, let there be no ambiguity. When, something more than a year ago, Prof. Knight's proof-sheets came into my hands, they beyond all question fell—while showing in several respects a marked improvement on the execrable blundering of the former edition—very far short indeed of the standard of correctness which, at this time of day, we have a right to demand in a critical edition of Wordsworth. By a fortunate accident I have in my possession a duplicate

set of the sheets of vol. ii., of which, should the truth of my assertion be called in question, I shall hold myself at liberty to afford an opportunity for inspection to any student interested in the matter. When the sheets were returned to Prof. Knight, they bore upon them, in the shape of my marginal notes, the result of many days' arduous and irksome labour—the task of collating the Poems of 1793 in their several editions proved, I remember, especially intricate and fatiguing—and were as near as need be to absolute correctness. But I am not able to say, without a detailed examination of the notes to each poem, whether all my MS. alterations have been adopted in these published volumes or not; for since I parted with the sheets in February, 1895, I have never been favoured with the sight of an emended proof!

In revising I confined myself, as I have said, to text and textual notes. To this rule there were, however, a few exceptions, one of which I shall now particularise, if but to show to what ingenious flights Prof. Knight, when soaring on untrammelled wing, can rise. In going through vol. ii., I found a note by the editor on the lines, "The Cock is Crowing," &c., and ventured to counsel its removal. My suggestion was followed. The note ran as follows:

"The Fenwick note tells us that this poem was a favourite with Joanna Baillie. It might be a companion to her own—

The chough and the crow  
To roost must be gone."

[The italics are mine.]

How admirably the poetess' rhythm and measure are here improved upon! And how profound, how penetrative must be the critical sagacity that can trace a resemblance between the elaborate simplicity of her delightful "Outlaws' Song," and the halting straggle of Wordsworth's least fortunate improvisation.

After all, it does not seriously concern either myself or my interests that my name should not appear among those to whom acknowledgment of aid is given in Prof. Knight's preface; and indeed it is a fortunate circumstance, and one over which I freely and unreservedly rejoice, that the textual notes at least of this, which for many reasons seems likely to be during years to come the standard edition of the poet, are, so far as vols. i. and ii. extend, both accurate and complete. But the fact of my personal indifference does not lessen Prof. Knight's culpability in this matter; and I have felt it to be my duty to bring his proceedings *coram populo*, and publicly to record my earnest protest thereagainst.

THOMAS HUTCHINSON.

#### THE "PRENZIE" ANGELO.

Oxford: April 6, 1896.

In the ACADEMY for April 4 Prof. Skeat suggests that the word *prenzie* in Shakspeare's "Measure for Measure" (III. i. vv. 94 and 97) is a misprint for *preuzie*, and that this is a word formed by adding the suffix -y to the "adjective or substantive" *preus*, which is an "English spelling of the French *preux*," and is found in Dan Michel's "Ayenbite of Inwit." The word *preuzie*, he goes on to say, was either existent in English or coined by Shakspeare himself.

First as to an English *preus*. There is as yet no evidence for it. In fact, the passage cited by Prof. Skeat from the "Ayenbite" makes it likely that Dan Michel did not know such a word. For his work, which is a literal rendering of Frère Loren's "Somme de Vices et de Vertus," shows very conclusively that the translator's knowledge of Old French was limited; and one of his peculiarities (see R. W. Evers's *Beiträge zur Erklärung und Textkritik*

von Michel's "Ayenbite of Inwit," Erlangen, 1887, p. 5) is that

"he takes French words bodily into his text, or leaves a gap, putting the French word in the margin marked with a cross, when the proper translation does not immediately occur to him."

*Preus* and *proux* ("Ayenbite," p. 83) are instances of this, and are thus marked with a cross in the MS. (Evers, p. 87, notes 3 and 7).

So much for the adjective. There is a corresponding substantive in English, namely, N.E. "prowess," which Dan Michel uses a few lines above, in the passage quoted by Prof. Skeat; but it scarcely need be said that *preuzie* could not have been formed from this word.

But granting that an adjective *preus* did exist in English, it would be necessary to explain the voicing of the -s in a derivative adjective formed by the addition of the suffix -y. And by Shakspeare's time the final -s of the French adjective was heard only when the following word began with a vowel, so that any English adjective made from it would probably have no s at all. As to the meaning of the French word *preus*, it has never had the signification "prudish," which was a late development of the feminine form, *prude*, only.

The only possible connexion between this hypothetical *preuzie* and French *preux* would be through the fact that Shakspeare had coined the word out of the French phrase *Les neuf preuses*, intending to stigmatise Angelo as the "like-one-of-the-nine-female-worthies Angelo." But what would "in *preuzie* guards" mean?

MARK LIDDELL.

#### BERBER NAMES.

Jerusalem: March 24, 1896.

In the review of Mr. Harris's book on *Taflelt* [Taflelt] in the ACADEMY of March 7, Prof. Keane discusses the origin of this name; but I would like to add a suggestion. Some years ago, when investigating the topography of the Moorish Empire, I raised the question as to the prevalence of initial and final t in the Berber names, in the inquiry column of the *Times of Morocco*, then in my charge. Many other instances might be quoted, but to take two of the better known—Ta-Filet-t and Ta-Rudán-t—as specimens, of which the corresponding adjectives are Fileli and Rudáni—man or thing of Taflelt or Tarudant—it is evident that the meaning of the names is "the place of the Fileli and Rudáni," or "the-Fileli-Place," and "The Rudáni-Place." The same is the case with the name by which the Berbers know their tongue, Ta-Mazigh-t, "the Noble Thing," or language, calling themselves Amazgh (pl. I'mazighen), or Noble. The initial Ta is here plainly equivalent to an article, the final t being but the feminine suffix to agree with the "place" or "thing" implied. In the dialect of Barber spoken in the Rét province, between Centa and Algeria, the only one which I have attempted to learn, there is unquestionably an article *tha*, as may be seen from the Gospels issued in that tongue,\* the only available literature, though this article appears to be unknown in Algeria.† It is possible that other names in Morocco beginning with T—as Tangier and Tetuan—whatever fanciful derivations are handed down from writer to writer, owe their form to this article before a masculine noun.

\* Translated recently by William Mackintosh (British and Foreign Bible Society).

† According to Prof. René Basot's Grammar, which was brought forward by the Marquis of Bute, after I had read a paper on the Berbers at the Cardiff British Association meeting (published by the Anthropological Society), to question my statement about this article, but which does not deal with the Morocco dialects. Whence, then, did one section only get an article?

I should like at the same time to ask for further light on the connexion and influence of the Phœnicians on the Berber language, or at least upon its nomenclature on the coast. Take, for instance, the original name of Cadiz, Agadir (or Aghadir), whence Gadeira and Gades. This word, in Southern Morocco, Berber, or Susi, only means an entrenched camp or other strong place; and though chiefly known on maps in connexion with the port south of Mogador, called by the Spaniards Santa Cruz, it is common throughout that province, but always in conjunction with the actual name of the locality. This is the case with the port referred to, the real name of which I am sorry not to have at hand at this distance, and it is only spoken of as "The Agadir" *par excellence*. The inscription on a Phœnician coin found at Cadiz is M'BAALI AGADIR; may it not be that it was the Agadir of Baal? It strikes me that clues may yet be found to Phœnician problems among the Berbers, along whose coasts the citizens of Tyre had colonies.

J. E. BUDGETT MEAKIN.

#### THE BASQUES.

Sare: April 12, 1896.

Mr. T. L. Phipson, Ph.D., in an article on "The Basques: their Country and Origin," in the *Gentleman's Magazine* for April, has made the astounding discovery that the Basque language is "really a hideous mixture of Spanish *patois* (Spanish more or less adulterated with French) and Moorish or Arabic," and that this Basque *patois* was developed during the Moorish occupation of Spain "from 756 to 1492." Dr. Phipson has studied the vocabulary only, and knows not a word of the grammar. He is evidently unaware that this theory was put forth by M. Pierquin de Gembloux in his *Histoire Littéraire Philologique, et Bibliographique des Patois* (Paris: Techener, 1841), second edition ("Suivie de la Bibliographie Générale des Phonopismes Basques" (Paris: Aubrey, 1858), and was, so to say, laughed out of court nearly half a century ago. The fact that from 70 to 80 per cent. of the actual Basque vocabulary is borrowed from one or other of the races with whom they have been in contact is patent to every philologist. The odd thing is how Mr. Phipson can have imagined that philologists like W. von Humboldt, Prince L. L. Bonaparte, Prof. Vinson, Schuchardt, Van Eys (to name no others), could have overlooked so evident a fact. It is almost like a writer on the origin of the horse discovering that it is a quadruped.

WENTWORTH WEBSTER.

#### BASQUE TOMBSTONE DECORATION.

Hôtel Central, Biarritz: April 12, 1896.

A chapter of decorative art might well be dedicated to the tombstones of the French Basques. So far as books go, it appears that no origin for anything that is distinctive on them, when compared with those of their neighbours, has been indicated. Last Tuesday, I had the pleasure of finding in the Museum at Burgos three Roman tombstones from the ruined town of *Clunia*, in Castile. I at once mentioned to Mr. Henry Rose, an English architect, and Prof. Pierre Paris, of the University of Bordeaux, who were my companions, that the decoration of their tops, above the inscriptions, was exactly like that to be seen on many a Basque tombstone in the Labourd. The professor remarked that the design looked almost like a prophecy of the tracery of a Gothic rose-window, and was kind enough to photograph the three stones in order to compare them with their modern *Heuskaldunik* rivals.

E. S. DODGSON.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 19, 7 p.m. Ethical: "The Ethics of Business Life and National Relations," by Mr. Augustine Birrell.  
MONDAY, April 20, 4.30 p.m. Victoria Institute: a Paper by Dr. J. Cleland.  
8 p.m. Society of Arts: Cantor Lecture, "Precious Stones," II., by Prof. Henry A. Miers.  
8 p.m. Royal Institute of British Architects.  
TUESDAY, April 21, 3 p.m. Royal Institution: "Child-Study and Education," II., by Prof. James Sully.  
5 p.m. Statistical: "Notes on the History of Pauperism in England and Wales from 1850, treated by the Method of Frequency-Curves, with an Introduction on the Method," by Prof. G. Udny Yule.  
8 p.m. Civil Engineers: Discussion, "The Thirmer Works for the Water-Supply of Manchester," and "The Vyrnwy Works for the Water-Supply of Liverpool."  
8 p.m. Toynbee Library Readers: "De Quincey," by Mr. A. Loewenstein.  
8.30 p.m. Zoological: "A Collection of Mammals from Ecuador," by Mr. W. E. de Winton; "The Anatomy of a Grebe (*Acromyrmex major*), with Remarks upon the Classification of some of the Schizognathous Birds," by Mr. F. E. Beddard; "The Butterflies of St. Vincent, Grenada, and Adjoining Islands," by Messrs. F. D. Godman and O. Salvin.  
WEDNESDAY, April 22, 8 p.m. Society of Arts: "The Perfected Photochromoscope and its Colour Photographs," by Mr. F. E. Ives.  
THURSDAY, April 23, 3 p.m. Antiquaries: Anniversary Meeting.  
3 p.m. Royal Institution: "Recent Chemical Progress," II., by Prof. Dewar.  
8 p.m. Chemical: "The Temperature of Certain Flames," by Prof. W. N. Hartley; "Halogen Additive Products of Substituted Thiocinnamides," by Dr. Augustus E. Dixon; "The Constitution of Cereal Celluloses," by Messrs. C. F. Cross, E. J. Bevan, and Claud Smith; "An Apparatus for the Detection of Boric Acid," by Mr. W. M. Doherty; "Etheral Salts of optically active Malic and Lactic Acids," by Prof. Purdie and Dr. S. Williamson.  
8 p.m. Mathematical: "An Algebraical Operation considered by Cayley," and "Symmetrical Partitions in Three Dimensions," by the President; "The Division of the Lemniscate," by Prof. G. B. Matthews; "The Isomorphism of a Group with Itself," by Prof. W. Burnside; "The Stability of a Frictionless Liquid-Theory of Critical Planes," by Mr. A. B. Bassett.  
8.30 p.m. Society of Arts: "The Deserted City of Vijayanagar," by Capt. Charles Rolleston.  
FRIDAY, April 24, 5 p.m. Physical: "Symbolism in Thermodynamics," by Mr. R. A. Lehfeldt; "Adjustment of the Velox Bridge," by Mr. R. Appleyard; "The Effect of Waveform on the Alternate Current Arc," by Mr. J. Frith.  
9 p.m. Royal Institution: "The Circulation of Organic Matter," by Prof. G. V. Poore.  
SATURDAY, April 25, 3 p.m. Royal Institution: "The Vault of the Sixtine Chapel," II., by Prof. W. B. Richmond.  
3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

##### THE SERMONS OF BUDDHA.

*Die Reden Gotamo Buddho's.* Von Karl Eugen Neumann. Erste Lieferung. (Leipzig: Friedrich.)

This is the first instalment of what should prove to be a most important undertaking. It is nothing less than a literal translation of the sermons and sayings of Sâkja Muni, Gautama, the Budd'a, whom the translator, in his zeal for Pâli forms, prefers to call Gotamo Buddho. The work is to consist of five parts, and will comprise the whole of the middle collection of the Pâli canon known as the Mag'gimanikâja.

According to Goethe, translation is of three kinds—prosaic, parodistic, and identical; but only the third, which approximates to an interlinear version, is altogether satisfactory. Dr. Neumann adopts this view, and brings to his task not only the two requisites which he himself considers indispensable—namely, a knowledge of, and repeated occupation with, the best Sanskrit texts, and a practised study of the Pâli documents extending over years—but also, from long residence in Ceylon and personal daily contact with the heads of the Noble Order of the Yellow Robe, an intimate acquaintance with the life and thought of the Southern followers of the great Ascetic of the North.

Thanks to the labours of the Pâli Text

Society, we shall soon possess, in excellent editions of the text, which hitherto has been scattered on pasohs and palm-leaves, the whole Baudd'a canon, and there will then be a vast field of accessible Oriental thought which the Pâli scholar will do well to open up to Western students. In the Mag'gimanikâja we have a compendium of Buddhism which is valuable alike to the historian, the philologist, and the philosopher; and our author is to be congratulated upon the well-fitting Teutonic dress in which he has begun to present it to the cultured European public. It consists of 162 discourses which, as regards the length of the address, hold the mean between the longer dissertations of the Dig'anikâja and the numerous shorter communications, sometimes only single sayings, of the Kudd'akanikâja. These, together with the Nikâjas called Anguttara and Samjutta, constitute the Suttapitakam or canon of analects, as distinct from the Vinajapitakam, that of conduct. To the Dvīpitakam, the twofold canon, was afterwards added the Ab'id'ammāpitakam, the scholastic or philosophical canon, and so the Three Baskets or Baudd'a Biblia Sacra were formed. At the time of Gautama's death, about 480 B.C., it is most likely that the only collection known was the Suttapitakam, and that in the course of time, as Buddhism spread and developed, it was found necessary to add the other two. The word *pitakam*, "basket," as applied to the whole thought of doctrine is first found in the third century after Gautama, about 200 years after the fixing of his sayings on a stūpa of As'oka at Barahut. And for the first time in a literary form we meet with Pitakattajam in the Milindapanho, afterwards in the Dipavamsa and Mahāvamsa.

The significance of these authentic documents of pure Buddhism becomes manifest step by step. The bands of 'Sravakas and Upāsakas increase. We see Brahmins and householders, nobles and citizens, the learned and the ignorant, the rich and the poor, joining the ever-widening circles of discipleship. We pass from speech to speech, and pick up the red thread which runs through them all as we grow familiar with the sharply defined individuality of the master. Keen wit, apt illustration, noble and beautiful utterance are here; the only drawback being what seems to Western readers an unnecessary amount of repetition.

Let us hope that Dr. Neumann may be able to finish the work which he has so well begun.

HERBERT BAYNES.

#### CORRESPONDENCE.

##### THE RESTORED PRONUNCIATION OF GREEK.

Liverpool: March 21, 1896.

The last group with which I have to deal are the three signs, *o*, *eu*, *ou*. These are associated historically with six sounds: namely, the four types which are created by making *o* long or short, and open or close, respectively; the long *u* (= Fr. *ou* or Eng. *oo*); and the diphthong *ou*, which is compounded of *o* and this *u*. We have good examples of open *o*, both long and short, in Eng. "caught," "cot"; and a less

\* See Rawlinson's *Phœnicia* ("Story of Nations"), pp. 290 and 67, 68.

good example of long close *o* in Eng. "coat," "cote." Its defect is that it generally contracts to a *u*, or even a *w*, towards the end, thus forming an incipient diphthong ( $\delta + u$ ) or ( $\delta + w$ ). A better example of close *o* is French *au*, which can be made either long or short; but the short value is foreign to English, except in a certain Scotch pronunciation of  $\delta$ . I name these things particularly, because Profs. Conway and Arnold do not seem to use the terms open *o* and close *o* in their accepted meanings—the meanings which all the authorities intend to convey when they use those terms. To avoid confusion, I will adopt the signs  $\delta$  and *aw* to represent the long close *o* and the long open *o* respectively, and will signify the quality of the short  $\delta$  by the addition of an adjective. The pronunciations prescribed by the professors are  $\omega = aw$ ;  $o =$  close  $\delta$ ;  $ov = u$ . But the pronunciations of  $\delta$  and  $\omega$  are illustrated by key-words, which are far from harmonising with these instructions. The English examples of close  $\delta$  are the words "cannot," "consist," the  $\delta$  of which is no close  $\delta$  at all, but an ordinary English open  $\delta$ , somewhat spoiled and obscured in the pronunciation by the adjacent strong syllable. The key-word given for *aw* ( $= \omega$ ) is Eng. "oar" or "ore"; and the authors are elsewhere careful to say that it is the normal pronunciation of these words which they desire to indicate. Now we know that at Putney an oar is an *aw*, and is wielded by an *aw*man, but this is not normal English outside the Thames valley and some neighbouring places. A large majority of the English-speaking world repudiates this long open *o*, and pronounces both "oar" and "ore" with a long close *o*. I do not deny a certain difference between this long close *o* and that of "coat": the former *o* tends to terminate in a more openly, the latter in a more closely, articulated vowel than itself. But the main body of the sound is in both cases a close *o*. I therefore find, in the case both of *o* and  $\omega$ , a direct contradiction between the precepts of the professors and their examples. I will indicate later which I prefer to follow.

I will indicate later which I prefer to follow. The case of *ou*, like that of *e*, demands historical explanations. The sign *e*, like *ε*, had at first no less than five different values, *δ*, *au*, open and close *δ*, and sometimes *ou*. But the open and close *δ* never occurred in the same dialect simultaneously, and the diphthong *ou* was generally represented by *ev*. The long values *δ* and *au*, however, existed side by side in most dialects, and from the early part of the sixth century (Kirchhoff, *op. cit.*) attempts are made in the inscriptions to indicate this difference. It is the Ionic form for *aw* which survives to us as *ω*. This left but one ambiguity: *o*, like *α*, *ι*, *υ* and contemporary *ε*, was both long and short (close *o*). But now a phonetic change, partly like and partly unlike that which levelled *ε* with long *ε*, set in. Its full effect was not reached in Attic until about the middle of the fourth century B.C.: it had then levelled the long close *δ* and the *ou* diphthong, not under either of the original values, but under that of long close *υ*—a value which has been retained until the present day. As to the steps of this remarkable change, Brugmann and Blass give discordant explanations; but the latter adduces very strong inscriptional evidence, and his theory also seems to me to be phonetically more feasible. He believes that the *δ* first became (like our Eng. *o*) diphthongal, then coalesced with inherited original *ou*, and that then the second element of the diphthong gradually grew at the expense of the first, until at last it ousted it altogether. Under any hypothesis the history of *ev* and *ε* strongly supports my theory that the conditions of phonetic change were specially strong in Athens in 500-300 B.C. In our literary texts the difference between original *δ* and *ou* is now

concealed under the common spelling *ou*. As instances of radical *ou*, supported by early, chiefly Attic, inscriptions, Blass gives *οὔ, οὔτος, τούτε, τοιούτος, τασούτος, τηλικούτος, σπουδή, ἀέλουθος, βούς, δούλος, Σούνιον, ξουός, στρουθός, ἄρουρα*. But, wherever *ou* stands for *oo*, as in *λόγος* (for *λόοος*) or *δηλούμαι*, or stands for a lengthened *o*, as in *λόγους* (for *λόγοος*) (see Brugmann, *Grundriss*, ii., p. 584, 672), its value in the early fifth century was not *ou*, like those above, but *o*. This leads me to remark that, if Profs. Arnold and Conway are going to stick to the fifth century through thick and thin, it will be necessary for them to go through all their texts and mark what words have *ou = o*, and what words have *ou = ou*, seeing that the levelled *u* pronunciation of the fourth century will hardly be admissible.

But the rhetorical niceties of this kind must necessarily give way to tutorial possibilities; and from this point of view I must express a very decided opinion that to teach *o* with any other value than that of the ordinary short open English *o* is impracticable in England. As to *u*, it is equally easy for English students to acquire it as *aw* or *o*; but it is distinguished by length in any case. If we say *aw*, we destroy the convenient equivalence of *u* and Lat. *o* in our reformed pronunciation. I do not know whether any academic body outside England uses the *aw* pronunciation. In these days of international study, international intelligibility is some consideration. As to *ov*, I rejoice that the professors have adopted the pronunciation *z*, although they have adopted it for a reason which I think unfounded: namely, that it is Periclean. It is, at any rate, a good classical value; it is also the modern Greek value; it has a very serviceable equivalence with Lat. *z*, so that we shall no longer pronounce the same identical name as *Yon-dass* in Latin and *Eve-ov-dass* in Greek.

Little need be said about the diphthongs with long first element. The students should be taught to add to these long vowels the *u* subscript or *v* in the briefest possible form. I have been asked what is to be done with the grave accent. It seems to me that the value of the grave sign is chiefly negative. It directs the speaker not to raise his voice on the given syllable, but to run on in pretty even tone to the next accent. The professors think (ACADEMY, March 14) that I have not rightly interpreted their instructions about accent. They tell the student in their pamphlet (p. 18) that, if he cannot give a purely musical value to the Greek accents, he had better disregard them altogether, and that each word ought to be pronounced as far as possible with an even degree of stress on all syllables. Now this even stress seemed to me to be just equivalent to no stress at all; and the neglect of tonic accent seemed to me to mean either (1) the use of tone at random, and therefore generally wrong, or (2) the abstention from variations of tone altogether. The latter seemed to be the more favourable interpretation; and therefore I spoke of "reading out the masterpieces of human speech in monotone and without accent." But the professors object to this; they say:

"Dr. Lloyd falls into a double confusion—between stress and tone, and between word-accent and sentence-accent. Nothing we have suggested would prevent any passages of a Greek author from being recited with the fullest and most appropriate variation of tone, and of stress also as between different words in a sentence."

Now there is confusion here, no doubt, but to my thinking it is on the other side; for the professors speak as if we had here four independent phenomena to deal with, whereas we have really only two separate physical phenomena, applied to two different linguistic purposes. Our physical resources are lung-force and tone; and we can apply each of them

to give distinction either to a syllable in a word or to a word in a sentence. The professors have taken up the notion that we can study and apply these uses separately—i.e., that we can apply either lung-force or heightened tone to whole words, and yet not to any special syllable of each word. So we can, in theory; and also, no doubt, by an effort, in practice. We can even express the result in Greek notation, so far as tone is concerned; and it comes out in the following remarkable form (the circumflex, being a compound tone, is banished *ex hypothesi*):

Ὁὐ μὴν οὐδ' ἔκεινός γ' ὑμᾶς ἀγώνει δει, ὦ ἄνδρες  
Ἀθηναῖοι, ὅτι ψηφισμα οὐθένός ἄξιον ἔστιν, εἰαν μὴ  
πρόσγενήται το ποιεῖν ἐθέλειν τα γε δοξάντα πρόθυμός  
ὑμᾶς.

Let the reader only recite the accented words each on a high tone, and the unaccented words each on a low one, and he will be hardly charmed with the effect.

I owe apologies to Demosthenes for this profanation of his text; but it shows exactly what the professors' rules result in, and how utterly vain it is to attempt the proper use of tone in the Greek sentence while ignoring its proper use in the Greek word. To introduce the latter is doubtless a difficult business, and it can only be done by steps. I think the first step is to distinguish the Greek accent by slight stress; the student will automatically give it tonic distinction at the same time. The next step will be to see that this tonic distinction is a rise, not a fall, of musical pitch. Whether it is then worth while to make the musical distinction between the acute and the circumflex must be left to the discretion of the teacher. But nothing could be a more decided case of *ὕψιστον πρότερον* than the attempt to intone our sentences before we know how to intone our words. The one must always influence the other profoundly; and the same is true of the two uses of lung-force or stress.

I have now finished my criticisms, which I admit I have made as trenchant as possible, because this reform is an important one, and it ought to be done at one stroke thoroughly. A course of successive tinkering will only bring the reforming movement into disrepute and disfavour. My advice to students has always been to have nothing whatever to do with any reformed Greek pronunciation, unless backed by some body strong enough to give it initial currency in this country. The time is ripe for discussion, but hardly for action. The right body to deal with it eventually in England seems to be the Headmasters' Conference. In Wales, no doubt the Welsh University is the right body; and if their scheme is open to amendment, so that it may afterwards, as a whole, command English imitation, the new University will have done a signal service to classical learning, but hardly otherwise.

**R. J. LLOYD.**

### SCIENCE NOTES.

**THE evening discourse at the Royal Institution next Friday will be delivered by Prof. G. V. Poore, of University College, on "The Circulation of Inorganic Matter."**

AT a meeting of the Society of Arts, on Wednesday next, Mr. F. E. Ives will give a lecture on "The Perfected Photochromoscope and its Colour Photographs."

**THE council of the Royal College of Surgeons has awarded the Walker prize—for the best work in advancing the knowledge of the pathology and therapeutics of cancer, done within the last five years—to Mr. Harold J. Stiles, of Edinburgh; and the Jacksonian prize to Dr. A. A. Kanthack, of Bartholomew's, for an essay on "Tetanus."**

LORD RAYLEIGH has been elected a foreign member of the Copenhagen Academy of Science.

MESSRS. SWAN SONNENSCHEIN & Co. have in the press a little work, which will appear at an early date, under the title of *Thoughts on Evolution*, by P. G. F. Its leading idea is that, as evolution is the method of the Creator—firstly, in developing man from the lower animals, and secondly, in developing the ideal or perfect man from humanity as it now exists—a study of the first period, which is completed, will throw much light on the second, in which we are now involved.

A CHEAP edition of *Home Nursing and How to Help in Cases of Accident*, by Mr. Samuel Benton, will be published next week by Messrs. Abbott, Jones & Co.

At the last meeting of the London branch of the British Association for Child-Study, Dr. Colman gave an account of the various classes into which cases of marked mental defect are usually grouped. He referred to the more characteristic signs of mental defect—such as the shape of the head, form of features, &c.—but reminded the members that it was impossible to give any definition of what was mental defect: there was every gradation, from the normal child to the complete idiot. The general mental characteristics of abnormal children were next described. The most noticeable are awkwardness of attitude, and clumsiness in performing any fine movements; irritability of temper, often alternating with impulsive affectionate demonstrations; slight abnormalities in various features and in the general expression of the face, and the blunting of the senses, especially the sense of touch. Special attention was drawn to the frequency with which many defective children from a very early age exhibit fondness for animals. Dr. Colman insisted strongly upon the necessity of care on the part of parents and teachers, so that mental defects should be detected early. Anything wrong with the sense organs, such as abnormality of the eye requiring the use of glasses, or deafness from enlarged tonsils or from growth at the back of the nose, prevent the early education of the mind; and attention to them is generally followed at once by improvement in mental condition. The lecturer pointed out that in cases of pronounced mental weakness much good could be done before children reach an age at which they are received into special institutions by firmness and mild discipline; by seeing that the children are not left alone but are constantly with watchful friends; and by using every means, such as their love of animals and their interest in objects around them, to draw out and improve their defective mental powers.

#### PHILOLOGY NOTES.

THE April number of the *Classical Review* (David Nutt) opens with an article by Prof. Lewis Campbell, on "The Place of the *Parmenides* in the order of the Platonic Dialogues." Beginning with the evidence of diction, he first shows that the *Parmenides* belongs to the same group as the *Phaedrus*, *Republic*, and *Theaetetus*, written in the middle period of Plato's life. Then, taking up other considerations, he concludes that the *Phaedrus* is the earliest of these four Dialogues; and that the sceptical pair, the *Parmenides* and *Theaetetus*, are a little later than the *Republic*. Finally, in opposition to the opinion of M. Lutoslawski, he inclines to think that, of the sceptical pair, the *Parmenides* was composed slightly earlier than the *Theaetetus*. Mr. J. G. C. Anderson discusses the geographical names contained in Arabic accounts of the campaign of Basil I. against the Paulicians in 872 A.D. Prof. Tucker, of Melbourne, contributes critical notes

on the *Poetics* of Aristotle; while Mr. Herbert Richards concludes his on the *Oeconomicus* of Xenophon. Mr. E. Poste—in continuation of former papers, and with the help of passages in the *Ἀθηναίων Πολιτεία*, now restored by the acumen of Prof. Blass—attempts to reproduce the day's service of an Athenian juror, incidentally criticising some of the views proposed by Gilbert. Mr. C. D. Chambers examines part of Prof. Goodwin's view regarding the origin of the construction *ὅτι*  $\mu\eta$ : especially (1) whether his theory of the direct descent of the Platonic  $\mu\eta$  + subj. from the Homeric  $\mu\eta$  + subj. is supported by facts; and (2) whether the prefixing of *ὅτι* to such independent clauses would give the required meaning of strong denial or prohibition. Among the reviews—which are lighter than usual—we must be content to notice a very elaborate one of L. Havet's edition of the *Fables* of Phaedrus, by Prof. Robinson Ellis; Sidney Hartland's "Legend of Perseus," by Mr. F. B. Jevons; and Prof. de Mirmont on Naval Construction in the *Argonautica* of Apollonius Rhodius, by Mr. R. C. Seaton. Under Archaeology, the blunders in an English translation of Boissier's "Promenades Archéologiques" are severely advertised on.

PROF. EDUARD ZARNCKE has reprinted from the *Biographisches Jahrbuch für Altertumswissenschaft* the Nachruf he devoted to his father, the distinguished Germanist, Prof. F. Zarncke. He has accomplished a difficult task with great tact and judgment, and has furnished a truthful picture of the activity and learned achievements of his father.

#### REPORTS OF SOCIETIES.

VIKING CLUB.—(Friday, March 20.)

THE REV. A. SANDISON, president, in the chair.—Mr. P. M. O. Kermode read a paper entitled "Illustrations of the Sagas from Early Monuments in the Isle of Man," in which he related the discovery of scenes from Sigurd Fafnir's Bane, sculptured on three cross slabs in the Isle of Man. The first, discovered by him at Andreas, in the north of the island, ten years ago, was recognised by Prof. G. F. Browne, now Bishop of Stepney, as bearing carvings similar to those at Gök and Ramsundberg, in Sweden, and on church door pillars in Norway. It had been figured and described by Mr. G. F. Black in the *Proceedings* of the Society of Antiquaries of Scotland, June, 1887, and by Mr. J. Romilly Allen before the British Association in the same year. The other two were found at Jurley in the north and Malew in the south of the island in 1890, and have not been described except in the author's *Catalogue of Manx Crosses* (2nd edit., 1892). All these pieces set forth the slaying of the dragon Fafnir, and Sigurd roasting and tasting his heart, the steed Grani, and the Talking Birds. The Jurley and Malew pieces showed for the first time Sigurd concealed in the pit. The Andreas piece showed also the figure of Loki bound, and the Malew one a conventional representation of the Otter, the slaying of which, by Loki, was the origin of all the trouble. Other Manx monuments bear figures which might represent Loki seized by the gods. Heimdall, porter of the gods, blowing the Gjallar horn to awaken the gods, and to warn them to prepare for the last great battle; the Hart Eikthyrnir which bites the Yggdrasil Ash, and from whose horns drop dew, the source of all fountains, and other figures. Having quoted extracts from the Sagas bearing on these illustrations, the speaker referred to other instances of Saga subjects on Christian monuments, and concluded with some historical references from the *Chronicon Manniae*, but, owing to the loss of the inscriptions, found it impossible to identify these monuments with any historical personage. Having exhibited for comparison a number of other Scandinavian crosses from Man, he suggested that all of these (including the Saga pieces), about fourteen in number, had been sculptured by one

hand, that of Gaut Björnson, who, in an inscription at Michael, claimed to have carved all the crosses in Man; that they dated between 1075 and 1150; and that, if there were any historical characters less unlikely than others to whom they might have been erected, these might be Godred Sygtrigson and his son Fingall, the last of the earlier dynasty of Manx Scandinavian kings. The lecture was illustrated with full-size diagrams of the three sculptures specially dealt with, and with a series of magic-lantern slides from photographs of other crosses in Man, &c.—Mr. J. Romilly Allen congratulated the society on its good fortune in having induced Mr. Kermode to travel from the Isle of Man to handle the subject of Manx crosses, of which he had such an intimate knowledge, and to show the splendid drawings and photographs he had collected. Since Oumming issued his *Runic Remains*, many additional stones had been discovered, and also the meaning of ancient symbolism and the origin of the decorative patterns were now much better understood than they were half a century ago. Among other points a new feature had come to light in what Dr. Colley March had styled "the Pagan-Christian overlap." He himself had originally studied ancient symbolism entirely from the Christian point of view, and had doubted if any pagan influence intruded itself; but owing to the study of the Manx crosses he had changed his views on that point. It was the fragment from Kirk Andreas that had first attracted his attention. He had been shown representations of the Sigurd story for the first time on carved wooden doorways of churches in Norway by the present Bishop of Stepney. Upon again studying the Kirk Andreas stone after seeing these a new light broke in upon him, and he recognised subjects from the Volsunga Saga which also appeared in the Norwegian carvings. The Isle of Man was a specially interesting field for study on account of the mixture of styles to be found there, the Celtic-Norse art of the island showing strong resemblances in some respects to that of Scotland, and in others to that of Wales. He hoped one result of this lecture would be to hasten the production of Mr. Kermode's promised work on the Manx crosses.—Mr. A. F. Major, hon. sec., asked the lecturer whether it was not possible that some of the crosses in question might date from heathen times. The cross was not a purely Christian symbol, but was widely known in all Aryan lands, and the sign of Thor's hammer, a form of cross, was in use among the Norsemen. Finding the emblem used by the Celtic dwellers in Man as a memorial of the dead, might not the invaders have adopted it? With regard to the interpretation of the emblems, he thought that members present who had only looked for a few moments at the drawings or lantern slides could not give much assistance to Mr. Kermode, who had given the designs hours of patient study. But with regard to the figure of a man attacked by an eagle, he would remind him that there was a story in the Prose Edda, in which the giant Thlasi, in the form of an eagle, carries off Loki, which might possibly be here represented. Also the scene, which Mr. Kermode thought was merely a hunting scene, had struck him forcibly as representing possibly the incident in the last fight at Ragnarök, described in the Prose Edda, where Vidar rends in twain the wolf Fenrir. Certainly the so-called hunter seemed to have one leg in the beast's mouth, while he grasped his upper jaw in his hands. Vidar is described as setting one foot on Fenrir's lower jaw, while grasping his other jaw he tore and rent him till he died.—Mr. G. M. Atkinson wished to know whether all the crosses shown by Mr. Kermode were by Gaut. The interlacing or vertebral pattern, as the lecturer styled it, appeared also on the magnificent cross at Gosforth in Cumberland, and it had been suggested that it was derived from the interlocking rings of chain-mail.—Mr. F. T. Norris was inclined to dissent from the lecturer's view, that the crosses with purely heathen forms on them, derived from the old mythology, were the work of Christianised Norsemen. The use of such heathen forms appeared to him proof positive that those who had them carved were still believers in the old lore and uninfluenced by the new faith, whatever might be the particular means they might adopt



to set forth their belief.—The president agreed with the other speakers, that the cross was not exclusively a Christian symbol, for it was found in all parts of the world, and in pre-Christian times. It was therefore conceivable that pagans might have employed it. With regard to the lecturer's suggestion that the introduction on a monument of scenes from the Volsung legends indicated that the person to whom it was set up claimed to be a descendant of Sigurd, he doubted whether such a deduction could invariably be drawn. Might not a fashion have sprung up of carving such scenes on monuments to the dead in general, even if the descendants of Sigurd set the example? With regard to the introduction of scenes from the heathen mythology on Christian monuments, it must be remembered that the mythology in later times was run, so to speak, into Christian moulds. The Norsemen when they first met with Christianity were quick to recognise its strength; and its influence leavened their beliefs in the form in which they have come down to us.—Dr. J. G. Garson thought there was little doubt that the monuments were not pagan only. The anthropological history of religion shows it to be an invariable rule that, when a new religious cult is adopted by a nation or people, it is grafted on to the older or pre-existing one, of which some portions are retained; and so it doubtless was in the Isle of Man also. Besides this, the crosses shown were all of the later and more complex forms which the symbol took, and on that ground alone they must be assigned to a date later than the re-introduction of Christianity into the island, in the ninth or tenth century. If the lecturer did not already know it, he should like to direct his attention to a monograph on crosses by General Pitt-Rivers, in which the various forms taken by the symbol are traced out.—The lecturer in reply thanked the members for their remarks and criticisms on his paper, but said that nevertheless, as the result of his study, he was most strongly convinced that these monuments were Christian. The purely pagan monuments in the Scandinavian peninsula were of a very different character, and he did not think the heathen Norsemen would have adopted this form, the history and evolution of which were known. The probable date of the crosses was also against the pagan theory, as the Norsemen in general began to accept Christianity from the ninth century onwards, and in Man, surrounded by Christian lands, the conversion doubtless took place earlier than elsewhere. He did not imagine all the crosses whose photographs he had shown were by one hand; but in respect to many of them, and to those three especially which formed the main theme of his paper and of which he had shown full-sized drawings, there were details in the treatment of the decoration which showed that they were by one artist, and he had little hesitation in saying that that artist was Gant. As to the period, the Kirk Andreas cross, which showed peculiarly Scandinavian treatment, was, he thought, the earliest. Generally it might be judged that a purely geometrical pattern was Celtic, a purely dragonesque treatment Scandinavian. The latter was met with on the two cruciform pieces at Braddan, probably the latest of the series; but in this case the limbs of the cross were occupied by a geometrical pattern, which he thought was due to the fact that the artist had followed in this portion of his work the Celtic model, confining his original work to the shaft. The date of the Andreas piece, he thought, was about 1080, and the date of all these crosses between that and 1150. He thought Mr. Major's suggestion for the identification of two of the crosses, which he had not traced, very probable; and, before he had done with the subject, he would again carefully consider all the sculptured figures, and might find yet more having reference to the old Norse legends and myths.

ARCHAEOLOGICAL INSTITUTE.—(Wednesday, April 1.)

E. GREEN, Esq., hon. director, in the chair.—Mrs. A. Kerr exhibited a model of an Etruscan tomb found near Orvieto; and Mr. Henry Wilson exhibited sketches of churches round Cheltenham.—Mr. H. St. John Hope read a paper on "The Monastic Buildings of the Benedictine Abbey of St. Peter at Gloucester," describing the buildings and contrasting the arrangements with those at Canterbury

and other Benedictine establishments. The close similarity with those at Canterbury was very marked. By the aid of the Ordnance Survey and other plans, Mr. Hope was able to trace the limits of the ancient monastery.

## FINE ART.

*In the National Gallery.* By Cosmo Monkhouse. (Innes.)

THIS book is delightful, not alone for its felicity of phrase, but because the author has obviously enjoyed writing it, and manages to convey to the reader no small share of his enjoyment. It is valuable, because it treats a subject dear to so many—the vast and absorbing subject of Italian art—not only with knowledge and enthusiasm, but with singular moderation and restraint. It is addressed neither to "the ignorant stranger" nor to "the connoisseur," but to the man who, having made no special study of art, when he worships, worships ignorantly. For him, Mr. Monkhouse has sought—

"to provide a clue to the National collection, teaching him how to take an intelligent interest in the pictures, to put himself in sympathy with the painters and their subjects, and to obtain, at the same time, a general grasp of the growth of Italian art."

Mr. Monkhouse, however, will surely obtain acceptance from a far wider public. His fellow-students, at any rate, will read him gladly, seeking, and not in vain, to find "doubt cleared and faith confirmed," and not the less because they may reject some of his assumptions, may sometimes think his favouritism less justified than their own. For, of course, Mr. Monkhouse has favourites: painters whom he loves a little beyond their strict merits, whose faults he pardons a little too readily, just because they abound in some subtle quality of beauty to which he himself is peculiarly sensitive. But this is as it should be; for a man who, having had the privilege of intimacy with the early Italians, yet remained quite impartial, was never guilty of unconscious favouritism—such a one, to use George Elliot's phrase, "would be a monster, not a faithful man."

Mr. Monkhouse's guidance in the Gallery commences on the staircase at the entrance. His comparison between the portraits that hang there (which come from the Hawara tombs) with the work of Margaritone and the Praegiotiques is highly suggestive. The contrast between the joyousness of the later paganism and the sternness of medieval Christianity is of the sharpest. The painter of these Gorgos and Praxinoses (for one naturally associates them with the inimitable Adoniasusae of Theocritus) had a message for us, perhaps, as important as that of Fra Angelico. Their extraordinary individuality, moreover, suggests that the Memphite tradition of "soul deceiving" portraiture still, after 3000 years of decadence, swayed the Hellenic-Egyptian artist of the second Christian century. But the Byzantine eikon-maker had no such inspiration; and it is Italian genius, not Byzantine tradition, that glorifies the "Annunciation" of Duccio. Giotto, of course, stands apart, a god-like figure, the Dante of paint-

ing, towering above the heads not only of his contemporaries but his successors, and, in some ways, unsurpassed to this day. But his followers were a feeble folk; and his wide human sentiment, his dramatic force, his penetrating insight, were not for them. They copied him, as his predecessors had copied the Byzantines, till, in their hands, his art became a dead convention: "The followers were too feeble," says Mr. Monkhouse, "or the spell of the Church too strong." Surely this latter alternative is not fair on the Church, the great nursing mother of man's intellect in that dark world of brutal force. Was not the Church, too, the patron of St. Francis, dead forty years before Giotto's birth, whose message Vernon Lee correctly describes as "the message of loving joyfulness, of happiness in the world and the world's creatures"?

Nothing can be more attractive than Mr. Monkhouse's manner with the Primitives, with Fra Angelico, who belonged to the generation that was gone, and of Benozzo Gozzoli, who belonged to that which was to come. So, also, of his handling of Lippo Lippi, "who made the face the window of the soul," and of Botticelli, his pupil, and of Filippino, his son. He is a true Perugian, too, declaring that

"in all Umbrian pictures, when permeated by the true spirit of the locality, there is a hush as of the country and no common country, but of a land of sacred beauty and peace, a paradise on earth."

As might be expected, Mr. Monkhouse has much that is interesting to say of the great Florentines, though in his enthusiasm for Botticelli he is carried into what we cannot but think is a most unjust judgment on the elder Ghirlandajo. He judges him to have been the possessor of "one of the most phlegmatic of temperaments"—a painter of externals, "who could tell us little of the character which lay below." He, of course, cannot properly be seen in the National Gallery. Reticent of violent action and poignant emotion he undoubtedly is; but when Mr. Monkhouse writes that of subtlety and intensity of character he could tell us little, he was for the moment forgetting the "Adoration" in the Museo at Florence. Surely the face of that kneeling shepherd (obviously a portrait, and by tradition the painter's own) who points to the Divine Child, has everything that ever was or could be of intimate character and subtle individuality. But here, of course, the personal equation comes in, and this may be the reviewer's favouritism. No one can quarrel with Mr. Monkhouse's estimate of Andrea, nor with his admiration of the delicate sfumato of his shadows, of his melting colour learnt from Leonardo, but carried beyond the teacher by the pupil. In London we must judge him not by one of his great masterpieces, but by the portrait of the handsome melancholy man, silvery in tone, romantic in feeling, and the arm very weakly drawn. Mr. Monkhouse rightly rejects the theory that this is the portrait of the "sorry little scrub," as Michael Angelo is made to call him. Truly it is, as he says, not without a struggle that one gives up the cherished notion, that this is his own presentation of himself, so perfectly does

it seem to fit the character of the weak but gifted artist, so perfectly does it match the tone of Browning's poem. Mr. Monkhouse conjectures that it is the portrait of a sculptor, and the block held by the sensitive and nervous hands may be a brick of modelling clay. This may well be, though there is less doubt that the face is that of the handsome St. John in the Madonna of the Harpies.

To the catholicity of Mr. Monkhouse's taste we owe no small part of our enjoyment of his book. After all, admiration for the greatest men can only differ in direction and degree, but this is not so in regard to the men of smaller talent. He is never insensible to their appeal, and ever anxious to do them the fullest justice. Never, probably, has an artist like Crivelli been subjected to such kindly and discriminating analysis. One rises from his description of this Veneto-Paduan Mabuse convinced, or nearly convinced, that he was a painter of engaging personality, "refined almost to fastidiousness, delighting in all things dainty and beautiful, a lover of animals and of his kind."

What Mr. Monkhouse has to say of the Venetian golden age, though compressed into fifty pages, constitutes a complete *résumé* of that glorious school. He accepts some doubtful pictures, like the exquisite miniature of St. Jerome attributed to Antonello, and the Zazzera version of Giorgione's St. George at Castelfranco: but, everywhere, he brings to bear an insight which is not less subtle for being so uniformly sympathetic. One cannot quote as largely as one could wish, but here are the few words in which the charm of the greatest of the Venetians is defined:—

"With Giorgione begins the true language of the brush, in which every touch is like a word recording spontaneously—almost unconsciously—some quite personal feeling of the artist. With an unusually perfect perception and enjoyment of sensuous beauty, but with a noble disposition and unsullied mind, no one felt more than he the full delight of existence. Formed by nature for a lyrical and idyllic poet, rapt with the essential loveliness of the world, his great artistic gifts enabled him to express his sensations with a directness and simplicity seldom, if ever, equalled. It may be safely said that no one has ever set down so freshly, and yet so completely, the impressions of sight upon the mind. His art was so concealed, that it has every appearance of artlessness, without a trace of anxiety as to the result of his labour. Unconsciousness on the part of the artist and his human subjects is perhaps the keynote of his work."

The author's last chapter of all is a very full one, for there he has to speak not only of Caliari and Tintoret, who made the Indian summer of Venetian art, but of the painters of Milan, of Lombardy, and of the Emilia. He tells us here of Borgognone and "his shy, sweet Madonnas, with their long-lashed eyes"—the earliest, greatest influence in the making of Luini; of Luini himself; of Andrea Solario; of Leonardo's pupils; and of Correggio. Him he describes as the master whose gifts include

"the utmost beauty of colour, the most graceful rhythm of line, the softest effects of shadow . . . He felt and expressed, as few

artists except Giorgione have done, the innate sweetness and beauty of human nature and human existence at its best and most refined."

As I have said elsewhere, Correggio's mission was to assert once and for all the sufficiency of animal happiness and earthly beauty, and, for or against this, religion and morality have no word to say. Thus, in the churches of Our Lady and of St. John at Parma, he shows us a heaven of angels in rapture; but it is the tumultuous rapture of birds in their flight. His Madonnas are the incarnation of the pure animal delight of motherhood, his little Christs are all that is most playful and winning in children, but in no wise divine. Nor is he more stirred, or differently, by the myth of Greece than by the Christian legend. The inspiration is all one, whether it be the happiness of Mary with her little romping Jesus (in the National Gallery), or the naive surprise of Daniel (in the Borghese picture), or the rapturous self-abandonment of Io, or the innocent delight of Leda. So, too, with the mature artist, grief is not allowed to deform the beauty that he paints, not even in the faces of the thorn-crowned Christ or the fainting Madonna. It is only in his early works which, like the "Parting with Mary," still show the influence of Costa and Francia, and before Mantegna is forgotten, that we catch the devout note at all.

In conclusion, it is but right to mention that Mr. Monkhouse's scrupulous fairness is conspicuous. For instance, where in the text he has chidden the curtain-like background of our portraits by Piero della Francesca, he hastens in a note to warn the reader that he too was a master of landscape, and recalls the delicious prospect, soft atmosphere, and aerial distance which stretch behind the harsh profile of the truculent Guidobaldo in the Uffizzi. We learn from the Preface that the contents of the volume have already seen the light in the *Monthly Packet*, but there is nothing in its even flow and studiously observed proportion to indicate any concession to the exigencies of serial publication.

REGINALD HUGHES.

#### NOTES ON ART AND ARCHAEOLOGY.

THE following exhibitions will open next week: (1) a loan collection of water-colour drawings in the Guildhall Art Gallery—to be formally opened to day (Saturday) at 2 p.m. by the Lord Mayor; (2) a collection of paintings brought over from Paris by M. Charles Sedelmeyer—including examples of Munkacsy, Brozik, Von Pettenkofen, Charlemont, Jettel, and Lessi, besides four hundred photogravures after Rembrandt—at the Grafton Galleries; (3) a collection of water-colour drawings of Greek landscape and architecture, by Mr. John Fulleylove, at the Fine Art Society's; (4) pictures by Mr. William Stott of Oldham, at the Goupil Gallery; (5) the annual spring exhibition of English and continental pictures at Messrs. A. Tooth & Sons, in the Haymarket; (6) sketches in oils, by Mr. José Weiss, illustrating the valley of the Arun, at Messrs. Henry Graves & Co., Pall Mall; (7) one hundred water-colour drawings of Australian wild flowers, by Mrs. F. C. Rowan, at the Dowdeswell Galleries; and (8) etched work and some water-colour drawings by Mr. Oliver Hall, at the Rembrandt Head Gallery, in Vigo-street.

SIR JOHN MILLAIS has given permission to Messrs. Cassell & Co. to reproduce his new Academy picture, "The Forerunner," as a photogravure plate in their forthcoming issue of *Royal Academy Pictures*.

THE anniversary meeting of the Society of Antiquaries will be held, in their rooms at Burlington House, on Thursday next at 2 p.m.

MR. RALPH RICHARDSON is preparing a supplement to his work *George Morland, Painter*, which will give a list of possessors of pictures by the artist. With a view to make the list as complete as possible, owners of examples are requested to forward reports, enumerating the titles or subjects of the pictures, their measurement in inches, and the signatures and dates, if any, also (if the painting has been engraved) the engraver's name and date of publication. These particulars should be sent to the care of the publisher, Mr. Elliot Stock, Paternoster Row.

THE Committee of the Oldham Corporation Art Gallery have just purchased for their permanent collection the following pictures: "The Last Furrow," by Mr. H. H. La Thangue; "The Children of Charles I," by Miss M. I. Dicksee; and "Seeking Sanctuary," by Mr. G. Sheridan Knowles.

PART 47 of *Archæologia Aeliæna*, published by the Society of Antiquaries of Newcastle-upon-Tyne (Andrew Reid & Co.) contains an article by Dr. Thomas Hodgkin on "The Literary History of the Roman Wall." All the documents—as opposed to inscriptions, coins, &c.—are printed in an appendix, and subjected to a critical analysis, with the result of proving how little evidence of value they yield. Dr. Hodgkin appraises the worth of Dion Cassius as abstracted by Xiphilinus, and the authority to be assigned to the different lives in the *Historia Augusta*, while he condemns as legendary the statements of Gildas and Baeda. Incidentally, he gives bold character-sketches of the emperors concerned. Dr. Hodgkin further contributes an obituary notice of Prof. George Stephens, which is illustrated with a portrait. The other papers in this part—which begins the eighteenth volume—deal with such subjects as the walls of Newcastle, the castle of Tynemouth, the monuments in St. Andrew's Church at Newcastle, and the now extinct family of Hebburn of Hebburn.

*Repertorium für Kunstwissenschaft*, XIX., 1. This number contains an interesting communication from Max Friedländer, in which he calls in question, not without some good reasons, the authenticity of the Sion House portrait of Dürer's father. He holds that all three versions of this picture (Munich, Frankfurt, and Sion House) are copies of lost originals. He further identifies in convincing fashion a drawing in the Albertina, variously ascribed to some fifteenth-century Flemish artist, as an early drawing by Dürer, and a portrait of his father in his goldsmith's working dress. In point of date it can be little later than the well-known self-portrait of 1484. A reproduction of the drawing accompanies the article.

#### THE STAGE.

##### STAGE NOTES.

THE Playgoers' Club, at its Sunday lectures and discussions, has a way of starting interesting subjects: and if the things said about them are not always the whole truth by any means, they are ingenious at all events, and sometimes suggestive. The smart paradox is a little too apt to have its own way in the talk, and (to judge from our own most limited experience of the institution) each speaker at the Playgoers'

Club seems to like to "go one better" than the last; but still, occasionally things are said which have interest and some value. Mr. Herbert Waring, the very sterling and intelligent actor, who held forth on "Audiences" last Sunday, is not among the recklessly and irretrievably smart; and he seems, according to the report in a daily newspaper, to have had something to say that was worth hearing, though he, too, surely exaggerated—in deference, it may be, to the mental atmosphere of the place—when he said that the average playgoer did not distinguish between good and bad acting. Now that is the one thing which the average playgoer does. In proof of his statement, Mr. Waring adduced the fact that the representative of a hero is applauded to the echo, while the gifted representative of the villain is received either with hisses or solemn silence. This is so, doubtless, in suburban melodrama; but we can hardly accept that audience as an audience of the average playgoer. Besides, a playgoer may surely be allowed to applaud a sentiment or a character as well as an art. Mr. Waring was more clearly right, as to his facts at least, when he declared that only a very small proportion of the audience knew or cared anything about the author of a play. But with the average play, is this, indeed, so very wonderful? It is not in theatrical writing that an author of proved individuality often disports himself. The two or three foremost men who write in England for the theatre are (even with a sincere love of their art) constantly obliged to sacrifice what might be their finer qualities and their more delicate effects, to the necessary conditions of the stage. Unlike the highest writers of fiction, they cannot afford to appeal to the best alone. There is the ignorance of the gallery to recollect, and the obtuseness of the upper-boxes, and even the dulness of the dress-circle. The author of the long and would-be popular drama must, on the whole, learn to content himself with the pecuniary rewards of serving a public which, since it is bound to be large, is almost bound also to be uncultivated. After all, the author of the popular novel of romantic adventure or of sham French Bohemian life, or of smart and artificial or commonplace "dialogue," does much the same thing. And, verily, he, too, has his reward; and while in reality he only keeps his shop, is glad to call himself an artist, and to persuade the inartistic public that an artist he is.

THE Duke of York's Theatre, which has been unlucky hitherto under more managements than one, and with everything from Ibsen problem plays to comic opera, has scored a sudden success with Mr. Ivan Caryll's light musical piece, "The Gay Parisienne." We saw it on its third night—a dull and empty night, generally—and the house was crowded. The literary merit of the piece is not exactly overwhelming, nor is the interest of the story; but an amusing after-dinner entertainment is provided for the wearied. The music, of course, is tuneful, and the show is a brilliant one. As usual in light opera, one or two ladies have more, perhaps, to do with the success of the entertainment than any other performers. The two at the Duke of York's in "The Gay Parisienne" are amazingly different—they are Miss Ada Reeve and Miss Louie Freear. Miss Ada Reeve has come from "the halls," with her method of the halls a good deal modified to suit the better-class entertainment of which she is now a principal attraction. She looks well, sings well, acts with spirit and discrimination. It is Miss Louie Freear, however—with her singularly dry humour—who is the surprise of the performance. So quaint is she that she is almost pathetic—like a dwarf of Velasquez. Of beauty and of grace—at all events as her present performance reveals her—she has

absolutely none. But the gods have not withheld from her the gift of humour, and she is most humorous when she is most grave. Her song, called "Sister Mary Jane's Top Note," is already famous, though it is not yet a fortnight since it was first heard in London. Whatever else fails this season, "The Gay Parisienne" will certainly succeed.

MR. GUS ELLEN has a new song at the music-halls, and sings it every night at several places, and it is, we are told, clever. His popularity, which has been for some time established, does not appear to be at all upon the wane. Where is Mr. Cliff Ryland, whom we heard lately at the Royal in Holborn, enunciating quite tolerable witticisms, with a slightly Irish accent, in an equal voice and with an unmoved manner? At the Tivoli, with its "gigantic programme," are Mr. Dan Leno and Mr. Eugene Stratton. But the halls known as the "halls of the syndicate"—the Palace, the Tivoli, the Oxford—are not the only ones where there is wont, under the improved conditions of the music-hall, to be a sufficiently large display of agreeable talent. At the Metropolitan in the Edgware-road (where, when we last visited it, it was to witness the finished art of Mr. Albert Chevalier), there has been this Easter what is called "everybody," from Miss Marie Lloyd, admittedly the leading lady of the music-hall stage, to a comparatively new comer, very young, very winning—Miss Gwennie Hasto—already a remarkable adept in dance and in expressive pantomime. Miss Hasto is a success at the Halls, and can doubtless continue to be; but, notwithstanding that, she has much in her of artistic flexibility and evident sensitiveness, for which, as we conceive it, the theatre proper is the more fitting field.

## MUSIC.

M. LAMOUREUX gave the first of his three orchestral concerts at Queen's Hall on Monday evening. His concerts in Paris have acquired well-deserved fame; the programmes are interesting, and the performances excellent. The success of the French conductor here was decided; but one might safely have predicted it. He has brought his whole orchestra with him; for though our players would have been quite able to bend themselves to his will, the effects would not have been so vivid as those which he obtained with his own men. Next week we shall notice the series as a whole.

M. SAPPENNIKOFF gave the first of two pianoforte recitals at St. James's Hall on Tuesday afternoon. His reading of the "Waldstein" Sonata was intelligent and refined; in the Allegro, indeed, there was a tendency to over-refinement. Of late this pianist seems to us to be striving to show less of the virtuoso and more of the artist; and though he may not have revealed the full daring of the music, he certainly erred in the right direction. With such a fine technique as M. Sappennikoff possesses, the temptation to more than use his gifts is great, especially in the "Waldstein," where technical difficulties abound. The commencement of the Rondo, seeing that it is marked Allegretto moderato, was somewhat hurried; the neat glissando octaves in the Coda were an immense improvement on the usual two-hands scramble. M. Sappennikoff played three pieces of Chopin. The "Berceuse" was given with extreme delicacy; but neither in the Mazurka nor in the Ballad did the player bring the music home to the hearts of his audience. A Mozart Gigue and a Scarlatti Sonata were played in clear, crisp style.

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## LITERATURE.

*My Confidences.* An Autobiographical Sketch addressed to my Descendants. By Frederick Locker-Lampson. (Smith, Elder & Co.)

It has been known for some time past that Mr. Augustine Birrell was engaged upon the production of a volume of autobiographic and other fragments, entrusted to him by the late Mr. Locker-Lampson, for publication in behoof of the writer's posterity. In the prevailing dearth the announcement was felt to be exhilarating: indeed, "a thing to thank God on." Those of us whose palates were still reminiscent of the flavour of "My Guardian Angel," "Mr Doo's Chamber of Horrors," and other choice morsels of a certain delectable olio of prose and verse published under the title of *Patchwork* by Mr. Locker-Lampson in 1879, could not but look forward with a pleasant impatience to the appearance of a literary banquet of rare and exquisite quality—a veritable feast of fat things full of marrow, and of wines on the lees well refined. And now that flagon and dish stand before us to be tasted and judged *à discrétion*, the present writer at least is fain to confess that his largest expectations are here realised to the uttermost, and that the dainties displayed are such as must satisfy even the fastidious and seasoned epicure. *My Confidences* is, indeed, a book wherein an affluent humour, now sportive, now gravely tender, blends with a shrewd, kindly wisdom, and a keen though unvenomed wit, to form a style of unique idiosyncratic charm. Its pages brim and run over with delicious laughter—a laughter none the less sweet because of its occasional neighbourhood to tears. In his *Lyrics* Frederick Locker had revealed himself as the poet of society, singing the hearts of London folk out to their face; here, as in *Patchwork*, he shows at once as the humorist who, with a stroke of his wizard's rod, turns to favour and to prettiness the dull follies and ugly foibles of his fellow-men, and as the steadfast lover and bold, persuasive advocate of all that is true, honest, pure, lovely, and of good report. In the words of the old *Guardian*:

"There are mixed in his talk so many pleasant ironies, that things which deserve the severest language are made ridiculous instead of odious, and you see everything in the most good-natured aspect it can bear."

It has been well said (*Chambers' Encyclopædia*, s.v. Irony) that

"the calm retrospect of an unembittered age, no longer disturbed by the passions of the actor, is ever tinged with a genial sense of the

dumb irony of things, as it recognises at last that life has been little more than a vain pursuit of the phantoms of youth."

But if this be so with old age in general, how much more true is it of those who, owing to the peculiar mixture of the elements within them, have all their life long been haunted with a sense, often overwhelming in its force, that

"we are such stuff  
As dreams are made on, and our little life  
Is rounded with a sleep"?

That such was Frederick Locker's case we might fairly conjecture from his writings, had not he himself removed all room for doubt upon the point. This is how he describes what he was during his first year at school:

"I had always been rather queer, and morbid, and introspective; but about this time [his ninth year] these tendencies had become more apparent. At school I would get away from my playmates and sit alone, while they jeered at me for doing so, and said I was mad. . . . Even at that time I lived in a little world of my own—the dells and valleys of dreamland, where my blue devils danced very funnily, but in an elfish sort of way. . . . Yes, before I was nine years old I had become pretty well acquainted with the raw-head-and-crossbones feeling. Even then a mystery and a burden oppressed me. . . . the sense of tears in mortal things and of the transitory nature of everything took, and has ever since kept, possession of me. The Veiled Figure with his reversed torch was a presence, though a fitful one and a shadowy. . . . Even then the little child would have been able to appreciate the heart-piercing pathos of that passage where the poor heathen contrasts the revival of the woods and fields after seeming death with the sleep of man that knows no waking:

"Ah, me! the mallows, dead in the gardens  
drear!

Ah, the green parsley, the thriving tufts of  
dill!—

These again shall rise, shall live in the coming  
year.

"But we men in our pride, we in wisdom and  
strength—

We, if once we die, dead in the womb of earth,  
Sleep the sleep that wakes not—sleep of infinite  
length."

And yet there was a mocking spirit in my sad thoughts. And you, my dear son, or son's son, who may kindly read these pages, must understand that, with all this morbidity and inclination for reverie, I was in some ways an exceptionally lively little boy, interested in many things. The child was father of the man in his appreciation of jest and whim and nonsense, and yet in having an imperfect sense of the ridiculous."

This sense of the irony of life was accompanied, in the case of the growing youth, with a habit of keen, unsparing observation of his fellow-men, joined with a humorous lenity and long-sufferance born of introspection. Frederick Locker belonged by nature to the class described by Hazlitt as "moral historians rather than moral philosophers": that is to say, he shrank from dogmatizing as to what human life ought to be, preferring simply to observe and inquire, both from around him and within, what that life is and has been.

"The philosophy of life," he writes (p. 144), "has always been my favourite cult. . . . The observation of my fellow-creatures—their fancies, their peculiarities, their virtues and their weaknesses—has, almost unconsciously to myself, been one of my favourite diversions in

life, and one of my most remunerative, for I do not like my species the worse for it."

Locker's faculty of observation was keen: he had a devouring eye. Moreover—and the like is true of all humorists—its activity does not seem to have been checked by any tenderness which he might happen to feel for the object of his study. Flaws, foibles, and frailties, in one and all alike, were scrutinised by him with strictness and registered with fidelity. Not a little in these *Confidences* reminds us of the uncompromising touches in Charles Lamb's portrayal of his brother John, or of Edward Fitzgerald's speculations as to what feature in his "mother's fine face betrayed what was not so good in her character." We remember, as we read, how in the depths of George Eliot's observant eye there might, it is said, occasionally be discovered a cold, subtle, and unconscious cruelty of expression. However, this operation of waking eye and prying mind was, in all four instances alike, if not suspended, at least tempered and mitigated by the stirring heart within them, or, in other words, by the human sympathy that comes of an introspective habit; and thus, instead of breeding sheer thin-lipped wit and satire—cold, insolent, and lacerating—it bore fruit in gracious laughter and gentle irony—*παραινέσις ὕβρις*—that chastened or disciplined insolence in which, Aristotle tells us, *εὐπραγελία* or urbane humour consists. Surveying "the twists and cracks in our poor earthenware," these writers were the more readily touched, as not being themselves the finest Parian, to conscious fellowship with their coevals\*; whence friendly smiles and unembittered tears. A sample of Frederick Locker's refined irony must now be quoted:

"In the days I am treating of a good many of the more orthodox members of the Church of England held a sure and certain opinion as to eternal punishment. During early-middle life my mother went very far indeed in this direction, for she believed that only a few people would be saved, that the road to everlasting punishment was extremely broad and very crowded; yet, wonderful to say, she did not seem dissatisfied that her children should increase in number. I believed she consoled her benevolent self, in an illogical way, with the idea that her acquaintances—Mrs. A's, or Mrs. B's, or Mrs. C's—numerous broods would probably be all lost, and that the necessary average would thus be kept up. What made it most curious was, that the natural woman was strongly opposed to all this. However, it was only during her last years that she changed her opinions. She did entirely change them, and probably, like many other good people, would have argued as unreasonably on the one side as she had done on the other. My mother had always had a strong human feeling, and this broadened as she aged. I well remember, when her poor speech was affected and the range of her vocabulary very much restricted, her saying that, such was the infinite mercy of the Eternal, she firmly believed that every human being would ultimately be saved; and then she haltingly added: 'Yes—even—Lord—Hertford!' Just at that time Lord Hertford was the typically wicked nobleman; and my dear mother had a great interest in and consideration for the aristocracy of her own country. My mother's worldliness was one of the many forms of her ingenuousness."

\* See "George Eliot: A Minor Prophet."

Frederick Locker was born at Greenwich Hospital in 1821. His father, Edward Hawke Locker, was educated at Eton, and had been successively a clerk in the Naval Office, Under-Secretary to the Board of Control for India (and subsequently to the Board of Naval Inquiry), Civil Secretary to the Fleet (1804) in the East Indies and the Mediterranean, and, lastly, Secretary (1819) and shortly afterwards Civil Commissioner of Greenwich Hospital; where Frederick's grandfather also, Captain William Locker, Nelson's revered instructor and friend, had lived as Lieutenant-Governor during the latter years of his life. Frederick Locker's mother was Eleanor, daughter of Jonathan Boucher, the well-known Vicar of Epsom, who had passed much of his youth in America, and while there had formed a close friendship with George Washington—a friendship dissolved owing to political differences in 1774. "I have several of Washington's letters to my grandfather," says Mr. Locker-Lampson, "which I lent to Thackeray when he was writing *Esmond*." [*The Virginians* is, of course, the novel meant.] The Lockers were an old stock, long settled at Bromley, in Middlesex, who had lost their property by their loyalty to the Stuart cause. A love of letters was hereditary in the family. John Locker, Barrister and Commissioner in Bankruptcy, "a gentleman eminent for curiosity and literature," according to Dr. Johnson, left behind him a fine edition of Bacon's works almost ready for press; and Edward Locker, besides printing accounts of his Spanish tour and mission to Elba—he had carried despatches to the Duke and to Napoleon—began a history of George III.'s reign, and also a biographical history of the navy, which latter he curtailed and published as a single volume, entitled *Memoirs of Naval Commanders*. Captain William Locker, too, though no writer, had, during fifty years' seafaring, contrived to acquire considerable acquaintance with literature, for which he inherited a reverence not only from father but from mother, a sister of Benjamin Stillingfleet, the original "bluestocking." This brave, simple-minded man was universally beloved. One Sunday in 1833, when William IV. was passing through the Painted Hall at Greenwich Hospital, he stopped before the picture of Captain Locker, and, turning to Sir Richard Keats, the Governor, said: "There's the best man I ever knew." "Many years before, when the King was Prince William Henry, the Captain had the temerity to reprove him for swearing, at which accomplishment his Majesty was first rate, even for an admiral." In his father's apartment at the Hospital Frederick Locker grew up amid refined and delightful surroundings—many books, choice water-colours by Lawrence, Wilkie, Turner, Paul Sandby, and others, some good statuary and artistic furniture, and a number of portraits in oil, including an admirable picture, by Hogarth, of David and Mrs. Garrick. Mr. Locker-Lampson lingers fondly over his recollections of "the snug little nest where his affections were fledged"—over the nursery ("Powder'em Castle"), where hung a mezzotint of Puck on a toadstool, said to

be the image of pretty, freakish little Freddy; the schoolroom or "skullery"; the colonnade, where he used to play fives with Hobbes, the Liliputian sentry; the chapel, with its indescribable and penetrating atmosphere of fust diffused by the pensioners; the terrace, the five-foot walk, and the abounding river. He recalls the garden, a wild-grown, weedy place, transmuted by childish memories into a paradise; the poultry-yard, where dorkings and bantams led a life chequered with many vicissitudes—perils from paddy (rice in the husk), and perils from "pip, roup, gapes, bumblefoot and other pestilences"; also the laundry-yard, where dwelt Strawberry the donkey with its foal Dustyfoot; Rough and Tough the pony; and Argus (*flos canum*), the big black and white Newfoundland. He describes sundry notabilities of the Hospital—Tom Flanders the pensioner, alias "Harry the Eighth," "*vif, mdo et flamboyant*"; Captain Orlando Felix, his father's friend, who would play at being a showman in Wombwell's menagerie; and the hospital chaplain, Dr. Coke, R.N., "a man of purple cheer—a rosy man, right plump to see," who had on one occasion been overheard to allay after this fashion the ghostly scruples of a dying captain: "Don't concern yourself about *that*, my dear sir—that's *my* affair!" Nay, best of all, he relates the story of his first love affair, even confiding to us the name of his goddess—"Miss Adelaide Amy Trefusis, of Ferrer's Court, St. Mary Oray"—with an amorous precision reminding us of Rousseau and his "Louise Eléonore de Warens, demoiselle de la Tour de Pil, noble et ancienne famille de Vevai." Over this entanglement and its tragic dénouement at the ball—when calling distractedly for brandy, he is plied with negus and offers of "a leetle mossal o' biled fowl" by a bleary-eyed and knock-kneed but fatherly waiter—over this, and many another sorrow and joy of his youth, we would fain tarry awhile, did not imperious exigencies of time and space hurry us rapidly ahead.

After seven desolating years of pupildom, during which he passed through no fewer than six schools, each more dismal than the last, Frederick Locker found himself upon a counting-house stool in Mincing Lane, only, however, to be removed therefrom after a twelvemonth as hopelessly inefficient. At length, in November, 1842, having served previously for a while at Somerset House, he was transferred to the Admiralty, and placed as a junior in Lord Haddington's office. Here he worked under three successive chief clerks, known officially as "Barabbas," "Judas," and "Ananias," and was appointed by Sir James Graham (First Lord in the Aberdeen Ministry) to the responsible offices of deputy reader and *précis*-writer to the Board. Rising by seniority to the second class, however, he found himself relegated to the Pension branch, where the work was mere dull routine; and, his health soon after failing, he retired. Meanwhile, in May, 1849, being ill, he obtained long leave from the office and went to Paris, where he met Lady Charlotte Bruce, daughter of the collector of the Elgin

Marbles. Her he married on July 4, 1850; and while she lived—she died in 1872—he moved constantly in brilliant society at home, and in Rome and Paris. In 1857 he published a thin volume—"certain sparrow-flights of song called *London Lyrics*." In 1874 he remarried, his second wife—whose name he adopted—being Hannah Jane, only daughter of Sir Curtis Miranda Lampson, of Rowfant, Sussex. *Lyra Elegantiarum*, his famous collection of *verses d'occasion*, had appeared in 1867; and it was now (1879) followed by *Patchwork*, a miscellany of verse and prose, original and selected. Sir Curtis, dying, left Rowfant to his son-in-law; and here Frederick Locker passed the quiet evening of his days, and died on May 30, 1895.

Up to the event of their author's first marriage these *Confidences* observe a sequence more or less historical; but at this point the thread of the story abruptly breaks off, and we find instead a series of brief essays, eighteen in number, founded most of them on some incident, usually trivial, in the life of the writer. The diverse character of these essays may be gathered from their titles, a few of which we give here: "My Mother-in-Law," "Poetry—a Confession," "Bric-à-Brac," "The Shakspeare Folio," "The Philobiblon," "The Barbarians" (a diatribe on the ways of smart people), "Mrs. Branaghan," "Two Suburban Graves (giving an account of the Sayers-Heenan fight)," "A Charity Breakfast," "Travelling Fifty Years Agone," and "Silvio's Complaint": the last a triumph of sly ironic humour, in which the elderly poet announces his need of a female companion—a sort of uxorial supplement—complaisant, self-denying, devoted, and meekly responsive, and sets forth at large the rare qualifications indispensable to the position. Following the essays come twelve "Biographical Sketches"—of Thackeray, George Eliot, Dickens, Anthony Trollope, Leigh Hunt, Dean Stanley, Carlyle, Hayward, Lady William Russell, Whyte-Melville, Sir Curtis Lampson, and Mr. James Gibbs, bookbinder and printseller. Thus it will be seen that there is in *My Confidences* an abundance not only of self-portraiture and autobiographic detail, but of criticism as well—admirable criticism, both of life at large, and of authors and their books.

In endeavouring to give a taste of the quality of these pages, we find ourselves embarrassed by the wealth of material at our disposal. Of Anthony Trollope Mr. Locker-Lampson writes:

"Hirsute and taurine of aspect, he would glare at you from behind fierce spectacles. His ordinary tones had the penetrative capacity of two people quarrelling, and his voice would ring through and through you, and shake the windows in their frames, while all the time he was most amiably disposed towards you under his waistcoat. To me his *viso sciolto* and bluff geniality were very attractive, and so were his gusty denunciations, but most attractive of all was his unselfish nature. He may quite well have been the most generous man of letters, of mark, since Walter Scott.

"Trollope had a furious hatred of shams, and toadyism, and he sometimes recognised and resented these weaknesses where they would hardly have been detected by an

ordinary observer. He resembled in this respect the Prince de Ligne, who, after making strenuous, but almost fruitless, endeavours to create a piece of water in his demesne, was told that a man had drowned himself in it. 'Bah!' exclaimed he, 'c'était un flatteur!'

Of Abraham Hayward we read:

"He was not a personage of prodigious importance, but merely a man of mark—not a man of great mark. He was not a genius, or a distinguished scholar, nor was he politically eminent, but he had an assured position in the great literary and social world. His aspirations were not lofty, but still they must have been difficult of attainment. It was his desire to live with the great, and at the same time to be a thorough man of letters; and he succeeded in both ambitions.

"Hayward had a vigorous, but not an original, mind. He had little wit and less humour; but he had much mental energy, a great faculty in the use of his very powerful memory, a marked individuality, and last, not least, a passion for society. Then he had some fine qualities: he was a plucky little fellow; he was honourable to his opponents and faithful to his party and friends.

"Hayward was disliked by the bulk of the members of the Athenæum Club; indeed, he was a man generally abused. There is no doubt that he was sometimes as unattractive as his imperfect condition here below permitted him to be; yet I really liked him, when he allowed me to do so, and his friends liked him. As I have already said, puny little Hayward showed a good deal of pluck on more than one occasion, and this made many people exceedingly angry. Nothing annoys us so much as to hear of a fine trait in any one whom we cordially dislike.

"Hayward was not without his foibles: who is? You might have gathered from his conversation that he was an ardent worshipper of female beauty—that he had suffered; also that he had had his substantial consolations. As a sardonic and senile Adonis, he spoke mysteriously of 'Caroline Norton' and other fair ones, not forgetting Mrs. Langtry. He had an idea that in London mere literary distinction was no passport to good society, and he enforced his opinion with a reference to himself. 'I am now in the best society, but it was only by breaking one of the Ten Commandments that I got there.'

Lastly, take this pretty little idyll, so gracefully told. The writer attends the burial of James Gibbs's wife at Barnstead:

"It was a walking funeral, about a quarter of a mile to the churchyard. I was paired off with a slim niece, who was general servant to the apothecary—a taciturn little girl, with an obliquity of vision—a 'silent nymph with curious eye,' who made a curtsy every time I spoke to her. She was very meanly clad, her old and soiled garments skimpy yet baggy, and looking all the shabbier from their admixture and contrast with crisply new crape trimmings. She carried a prayer-book, a clean and neatly folded pocket handkerchief, and a broken parasol, which she would have been glad to use, but that it did not open. I remember the handle was roughly carved into the effigy of a very beaky bird. As we passed slowly along the dusty lane a pair of thrushes were singing their hearts out, and I whispered, pointing to her parasol handle: 'A bird in the hand is not worth two in the bush.' She looked up at me, made her little bob, and her grave young face relaxed at once; she smiled with timorous archness, as any little princess might have smiled, but she betrayed her cockney bringing-up when she murmured something

about the *sparrars*. This was not nearly all, for a day or two afterwards I received a small box packed with hay, containing a little old earthenware mug of the most primitive manufacture, decorated in colours, with a picture of a country inn and the sign, 'The Bird in the Hand.' You may suppose I was much pleased with her little present. If the next Sunday happened to be her Sunday out and a bright day, she need not have suffered from the glare. It has not been my lot to share the same dog's-eared hymnal with so many lasses that I do not feel a little sentimental about this poor girl."

"Try and think kindly of Pierrot"—so runs the closing appeal of *My Confidences*. It is surely a modest request. Kindly? nay, rather with affection and sincerest gratitude, for his tender and moving, no less than mirthful and witty pages!

THOMAS HUTCHINSON.

*The Voyage of Bran, Son of Febal*. An old Irish Saga. Now first edited, with Translation, Notes, &c., by Kuno Meyer. With an Essay upon the Irish Vision of the Happy Other-world, by Alfred Nutt. (David Nutt.)

WHEN the stray seeker after knowledge tries to learn, for the first time, some little about Irish literature, he finds himself in a state of strange perplexity; for, on the one hand, he will be told by some that no such literature exists, while others, whose erudition is commingled with patriotism, will insist that the Irish Saga compares in strength and beauty most favourably with the poetry of even Ancient Greece. These conflicting opinions cannot both be right; and the inquirer who has a respect for either is fain to conclude that neither is right, but that the truth lies somewhere midway between them.

I, certainly, have read with genuine enjoyment the eerie tale of Bran's voyage from his—and my own—country to a happy other-world, where want and sorrow and death have been pleasantly got rid of. Surely, if there is anything interesting at all in literature, it is this old-world striving of thought, like the song of an imprisoned bird, in notes none the less sweet because unavailing, towards a distant world other than that which hems it in. In southern climes and under bright skies that other-world was located in the firmament of the heavens; but in the little sea-girt land of Erin, where the sky is oftenest overcast with clouds, there was something grander and more beautiful than the heavens for men to wonder at—this was the great ocean lying westward, un navigated and unknown. Out over the far horizon the fancy of the old Irish poets pictured their happy other-world.

Concerning the antiquity of the poem, Prof. Kuno Meyer comes to the conclusion that it was originally written down—probably from far earlier orally preserved material—in the seventh century. This opinion is also held by Prof. Zimmer, and may now be considered as established almost beyond doubt.

"From this original," we are told, "sometime in the tenth century, a copy was made, in which the language of the poetry, protected by the laws of metre and assonance, was left

almost intact, while the prose was subjected to a process of partial modernisation, which most affected the verbal forms. From this tenth-century copy all our MSS. are derived."

No trouble has seemed too much for Prof. Meyer in making his text, notes, and translation as perfect as possible. He has made rough paths easy for those who come after him. The old tale, which is now for the first time edited and fully translated, has come down to us, we are told, "in seven MSS. of different age and varying value." These treasures are deposited in various libraries: in the Bodleian, the British Museum, Trinity College, Dublin, and the Royal Irish Academy. The editor has consulted each of them, one supplying the most perfect reading of an isolated passage which was defective in the others, and from the whole has compiled as perfect a text as accurate knowledge combined with infinite care could accomplish. Perhaps, in the case of the translation, excessive accuracy is sometimes a fault; for one cannot help feeling that a little looseness might have sometimes resulted in clearer meaning—as, for example, in the following stanzas:

"An ancient tree there is with blossoms,  
On which the birds call to the Hours.  
'Tis in harmony it is their wont  
To call together every Hour.

"The host race along Mag Mon,  
A beautiful game, not feeble,  
In a variegated land over a mass of beauty  
They look for neither decay nor death."

Such renderings as these make one pause to offer up a prayer of thankfulness that the Psalms of David were not done into English in an era of too exact scholarship.

In the Irish text one cannot but be struck by the marvellous perfection of the rhythm and of the rhyme, which is far more developed than might be expected, considering the remote period in which it was written. The rhythm of ancient Irish poetry carries with it the same subtle undercurrent of mystery and sadness which is characteristic of Irish music.

The *Imram Brain* is supplemented by an appendix containing legends, taken from various MSS., with English translations, which tell of the conception and marvellous adventures of Morgain the Fair, the Irish Arthur—differing, however, from the English hero in the happy possession of a most loving and faithful wife, Dubh Lacha. These tales are interesting not only to the student of philology, but also to all lovers of literature; and it is a rare boon to have such an anthology of Irish poetry collected together now for the first time in one volume, with the advantages of reliable texts, careful editing, and exhaustive notes.

Having thus glanced briefly over the earlier portions of the volume, I turn with pleasure to the first section of Mr. Nutt's essay, "The Happy Other-world." The second section, which we are promised in a subsequent volume, will deal with "The Celtic Doctrine of Re-birth."

Mr. Nutt in his preface sets before us some of the difficulties which the student of Irish antiquities must encounter.

"There exists no history of Irish literature; but little of the preliminary work has been

accomplished, and that little is mainly the work of one or two men, and lacks the sanction of a general consensus of expert approval. The student must thus form his own theory as to the date and mutual relation of the literary monuments whence our knowledge of that antiquity is derived."

In examining "the historical and literary historical background of Bran's voyage," the writer has been led probably into far wider fields than he originally intended; and if he has not actually now produced a history of Irish literature—an undertaking for which he is eminently fitted—he has made a most important contribution towards that work. His investigations are, as he tells us—

"based upon texts which cannot be later than the eleventh century of our era, and may be as early as the eighth or seventh century, in the form under which their substance has come down to us.

"They form part of an extensive literature, preserved to later ages under conditions which yield clues to its origin, nature, and mode of development."

An allusion has been made in *The Voyage of Bran* to a poem entitled "The Conception of Mongan," which tale is given, both in the Irish text and in translation, by Prof. Meyer. Mr. Nutt, is of opinion that Bran's visit to the other-world, as originally told, did not contain the Mongan episode, but that it is somewhat clumsily foisted in. But the question arises, when was this allusion originally made? With reference to this question, it is necessary to observe here that there is also in the poem a prophecy of the coming of Christ, and that the mention of Mongan is made almost in the same breath as that of "a great birth, that will not be in a lofty place." The proximity of the two interpolations is a very strong proof that they were inserted by the same person and at the same time; and it would seem to afford an interesting example of the blending of older traditions with a newer faith, in the mind of the scribe who has transcribed the poem in the form which has been handed down to posterity.

The following is Mr. Nutt's clear and concise summary of Bran's presentment to the happy other-world:

"It may be reached by mortals specially summoned by denizens of the land: the summons comes from a damsel, whose approach is marked by magically sweet music, and who bears a magic apple-branch. She describes the land under the most alluring colours—its inhabitants are free from decay and death, they enjoy in full measure a simple round of sensuous delights, the land itself is one of thrice fifty distant isles, lying westward of Ireland. Access to the whole group is guarded by 'Manannan, son of Lir.' The first island touched at is the Island of Joy (where one of the hero's companions is left behind), the second the land of women. The chief of the women draws Bran to shore with a magic clew, and keeps him with her for as it seems to him a year. Longing seizes one of the mortal band to revisit Ireland. All the warriors accompany him, but are warned against setting foot on land. On returning to Ireland they find they have been absent for centuries, and the one who, in defiance of the warning, touches earth is forthwith reduced to ashes. Bran tells his adventures, and disappears again from mortal ken."

In contradistinction to those poems, wherein the Irish Elysium lies over the seas, is another group in which the wonderland is assigned to the earth beneath the *sid* or fairy hills. Prof. Zimmer surmises that after the introduction of Christianity the Pagan deities were relegated to the *sid*, and, at the same time, "the scenery, accessories, and attributes of the magic island were transferred to the realm of the *sid* folk." Mr. Nutt, however, is of opinion that the idea of an underground realm for the dead may have developed from the act of burial, but that in Ireland, as in Greece, "the under- is as old as the outer-conception of a land dwelt in by wise, powerful, and immortal beings."

Of the under-world group the *Eithra Connla* rivals the *Imram Brain* in antiquity, and resembles the latter in many respects. There is a female temptress, of course, to charm the hero Connla to the other world; she gives him an apple, "and this was his sole sustenance for a month; yet nothing was diminished of it." Finally, Connla disappears with the maiden in a ship of glass, and is never seen more.

I see no reason why the over-sea and underground other-worlds should not be originally of equal antiquity; for it must be always borne in mind, in dealing with prehistoric times, that even in the case of a small country like Ireland, the various tribes which inhabited it were farther off practically from one another than the great nations of the world in modern days. Thus it is only natural to expect that different legends of the other-world would grow up simultaneously, each conditioned by the environment in which it grew.

Mr. Nutt goes very fully into the growth and development of these legends, differing from Prof. Zimmer as to the extent of Scandinavian influence. The student of comparative religion and folk-lore will here find ample food for reflection; and this work deserves no less praise for the information now imparted than for what it is certain to lead to in the future.

It would be impossible in the brief space of this review to attempt a detailed criticism of Mr. Nutt's arguments, nor do I consider myself at all competent for such an undertaking; but, in my necessarily rapid survey of the volume, I could not fail to be struck by a remarkable similarity between the Old Irish poetry and that of the Old Testament. Of this many examples might be given; but one will suffice:

"He will be in the shape of every beast, both on the azure sea and upon land; he will be a dragon before hosts at the onset; he will be a wolf of every great forest."

In passing, it may be noticed that Prof. Meyer's translation of *fross*, which literally means "in a shower," into "onset," is somewhat strained; and the words, when read along with the second line, with which they form a parallelism, might be more aptly rendered "in the spray of the sea." There are many instances of such reiteration of the same idea, which have a distinctly Hebrew ring about them. These resemblances ought to be specially interesting to those persons who believe in a pre-Christian migration of Jews into Ireland.

The authors are to be congratulated upon their most scholarly and interesting contribution to the "Grimm Library"; and I am certain I shall not be alone in eagerly looking forward for the second volume of this number, in which Mr. Nutt promises to explain "the Celtic doctrine of rebirth." The value of the whole work will doubtless be enhanced as a work of reference by the addition of an exhaustive index. Perhaps a complete glossary of Celtic words might be too much to expect.

GEORGE NEWCOMEN.

#### AN EMISSARY OF CROMWELL IN FRANCE.

*The Journal of Joachim Hans*, containing his Escapes and Sufferings during his Employment by Oliver Cromwell in France, from November, 1653, to February, 1654. Edited from the MS. in the Library of Worcester College, Oxford, by O. H. Firth. (Fisher Unwin.)

MR. FIRTH is well known to all students of the Commonwealth period as a specialist in the knowledge of that important epoch; and in the curious and interesting record which he has published for the first time we have a lively illustration of the perils of the secret service under Cromwell. The author of this journal was a German engineer, who first obtained professional employment in England in 1649, and was afterwards engaged in Cromwell's Scotch campaign. In 1653 he was removed "from his professional duties in Scotland to play a part in one of the obscurest and least known episodes of Cromwell's foreign policy."

The relations between France and England during the early years of the Commonwealth were in a very unsettled condition. As Mr. Firth says:

"It was still uncertain whether England would ally itself with Spain against France, or with France against Spain. Charles II. was a pensioner at the French court. In 1649 Louis XIV. had prohibited the introduction into France of all woollen stuffs or silks manufactured in England, and the Republic had replied by forbidding the introduction into England of wines, woollen stuffs, and silks from France. French corsairs had made prey of English merchantmen, and English ships armed with letters of reprisal had retaliated on French commerce."

The civil struggle known as the war of the Fronde was then being waged in France, and the contingency of English intervention seemed more than once to be not only possible but probable. Especially was this the case during the final period of the strife, in which the Prince of Condé was the leader of the insurgents, and the city of Bordeaux the headquarters of the movements. Envoys were sent from this great commercial port

"to demand of the Commonwealth of England, as of a just and powerful state, assistance in men, money, and ships to support the city and commons of Bordeaux, now united with our lords the Princes; and not only to shelter them from the oppression and cruel vengeance which is in store for them, but also to effect their restoration to their ancient privileges, and to enable them to breathe a freer air than they have hitherto done."

We cannot help thinking that memories



of the old connexion between Aquitaine and England were by no means extinct at this date, though it was exactly two centuries since Bordeaux had, very much to its distaste, been brought under the rule of Paris. The language of an agent of Condé is still more startling, by reason of the strangely modern spirit which it seems to breathe:

"What a great honour will it be for the Commonwealth of England, after it hath so happily and gloriously established the precious liberty at home, to send their helping hands unto their craving neighbours for the same, whose obligation for that shall be eternal, and the acknowledgment of it real and perfect."

It is evident that we must considerably modify our conceptions of the slight impression produced on the continent by the events of the English civil war, which it has been the fashion sharply to contrast with the propagandism of the French Revolution. In fact, the earlier period was by no means without striking anticipations of the latter. In Mr. Firth's words:

"There was a wide belief that the foreign policy of the English Republic was influenced by a general hostility to monarchy, and a general desire to propagate republican institutions in Europe, which found expression in various of the sayings and the intentions of the heads of the Commonwealth."

This spirit was, however, that of such men as Scot and Vane rather than of Cromwell, and there are few indications of it in the acts of the English Government after the latter's assumption of supreme power. "What he cared about was the condition of the French Protestants and the propagation of the Protestant religion." He despatched several messengers to France to ascertain the attitude of the Huguenots with regard to Condé's movement, which it was found they were by no means disposed to favour.

The mission of Hane took place shortly after the surrender of Bordeaux to the royal authority, and the termination of the war in Guienne in the autumn of 1653. Its object appears to have been to communicate with the French Protestants; but the matter is involved in considerable obscurity, and Hane's own journal is completely silent on the subject. It will, however, well repay perusal from its graphic details of the writer's personal adventures. No one could tell that this German soldier of fortune was not a born Englishman; and it is curious to notice how completely, in the course of his long residence in England, he had adopted the characteristic religious phraseology of the Puritans.

Whatever was the real purpose of his mission, it is clear that he was regarded as a very dangerous man by the French authorities. Three times was he arrested, and as often succeeded in the most extraordinary manner in making his escape; and all the time he was at large the pursuit against him was hot and keen. His first arrest was brought about through the instrumentality of a Scotchman, who had seen him with the English army at Edinburgh. He gives the following vivid description of the taunts to which he was subjected by his captors while being con-

veyed in a boat on the Garonne to Bordeaux:

"They contrived as it were a comidy or rather a tragedie, whereby they laboured to set forth to the life my future sufferings, introducing severall persons, whereof some acted the hangman's part, some the condemned prisoners, some bore other officers' parts making the mast of the boate for a payre of gallows, while I perforce was the sad subject of their hopes, I was to undergo both in my torture and finall execution, making continuall repetition of such lamentable cries and dullfull exprecions as I should use if I came to feeles the unsufferable torments of racking."

However, he managed to give the authorities at Bordeaux the slip before this threat could be carried into effect, and, as has been said, was equally successful on two subsequent occasions. The number of hairbreadth escapes which he represents himself as having had from his pursuers is almost past recounting, and some readers of a sceptical turn of mind may possibly imagine that the picture has been a little over-coloured. On one occasion he was concealed behind a wine-press while the premises all about were being searched from top to bottom; another time he hid himself for some days in a huge tub or wine-fat. He made several attempts to enter a ship at Bordeaux, but without success. He gives a by no means flattering sketch of his quarters in this city and their occupants while he was waiting for an opportunity of getting out of the country:

"I should have been contented and have counted myself happye might I but have enjoyed withall a kinde looke of my landlady once a weeke, but she was such an inveterate and malicious woman, descended as I thought of an infernall progeny, as that I never knew the like of her. Her humour was such that she would maunder all the weeke like a cursed dog, and if a straw crossed her the whole house trembled at her indignation, none, not the good-man of the house himselfe, daring to come into her presence till her fury was spent; and when she wanted other matter of scolding my poverty was the maine subject of her malice, because she perceived the recommendation of my freinds to proceed from a coole affection she respected me no better than a beggar that is maintained for God's sake, upraiding me dayly with the poore entertainment she gave me and threatening oft to tourne me out of doores."

Ultimately, after a fresh series of perils and escapes, Hane contrived to make his way across France to Rouen, where he was able to get on board an English ship.

"Now the Lord had tourned my mourning into joy and gladnesse againe, in granting me the sight of that day whereof I had many hundred times dispaired of before."

R. SKYMOUR LONG.

*From North Pole to Equator.* By A. E. Brehm. Translated from the German, and edited by Margaret and J. Arthur Thomson. (Blackie.)

WITHOUT being known as a scientific ornithologist, Brehm was an enthusiastic observer and collector. He travelled far and wide, and made careful notes of all he saw. The words "North Pole," however, in the above title is somewhat of a misnomer. Brehm did not forestall Nansen,

and "Arctic Circle" would have been preferable. He died in 1884, after having written much and lectured largely on bird and animal life.

The volume before us originally consisted of a set of Brehm's lectures, collected into a volume and highly esteemed in Germany. The translation reads admirably, and the book ought to be popular in England. It will unquestionably turn into naturalists and travellers all the bolder spirits among boys. Brehm's descriptions are fascinating, his breadth of view great, his sympathy with all forms of life extreme. It is difficult to name any other modern naturalist who so appreciates animals, and can reproduce so pleasantly the charm of the wild countries where he observed their traits. In turning over these interesting pages, the reader comes upon numberless dainty vignettes of scenery. The Arctic tundra is as familiar to Brehm as the equatorial forest, and he causes his readers to realise and enter into both as his graceful pen runs on. At times he is too fanciful, too apt to confound folk-lore with descriptions from the life. His words on Siberia might be more or less applied to much of the book: "Even the most serious and honourable forest-folk sometimes mingle truth and fancy when they tell of the forests and wood-craft of Siberia." It must surely be a beautiful fancy that, off the Norwegian coast "in mid-winter, after the breeding places have been long left desolate," when a sea-bird feels stricken with death, "he hastens as long as his strength holds out, that he may, if possible, die in the place where he was cradled." The translators also confess their inability to discover any authority for the statement that at the end of May or in June the she-bear seeks out her older children, of two or even four years' growth, and compels them to do service as nurses. These stories and the like are manifestly folk-lore, the inchoate efforts of Siberian morality.

Sometimes, too, partly owing to the discoveries which have been made since Brehm wrote, his facts are precarious. Thus, the annual migration of the buffalo in North America is sufficiently doubtful. Nor does he tell his reader that the incalculable thousands of buffaloes to be met in old days towards the Rocky Mountains are now all but, if not quite, extinct, through man's wanton destructiveness. Ornithologists will look in vain for any news of the breeding-place of that interesting bird, the Curlew Sandpiper, although it might have been expected when the author discourses at length of the Lapland and Siberian birds and their nesting habits. Brehm seems to be rather inclined, also, to believe that the Egyptian ascan "kill without biting, by spitting or shooting its venom at its enemy." This reminds naturalists of Buffon's notion that the porcupine could shoot its quills.

When the reader has once abandoned the hope of finding exact scientific accounts of birds and animals in this book, he can make up his mind to enjoy what remains. The numerous pictures of travel are graphic; and Brehm, with poetic sensibility, soon becomes on close terms everywhere with

birds and beasts. The miseries of night in the Tropics, when life is rendered almost worthless by the number of reptile and insect foes, are skilfully painted, and bid the reader acknowledge with thankfulness that he lives in a northern clime. A good deal has been written of late about ostriches, but it is possible to read Brehm's account of them with interest. Their omnivorous character is particularly pointed out, and will probably lead many a boy who has access to these birds in confinement to make unpleasant experiments with broken glass and old iron upon their powers of digestion. Brehm's relations must have been intimate with monkeys, so characteristic is his account of their daily life and habits. The monkeys of the Old World seem to him much superior in instinct and mind to those of America. He corroborates Herodotus in his story of the Trochilus, which acts as the crocodile's friend by flying into its open jaws and picking its teeth. Turning to marine migrations, he dwells upon their regularity in the case of many fish and aquatic animals. His descriptions of passing the Cataracts on the Nile are not at present without general interest; while the latter part of the book dwells upon the manners of the Ostiaks, Kirghiz, and Siberians. This leads to a discussion upon the treatment of the political exiles in the last-mentioned country, and shows that their lot is not so hard as is generally imagined. Brehm concludes with a pleasant chapter on Danubian ornithology.

With German particularity this book possesses a preface, prefatory note, introductory essay on naturalists, bibliography, notes, and a capital index to the whole. There are also eighty-three excellent engravings, which lend greater charm to a pleasant volume. The traveller and naturalist will at once be attracted to Brehm's work, and it must be allowed that these bright pictures of travel have formed a book of singular interest. It is, in short, well written, well printed, and well illustrated. Perhaps none of the subjects here treated are altogether novel; but they are skilfully presented in fresh and eloquent guise, and are worthy of the author's reputation. With Brehm it is possible to enjoy travel and animated nature in an armchair, without the trouble of searching for them in lands visited by the extremes of heat and cold, and haunted day and night with insect terrors.

M. G. WATKINS.

#### NEW NOVELS.

*The Madonna of a Day.* By L. Dougall. (Bentley.)

*A Foreigner.* By E. Gerard. (Blackwoods.)

*A Point of Conscience.* By Mrs. Hungerford. In 3 vols. (Chatto & Windus.)

*Persis Yorke.* By Sydney Christian. (Smith, Elder & Co.)

*The Imagination of their Hearts: an Impression.* By Michael Dure. (Henry.)

*Nobody's Fault.* By Netta Syrett. (John Lane.)

*A Financial Atonement.* By B. B. West. (Longmans.)

*The Creed of Philip Glyn.* By the Hon. Mrs. Alan Brodrick. (Ward & Downey.)

MISS DOUGALL'S *The Madonna of a Day* attracted much attention as it appeared from month to month in *Temple Bar*; and now, when one sees it for the first time as a whole, one's impression of its value as a work of art is both heightened and deepened. From an entirely new standpoint, and with a subtlety all its own, it lights up one aspect of the great vexed, unsettled, unseizable woman question. There is in it not a word of the abuse which generally gives flavour to stories dealing with this subject, not a word of preaching, not an indication of the writer's view. It merely places a certain situation before the reader, on which he must perforce reflect and meditate: and all this with a charm of style, and a power of realising and presenting a scene or a character, which grow stronger with each book Miss Dougall produces. The description of the vast snowy solitudes of the mountains, and of the impression they make on the eager, unrestful mind of Mary Howard, who is lost among them, is an achievement that will have its place in literature. But everything in the book is subordinate to the wonderful conception of Mary's influence on the dwarf—her half-romantic and half-tragic, half-artificial and half-real relations with that singular creature—into whose vicious life the simple, reverent character she has assumed comes as a revelation and an ideal.

There is much skill in Miss Gerard's aptly named story. We call the people of all other nations foreigners, even when we go alone among them. Through the first half of the book it is Phemie's Austrian husband who is undoubtedly the foreigner. Then all at once one realises that she, and not he, is the stranger; that it is she whose ways are outlandish, and whose manners are criticised as foreign by her husband's people. Very entertaining is the account of her reception, and most interesting the faithful portraiture of the German mind, with its characteristic child-like exhibition of all the emotions, its simple and open transition from joy to sorrow, from endless regret to new love. At first the book appears a little heavy and uninviting; but Miss Gerard's name buoys one up, and is an earnest of good things to come; and by the time one has met even the first Baron Leopold Wolfsberg, one is thoroughly captivated. Phemie's rush across Europe is irresistible: it will carry every reader along with the same breathless interest.

*A Point of Conscience* begins with a tea-party. At p. 60, or thereabouts, the tea-party is still going on; and one by one all the characters of the story put in an appearance at it, and receive their labels, and fix upon your memory the little tricks and idiosyncrasies by which you are afterwards to recognise them. Throughout the three volumes there is the same tendency to lengthiness—many a little speech and joke are chronicled (some of the jokes, alas! all

too familiar)—but Mrs. Hungerford's bright, easy style gives life to the book. This time, in *Maden* and her passionate story, she has ventured on more dangerous ground than one is accustomed to tread with her; but with Cecil Fairfax, Anthony Verschoyle, and even with charming Carrie, despite the novelty of her knickerbockers, it is possible to feel that we are among old and welcome friends. One recognises also the old and pleasing art of harrowing the feelings and delighting the emotions with very slight material well worked up.

Sydney Christian's heroine combines in herself two types—the long-suffering heroine upon whose devoted head woes are heaped without stint, and the later development with modern mind and heaven-questioning spirit. A mocking, conscienceless, handsome father, a beautiful and equally conscienceless, though stupid, sister, are one part of *Persis Yorke's* trial; the other part consists of her own unrelenting conscience, a condition of utter pennilessness, and a bitterly bought distrust and horror of men. The story is told at length, with much faithful detail, and a marked intention to portray the inner as well as the outer life of a woman as subjectively as it may be possible for a man to do it. And yet it is with the men in *Persis Yorke* that Sydney Christian has succeeded best. The worthless father; the bad but redeemable Bristow; Dave Heron, the strong, simple preacher to the fishers; and Adrian Lyster, the sweet-natured cripple, who is destined to brighten *Persis's* life—all these, roughly sketched in as they are, live and move before the reader, while with all its elaboration, and possibly because of it, the heroine's own character is not half so strong and effective.

It seems necessary to say to the author of *The Imagination of their Hearts* that the jotting down of sentences as paragraphs, especially in a more or less detailed description of a scene or situation, is not smart or artistic writing. Such a practice only serves to baffle the reader, who always hopes to enter upon a new idea with a new paragraph. Nevertheless, Mr. Dure's book is clever, though with that hard, soulless, semi-epigrammatic, and entirely disillusioned cleverness of which the wise reader is becoming so weary—a cleverness which nothing can surprise or enchant. There are moments when the players on Mr. Dure's little stage appear to be real people, but mostly they are vapoury and intangible beings, engaged in very questionable transactions. In Marion, whose charms are her own ruin and bring ruin to one of her lovers, one can find very little life and no fascination. The end is distinctly unsatisfactory and hardly likely.

No "Keynotes" volume is ever dull. The stories in that entertaining series do not profess to be suited to everybody's taste; but they are bright, out of the common, and in some way or other striking. All these distinctions belong to *Nobody's Fault*, in which Miss Netta Syrett depicts the career of a young woman who took her life in her hand, after the fashion of young women in fiction, and made rather a hash of it. But

Bridget Ruan's fate was really determined for her by her strong character, and by the education which gave her powers free play. Born in a humble position, she was educated above it, and when she returned from school to her old surroundings she found them unendurable. It is in this part of the book that Miss Syrett is most successful. Her insight into the lower middle-class life of a small provincial town, in which the bank-clerk is a type of the aristocracy, and the wives and daughters of the tradesmen of the place have their own very pronounced views on social status, is remarkable. Here an individual note is struck, and the satire is as keen as the observation is true. In the subsequent parts of the story, where the situations are stronger, one feels—or fancies—that Miss Syrett's grasp of her subject is less firm. But every reader of the book will be prepared to testify that there is no real lack of power in any part of it.

Those readers of *A Financial Atonement* who appreciate the genuine humour of it may not have any comprehension of Mr. Arthur Brigges's financial operations; and those who are capable of following these will probably fail to see where the humour comes in. The story resembles in its vividness, and its somewhat empirical quality, the same writer's *Sir Simon Vanderpetter*. An idea has taken hold of the author and the characters are made to bend their necks to it. Mr. Arthur Brigges is a kind of reversed Monte Christo. His passion, too, is to pay back—but literally and in coin, and for the wrongs he himself has done to the innocent shareholders in his innumerable companies.

*The Creed of Philip Glyn* is a very pleasing little story; and the characters, being ordinary lay people actuated by religious motives, have nowadays the charm of novelty. The plot is not new, and even Philip Glyn with his Gospel of Love has appeared before; but he is the kind of hero one is always glad to meet again, and we should never be tired of seeing the guilty uplifted and purified after their temptation and fall. The creed of Philip Glyn, if it were only practised, would unquestionably make the world cleaner and lovelier than it is.

GEORGE COTTERELL.

#### TWO BOOKS ON ROMAN HISTORY.

"CAMBRIDGE HISTORICAL ESSAYS"—No. VIII., *The Reign of Antoninus Pius*. By E. C. Bryant. (Cambridge: University Press.) It is a singular thing that of a reign placed in the midst of a brightly lighted historical period, a reign, too, in which (if Gibbon was right) the happiness of the human race was at its highest, there should be as yet no exhaustive chronological sketch. Such, however, is the case with regard to the principate of Antoninus Pius. Neither Schiller nor Lacour-Gayet, as Mr. Bryant complains, has made any serious attempt to arrange the facts which are known, and it is primarily this deficiency which Mr. Bryant sets himself to fill up. By the aid of inscriptions and coins (so fully used that we might almost call his essay a numismatic commentary on Capitolinus) he has reached a very considerable measure of success. Of course difficulties remain at points where historians, coins, and inscriptions alike fail us. Thus

"it is practically hopeless . . . from the beginning of 140 to the middle of 144 A.D. to attempt to set down any event as taking place in any particular year." But for most of the principate either certainty or high probability in dating seems to be attained—if, that is, our present information be not upset, if no inconvenient coin with a troublesome legend turn up. But the essay is also something wider than this; for it discusses the relations of the emperor with various individuals and bodies in the Roman state, and finally examines his attitude to religion. "He was attempting to set up a reaction in favour of the old and truly Roman religion as against the newly imported deities of the East"; and it is impossible to doubt that this fact had something to do with the Roman verdict on Antoninus being cast into precisely the shape which Capitolinus reports, comparing his reign with that of Numa not only for its prosperity, but also for devoutness of spirit and care for religious details. We do not gather from Mr. Bryant how far he thinks his hero a great man. The general feeling about Antoninus, at least in these days, is respectful without being enthusiastic. That he had an excellent and even a lovable character, no one will question: to satisfy so shrewd a judge as Marcus Aurelius, and to have said of one even half the good things which Marcus said of his adoptive father, are proofs enough of any one's excellence. But the modern judgment seems to be "amiable, but second-rate"—perhaps only because the good emperor was never seriously tried. His wars were few, no Marcomanni and no plague tested the discipline and the science of his subjects. Yet it is chiefly a good system which ensures "that there shall be no serious trial"; and, if the existing Roman system was in part at least created by his predecessors, it was carried on as well as modified by Antoninus. He was up to his work, and he was not pessimist; both points must be remembered when we judge him. At all events, Mr. Bryant claims, and reasonably, for Antoninus more personal activity than Capitolinus was willing to allow him; *nullas expeditiones obit* can hardly be right. "Nothing was too trivial [or too distant] for his investigation." Yet he had method, and was too wise for the spasmodic liberality of a Haroun Alraschid, a sultan who knows no political economy. But did he really deport the Brigantes to the north of the Forth and Clyde? It might have been policy to do so, but we cannot see that he did from the simple *summotis barbaris* of our authority. The story told in his *Life*, and repeated by Mr. Bryant, of how he asked Homullus whence he got his porphyry columns, and how he was snubbed for his pains, requires to be supplemented, if we are to duly admire his patience, by a hint that Homullus could not very well get the columns from anywhere but certain imperial quarries. On p. 117 n., for "Pliny, *Epp.*," read "Pliny, *H.N.*"

*Les Assemblées Provinciales de la Gaule Romaine*. Par E. Carette. (Paris: Picard.) How extraordinarily alike is the doing of official business all over the world! This is one of the first impressions from reading the minute study which M. Carette has consecrated to the native councils of the Roman provinces of Gaul. It is not easy at first sight to say whence our knowledge of these institutions is to come. The classical authors allude but rarely to anything of the sort, and the inscriptions which bear on the subject are not very numerous and are often incomplete or inconclusive. But by degrees we see under M. Carette's guidance how the little bits of evidence supplement each other; how a broken line in an inscription suggests a question about the *flamen provinciae* which can be answered from the analogy of the *flamen Dialis* at Rome; and

how the known usage of some other province fills up a hole in what we know of those under examination. While the evidence remained unincreased, it was perhaps not possible to get much beyond the point at which Messrs. Guirand and Marquardt had left the subject; but the discovery at Narbonne, in 1888, of a new and considerable fragment of a bronze tablet (since presented to the Louvre by an uncle of M. Carette), has made it possible to answer several more questions about provincial councils. Containing part of a law (probably a *lex data* of Augustus) on the assembly or council of Gallia Narbonensis, it determines for instance the point that the meeting-place was the town of Narbo. It shows, too (with reasonable probability of inference), that the voting in the council was generally not *per tabellas*; it makes it more probable, though not certain, that the governor had a right of veto in most business, but not in all; that the council met annually, not (as seems likely to have been the case in Asia) every five years. Unhappily, too many questions are still matters of "des batailles de nuages dans les ténèbres"; but the discovery of the Narbonne fragment is encouraging. It helps us forward now, and there may be more engraved laws to find presently. After setting forth as fully as he can the state of our knowledge about the elections, the composition, the powers, and the president of the assembly, and after marking with equal care the gaps in our knowledge of how things stood under the early empire, M. Carette goes on to a parallel examination of the assemblies under the later empire; and he gives finally a complete nomenclature of the persons known to us as having taken part in the provincial assemblies of Roman Gaul. We have to thank him for careful and searching work, set forth in logical development and agreeable style. But there are two or three little things which have struck us while we read his book. He does not mention, in the few pages which he devotes to the question of Gallic assemblies before the Roman conquest, the assertion of Livy (21. 20) that in or about 219 B.C. the Gauls "armati—ita mos gentis erat—in concilium venerunt." On p. 39 we read that there were eight Gallic provinces under the early emperors, but the items given amount to nine. On p. 121 we cannot adjust his reckoning of the Gallic *civitates* as sixty to the number sixty-four as given in the *Annals* (3, 44) by Tacitus (whom he does not name), and apparently by Ptolemy. What new light makes him adopt the form *Durocorium* instead of the familiar *Durocor-torum*? M. Carette regards it as only possible ("il se pourrait que . . .") that the *sacerdos*, or *flamen provinciae*, was elected some time before he actually entered on office; but, if persons who wished to escape the charge might, as he shows from an inscription of the time of M. Aurelius, appeal to the emperor, this seems to us to make a considerable interval of time certain. We are sorry to find M. Carette lending even a provisional assent to "a new theory of Müllenhoff," supported by M. d'Arbois de Jubainville, that Caesar borrowed his description of Gallic customs from Posidonius. Surely this is a case of *Quellenforschung* leaving

"Not even Lancelot brave, nor Galahad clean."

#### NOTES AND NEWS.

MESSRS. LONGMANS & Co. have in the press a volume by Sir Benjamin Ward Richardson, to be called *Memories and Ideals*. Besides the memories of sixty years of professional life and the ideals which the author has been led to form, the book will also contain a number of chapters on scientific and philosophical subjects.

MESSRS. WILLIAM BLACKWOOD & SONS announce a new volume by Mr. Walter B. Harris, the author of several books of travel in Mohammedan countries, describing a recent journey from Batum to Baghdad, via Tiflis, Tabriz, and Persian Turkestan, with illustrations and a map.

MESSRS. GEORGE BELL & SONS will publish shortly a memoir of Dr. Hawtrey, formerly head-master of Eton, by the Rev. F. St. John Thackeray. The book will have illustrations, and also a selection from Hawtrey's metrical translations.

MESSRS. CHATTO & WINDUS announce for early publication *Kingsclere*: the Story of a Trainer, by Mr. John Porter, with twenty-two full-page illustrations.

MESSRS. MACMILLAN & Co. will publish immediately a volume of selections from the writings of Christina Rossetti, arranged as a birthday book.

AMONG the writers associated with Mr. Laird Clowes in the preparation of the *History of the Royal Navy*, which is to be published by Messrs. Sampson Low & Co., are Capt. A. T. Mahan, U.S.N.; Mr. Clements R. Markham, president of the Geographical Society; Mr. Theodore Roosevelt, author of "The Naval War of 1812"; and Mr. H. W. Wilson, author of "Ironclads in Action." Many hitherto unknown documents and pictures, including some from abroad, have been placed by private owners at the disposal of the editor. The naval events of the past half century are being, for the most part, described by officers and others who took part in them.

MESSRS. SMITH, ELDER & Co. have in the press *The Memoirs of General Baron Thiebault*, with recollections of the Republic, the Consulate, and the Empire, translated from the French and condensed by Mr. A. J. Butler, who likewise introduced Marbot to the English public.

MESSRS. CHAPMAN & HALL will publish in the course of next month *Moko*, or Maori Tattooing, by Major-General Robley, with upwards of 150 illustrations drawn by the author.

THE original illustrated edition of Ainsworth's Novels is about to be reprinted in sixteen monthly volumes by Messrs. George Routledge & Sons, who are not only the owners of the copyrights, but also the proprietors of the illustrations. The edition will be limited to 250 numbered copies, with reproductions in photogravure of the original steel-plate engravings by Cruikshank, Phiz, and others.

MR. GEORGE ALLEN, of Ruskin House, announces a cheap edition of *Fors Clavigera*, in four volumes, with all the original illustrations.

MESSRS. GEORGE BELL & SONS will add during May to "Bohn's Standard Library" a cheap edition of Burton's *Anatomy of Melancholy*, in three volumes, as edited by the Rev. A. R. Shilleto, in handsome form, three years ago, with an introduction by Mr. A. H. Bullen, a portrait, and a full index.

MR. T. FISHER UNWIN will publish about Whitsuntide *Here and There Memories*, by an anonymous author, who was in former times well-known as a contributor to the magazines.

MESSRS. ARCHIBALD CONSTABLE & Co. announce for early publication *Tales of South Africa*, by Mr. H. A. Bryden, author of "Gun and Camera in South Africa."

MESSRS. HUTCHINSON & Co. have in the press for early publication a story of the Mutiny, entitled *The Great White Hand*, by Mr. J. E. Muddock, who states in his preface that it was his lot to be in India at the time;

and also a novel treating of life in Holland, by Mr. Sutcliffe Marsh, who is described as a new writer.

MR. ELLIOT STOCK announces a work of fiction, entitled *The Carisford Tablets*; or, the Adventures of Simram of Babylon. The narrative purports to have been deciphered from cuneiform tablets, written by a traveller who visited Britain in search of tin mines, and was made captive by a British prince. The incidents are founded on history, and furnish vivid pictures of early life in many parts of the ancient world.

MESSRS. A. D. INNES & Co. announce for publication next week a new novel by XL, author of "Diabolus aut Nihil." It will be entitled *The Limb*; and the central figure in the story is a Russian Jew, possessed with the belief that he is the saviour of his downtrodden race foretold by Scripture.

MESSRS. SIMPKIN, MARSHALL, & Co. announce the publication next week of a work entitled *Stock Exchange Investments*: Theory, Methods, Practice, Results, and Counsels, by Dr. W. H. S. Aubrey, Author of "The Rise and Growth of the English Nation." It will contain historical and statistical information on the increase of the national wealth, and on different classes and methods of investment.

MESSRS. GINN & Co., of Boston, announce a Guide to the Study of American History, written by two professors of history at Harvard, Mr. Edward Channing and Mr. Albert Bushnell Hart.

MR. JOHN HODGES has nearly ready for issue, in his "Catholic Standard Library," a new edition of Simpson's Life of Edmund Campion, which has been long a scarce book. It will be reprinted from a copy corrected by the author shortly before his death.

THE name of the translator of M. Gaston Boissier's book on *The Country of Horace and Virgil*, mentioned in the ACADEMY of last week, is Mr. D. Havelock Fisher.

AT a meeting of the English Goethe Society, to be held on Friday next, in the hall of the Medical Society, Chandos-street, Cavendish-square, Prof. Edward Dowden, of Dublin, will deliver his presidential address, on "The Case against Goethe." Mr. James Bryce has consented to take the chair.

WE quote the following from the obituary column of the *Times* for Wednesday:

"On the 17th inst., at Richmond, Surrey, aged ninety-six, Helen, widow of Hugh McCordquodale, Esq., and daughter of the late Lord Edward Fitzgerald, and Pamela, his wife."

To read such an entry is like being transported back to the stormy close of the eighteenth century, when the supposed daughter of Mme. de Genlis and Egalité was the cynosure of all eyes in Paris, and the "sainted Edward" the darling of Irish ballads. It is, perhaps, right to add that Debrett knows nothing of the lady, though he does mention a daughter of a son of Lord Edward, also called Pamela; and that there seems something wrong about her age, for Lord Edward certainly died on June 4, 1798.

#### THE FORTHCOMING MAGAZINES.

SIR W. W. HUNTER will contribute to the *Fortnightly Review* for May an article entitled "A Forgotten Oxford Movement." It describes, from MS. sources in the Bodleian Library and the India Office, a scheme proposed between 1681 and 1700 by Dr. Fall, bishop of Oxford and dean of Christ Church, for the propagation of Christianity in India. The East India Com-

pany was induced to take up the matter, to raise a public subscription, and to charge itself officially with the direction of the movement and the management of the funds. This curious discovery puts back the beginning of British missionary organisation in India by more than a century.

THE *Fortnightly Review* for May will also have an article by Dr. Karl Blind on "Czar and Emperor," on the occasion of the coronation of Nicholas II., giving some curious details of ancient Russia. The essay will prove, from Muscovite, German, and English sources, that the imperial title had not, as is usually stated even by distinguished historians, been assumed for the first time by Peter the Great, but that, more than a century before, it had once been claimed and borne by Russian Czars, although not generally recognised.

MR. FREDERIC HARRISON will contribute an article on Pierre Lafitte to the May number of *Cosmopolis*; M. le Vicomte de Spoelberch de Lovenjoul will furnish an interesting account of the relations between Alfred de Musset and Georges Sand under the title of "Elle et Lui"; and Herr A. von Boguslawski will write on the German soldier in an article entitled "Die Selbständigkeit."

NEXT week's number of *Chums* will contain the opening chapters of a new serial story by Mr. Harry Collingwood, entitled "In the Grip of the Anarchists."

THE Roxburghe Press will issue, on May 16, the first number of the *Wheelwoman and Society Cycling News*, a weekly illustrated journal for lady cyclists.

#### UNIVERSITY JOTTINGS.

THE Rev. J. E. H. Murphy, rector of Rathcoore, has been appointed to the chair of Irish in the University of Dublin, vacant by the death of Prof. Goodman, for whom he has been lecturing as deputy during the last seven years. He has also been engaged, jointly with Prof. Goodman, in revising the Irish translation of the New Testament for the British and Foreign Bible Society.

MR. JOHN MURRAY will be the publisher of the *Life of Jowett*, which is being written by Mr. Evelyn Abbott and Prof. Lewis Campbell.

MESSRS. SWAN SONNENSCHEIN & Co. will shortly add to their "Social Science" series a volume on *University Extension*, by Mr. M. E. Sadler, of Christ Church, some time secretary at Oxford for the establishment of lectures and teaching in large towns.

THE Wilson travelling fellowship in Aberdeen University was founded about thirty years ago by Dr. Robert Wilson; but conditions of so unpractical and eccentric a character were laid down in the founder's will that it was impossible to make any election. Recently the Scottish Universities Commission revised this "dormant foundation," and remodelled the conditions. The first election will be made in July. The chief condition is that the fellow must be a graduate of Aberdeen. He is expected in sending in his application to sketch the work which he proposes to perform, if elected. The value of the fellowship is £200 a year; but the trustees may make an additional grant for the performance of some special work.

IT is proposed to commemorate Prof. Robertson Smith's connexion with the University of Aberdeen by placing a stained glass window in the chapel of King's College, after a design by Sir E. Burne-Jones.

THE late James Jamieson has bequeathed £1000 to the University of Aberdeen, towards the endowment of a chair in the faculty of law.



WE have received the programme of the tenth meeting of the Summer School of Art and Science, to be held at University Hall, Edinburgh, during the month of August. We may specially mention two courses of lectures, to be given—apparently in German and in French—by Prof. Wilhelm Rein of Jena, on "Herbart's Life and Teaching"; and by M. Elise Reclus, on "The History of Rivers and their Influence on Civilisation." No less than eight geographical excursions have been arranged, with the special aim of familiarising students with the relation between the physical features of a district and its history.

THE two-hundred-and-sixtieth lustrum of the University of Utrecht is to be celebrated by the students during the last week of June with a series of historical processions.

WE quote the following from the *New York Nation*:

"On March 4 the faculty of the University of Heidelberg conferred the degree of Doctor of Philosophy *magna cum laude* on Fräulein Anna Gebser, who presented an historical thesis on 'The Importance of Queen Cunigunde to the Reign of Henry II.' On March 6 the same university conferred the same academic distinction on Miss Alice Luce, who, after graduating at an American university, devoted herself to philology at Leipzig and Heidelberg. Several other women, mostly foreigners, have also announced themselves as candidates for examination and promotion. Quite recently the diploma of Countess Marie von Linden, the first woman who ever took a degree at Tübingen, was affixed to the official 'blackboard' of that university. This young lady, the daughter of the Württemberg Chamberlain, Count Eduard von Linden, made a speciality of natural science and was 'promoted' *cum laude*. Her thesis was on the structural evolution and characteristics of marine snails."

#### ORIGINAL VERSE.

IN MEMORIAM—HEINRICH PREISINGER.

THE blue waves dance in southern glee,  
The purple mountains clasp the strand;  
Shines all around, on shore and sea,  
The splendour of the sunny land.

They gambol, these gay southern waves;  
With them my heart would fain be gay:  
But, ah! I see a field of graves  
Beside a northern city grey.

For there he sleeps, the friend I knew,  
The tender heart, the gracious mind:  
A soul more generous, just, and true  
I have not found, I shall not find.

Oh, true and tried, be sound thy sleep  
And sweet! Perchance thy lot is best:  
Yet I in thought must stand and weep  
Beside the mansion of thy rest.

Malaga. C. E. T.

#### CORRESPONDENCE.

FACTS AND FANCIES CONCERNING THE CHILDREN ACTORS IN "HAMLET" II. 2.

Queen's College, London: April 18, 1896.

The passage relating to the children actors has long proved an interesting "crux"; and dissatisfaction with previous explanations—particularly with that which would associate the word "innovation" with the armed rising of Essex—has suggested the following addition to the "guesses at truth." The passage, as is known, appears in three distinct forms—in the pirated Quarto of 1603 (q. 1); in the authorised Quarto of 1604 (q. 2) and its reprints; and in the first Folio of 1623 (f. 1). Each of these calls for separate consideration.

The 1623 Folio.—The thirty-seven lines of the received text (II. ii. 343-379, "Globe" ed.) were first printed in the Folio of 1623, although nine of these had previously appeared

in the Quarto of 1604, and, as will be seen, all must have been written by this date. In them two reasons are assigned for the players travelling—an inhibition in l. 346, and the popularity of young actors in ll. 353-379. The latter passage deals in a strain of exaggeration with a real question, but it is based upon facts much in the same general way as the description in IV. iii. 60-65 represents the relations really existing between Denmark and England. These facts are, that children actors were for a time very fashionable in London; that personalities do mark some of the plays of the day; that although there are no plays known which deal with any such question as children-actors *versus* men-actors, yet there had been a "war of the theatres" in which Jonson, Dekker, and others took part, and that the children did perform some of these plays.\* The passage, therefore, would certainly have been suggestive to an audience of the day.

The 1603 Quarto.—The text of Q. 1 differs wholly from that of Q. 2 and F. 1. It has no reference whatever to an "inhibition"; it has distinct and pointed reference to the children. The brief passage, except for the italics, runs thus:

"Ham.: How comes it that they travell? Do they grow restless?"

"Gil.: No, my Lord, their reputation holds as it was wont."

"Ham.: How then?"

"Gil.: Yfaith, my Lord, *noveltie* carries it away, For the principall *publike* audience that Came to them, are turned to *private* playes, And to the *humour* of children."

In one sense the acting of plays by children was no new thing; it was over two hundred years old, and the "children of Pauls" (i.e., the cathedral choir-boys) had given the very first recorded Court performance in Elizabeth's reign, on August 7, 1559.† What was new was that, in 1600, a company of children entered into direct competition with the older actors by regularly performing in a licensed theatre. This was at "the private house" situate in the precincts of Blackfriars, which Richard Burbage had purchased on May 4, 1596, "at extreme rates, and made it into a playhouse with great charge and trouble." Afterwards he leased it "out to one Evans that first sett up the boyes commonly called the Queene's Majesties Children of the Chappell."‡ The Greenstreet Papers, printed in *extenso* by Mr. Fleay,§ show that Evans took possession from Michaelmas, 1600. The lease, "for the terme of xxij<sup>y</sup> yeres," had been signed four weeks earlier, for on "the second daie of September in the xliij<sup>y</sup> yere of the Raigne of our late Sovereigne Lady Queene Elizabeth [i.e., in 1600] Richard Burbydge . . . demysed the said great hall . . . unto . . . Henry Evans," "whoe intended then presentlie to erect or sett vpp a Companie of boyes . . . in the same." Evans soon attracted attention to himself by purloining boys for his theatre; while the young actors speedily became exceedingly popular. In 1604—the very year of the second *Hamlet* Quarto—"Father Hubbard's Tale"|| speaks of them as "a nest of boys able to ravish a man"; while a little later, the highest praise a writer can give to other actors is "that

they seemed to surpasse the boyes of Black-fryers."

The allusion in 1603, therefore, is distinctly to the audiences of the "public" theatres—of which London then had seven—running after the "private" plays acted by "children" in Blackfriars, this being one of four private theatres. In 1602-3 such an event would be a "novelty."

The Second Quarto.—The 1604 Quarto (Q. 2) omits all distinct reference to the children (i.e., lines 352-379), but it contains the nine lines of the Folio (343-351) which mention the "inhibition" and "late innovation." Inhibitions were frequent, but no exactly contemporary event of this kind is known, except that due to the terrible visitation of the Plague in 1603. This led James in July—when 825 people died in one week in London alone—to curtail the Coronation ceremonial, and afterwards to delay the state procession for eight months, until March, 1604; while in February of this latter year the Revels' accounts inform us that Burbage, the manager of Shakspeare's company, was allowed £30 "for the maintenance and relief of himself and the rest of his company, being prohibited to present any plays publicly in or near London by reason of great peril that might grow." If, therefore, anyone desires to seek a distinct reference, it might be found in the fact that this inhibition would naturally lead to the players "travelling" in the provinces.

The probable meaning of the words "late innovation" is connected with the significant omission in the 1604 Quarto of all distinct reference to the children. Such omission might well be due to the fact that on January 30 of this year the chapel children had been re-organised under the direct patronage of James I.'s Queen as "the Children of Her Majesties Revels"; just as, within ten days of the arrival in London of King James—in May of the previous year—the company to which Shakspeare belonged had become "His Highness' Servants." The number of difficulties which arose about this time in connexion with various allusions—real or supposed—in other plays seems to suggest a sufficient motive for the present case. In 1602, Jonson had been "restrained . . . by authority" from printing in the Quarto of the "Poetaster" the concluding dialogue which appeared later in the Folio edition of 1616. In 1603, the same writer was summoned before the Council for his "Sejanus," apparently simply owing to the ill-will of Lord Northampton. This play moreover, was acted by Shakspeare's company—the poet among them; while trouble was brewing for the same company in 1604 for representing the Gowry Conspiracy. S. Daniel, official licenser though he was, had to appear before the Council for supposed political allusions in his "Philotas." Jonson's "Volpone"—acted 1605—gave offence; and the same year Jonson, Chapman, and Marston were within prison walls for a few lines reflecting on the Scots in "Eastward Ho!" When the air was so full of thunder and passing showers for the actor and dramatist, does it not seem likely that it would be deemed both more politic and discreet that a play issued by a member of the "King's Company" should, in its first authorised edition (for that of 1603 was pirated) omit even the appearance of a reflection on a rival company to which the Queen had so recently given her name?

One point still remains. "About August in the sixth yere of his Majesties raigne (i.e., 1608) . . . the interest of the said Henry Evans in the said Playhouse by vertue of the said lease [of 1600, for 21 years] was fullye and whollye determynd," for it was repur-

\* E.g., Jonson's "Cynthia's Revels" (1600) and the "Poetaster" (1601).

† Nichols's *Progresses*, i. 74.

‡ Halliwell's *Outlines*, 7th ed., 1887., i. 317.

§ *Chronicle History of the London Stage* (1890). These papers, discovered by Mr. Greenstreet, relate to the Chancery suit—*Evans v. Kirkman* (temp. James I.).

|| Quoted by Prof. Hales in "Notes and Essays" (p. 238).

¶ Cf. the "eyases" and "aery" of "Hamlet" II. ii.

\* *Into his Transilles*, by Wm. Fennor.

chased by Burbage; and though the children still continued to act for a time, yet by the end of 1609 the King's players were established at the Blackfriars, three of the "children" being adopted into the company. Henceforth this theatre and the Globe were under one management; no reference, therefore, such as that in the Folio could have any point if written after 1609. Not only so, but the whole passage, and the practical retention from Q. 1 of the comparison between the sudden favour of the children and the equally sudden rise of Claudius (ll. 380-384) make it clear that the lines first printed in 1623 were written soon after the children became popular; the omission and later publication being comparable to what is known to have taken place with regard to "Richard II." with its political reference, and "The Poetaster" with its personal allusions.

May we not, then, suppose that the twenty-eight lines (352-379) which refer to the children actors were originally written for the 1604 Quarto as a development of the brief passage of 1603; but that, as it was suddenly considered best to suppress them, they were replaced by nine new lines (343-351), in which there was aptly substituted the mention of an inhibition—an expression familiar enough in the stage history of the day as a reason for "travelling," but not necessarily having immediate application—while the delicate question of the children was simply glanced at in the words "late innovation"? In 1623, when like Shakspeare himself the whole subject was "dead and buried," both passages were printed together from the theatre copy, where, doubtless, they had peacefully slumbered side by side for nearly twenty years. W. HALL GRIFFIN.

#### THE SIN-EATER IN WALES.

London: April 8, 1896.

My only excuse for writing again on this subject in the ACADEMY is the belief that I have now run the Welsh "Sin-eater" to earth, and that, too, in the very parish understood to have been referred to by Moggridge at Ludlow.

In 1844, Miss Anne Beale, the well-known writer of numerous tales and novels depicting various phases of life in Wales, published a small volume of sketches under the name of *The Vale of the Towey*. At that date Miss Beale was governess to the daughters of Mr. Williams, vicar of Llandefaisant, a small parish almost entirely swallowed up by Dynevor Park, where the church is situated. Practically, Llandefaisant may be looked upon as belonging to the parish of Llandilo; and, in the early forties, the southern end of that huge parish included a great portion of the "lawless mountain valley" of Cwmamman.

The sketches of Welsh manners and customs to be found in *The Vale of the Towey* are drawn from life, a little idealised, no doubt, but, apart from the slender thread of fiction on which they are strung, absolutely trustworthy. They were republished, I should add, by the Religious Tract Society in 1886, with the title altered into *Seven Years for Rachel*.

So much being premised, I now proceed to give a few extracts from the fourteenth sketch, which is named "The Ivorite's Funeral":

"Pally . . . is accordingly busily engaged in serving out a beverage that was once common at funerals, but is now comparatively seldom used. It is called *abeilon*, and is composed of the juice of the elderberry, rosemary, and other herbs, well spiced, and poured into hot ale, which is distributed to the mourners, and drunk, notwithstanding the circumstances, with evident satis-

faction. All the assembly . . . partake of the reeking drink, eat cake with it, and talk meanwhile of many things far removed from the solemn subject of death, though it would seem impossible to forget it in the presence of the corpse. When the party had drunk a sufficient quantity of *abeilon*, one of them, a tall, lank man, arose. . . . This was the Dissenting minister.

. . . . After quietly delivering the text, he pours forth at once a flood of words. . . . He then gives out a verse of a hymn, in which most of his congregation join. . . . The hymn being finished, the minister descends from his pulpit, and again enters the house. He is immediately attended by Rachel's uncle and Pally, the former of whom slips five shillings into his hand in payment for his sermon, whilst the latter offers a second glass of *abeilon*. Both are received with thanks. . . . and the preacher takes his departure. . . . The preparations for bearing the body to its last resting-place now began. . . . At the turning of the lane another procession was seen approaching in an opposite direction. It was composed of the members of the Ivorite Club, consisting of between two and three hundred persons, who joined the funeral, and preceded the coffin. Each individual wore a black scarf and hatband, and the general effect was very imposing. They wound their mournful way through the park until they reached the little church I have already attempted to describe. There they were met by the clergyman, and the solemn service began. The coffin rests in the aisle, and the church is filled with mourners. The first part of the service over, they proceed to the churchyard and surround the grave. . . . The sunbeams fall upon the dark forms of the mourners, and rest upon the coffin. . . . A few lumps of earth fall heavily upon the coffin. . . . The Ivorites now surround the grave. Hand in hand they encircle it, whilst each takes from his bosom a sprig of rosemary and drops it upon the coffin. The last act completed, they stand for a few moments solemnly silent, then disunite and form into pairs."

Moggridge, it may be remembered, in his letter to Canon Silvan Evans (January 1, 1876), said that the only written account of the custom mentioned by him at Ludlow was Aubrey's. If, therefore, somebody who had read the above account in Miss Beale's book had told him of the "tall lank man" who poured forth "a flood of words," received "five shillings," drank a glass of *abeilon*, and then departed—all this "ritual" being quite distinct from the church service; or if, which is still more probable, he had heard the tale, with inevitable variations, at third or fourth hand, he may be excused for having seen in it a confirmation of Aubrey's fable of the Sin-eater.

The term *abeilon*, which is italicised in the republished sketch but not in the original one, is unknown to me. It is not to be found, nor anything like it, either in Owen Pughe's Dictionary or in Silvan Evans's. If the initial, however, is the definite article "y," then we have (I now quote from Lewis's Welsh Dictionary, 1805), *meilaid*, "a dishful," "a bowlful"; *meiliedyn*, "a small bowl"; *meilio*, "to put in a bowl," "to dish"; *meilon*, "powder," "dust," "flour"; *meiloni*, "to reduce to powder," "to become dust"; *mail*, "a hollow vessel of wood; a vessel to hold milk; a bowl or basin."

May I, in conclusion, make an ingenuous confession? I was a little disappointed at finding this *meilio* derivation; for before I came upon it I had constructed a very pretty theory, by conjecturing that it was a form of *ymbilion* ("earnest entreaties") degraded and disguised beyond recognition.

J. P. OWEN.

#### BERBER NAMES.

London: April 20, 1896.

An interesting point is raised in the ACADEMY of April 18 by Mr. Budgett Meakin, in connexion with my proposed derivation of the word *Tafilelt* (ACADEMY, March 7). In such place-

names he treats the final *t* as the feminine suffix to agree with the "place" or "thing" implied, and regards the initial *t* (*tha*) as "plainly equivalent to an article," adding that there is unquestionably an article *tha* in the Rîf (Riff) dialect of North Morocco. Then he suggests that other names in Morocco beginning with *T*—as Tangier, Tetuan—may possibly "owe their form to this article before a masculine noun." Although there is no article in the Algerian and Saharan (Tuareg) sister dialects, it is not impossible that one may have been developed in the North Moroccan. In Egyptian, which belongs to the same Hamitic group, the article is a distinct feature, and has even a masculine (*p*) and a feminine (*t*) form. This *t* also becomes *θ* euphonically; but being feminine it cannot be cognate to Mr. Meakin's *tha*, which he takes to be masculine, placing it "before a masculine noun." To this view there are two formidable objections. In the first place, it is difficult to understand how, in such place-names as *Tafilelt*, *Tarudant*, and many others, the initial *t* can be a masculine article and the final *t* "a feminine suffix." In the second place, *t* is the universal feminine element of the noun, pronoun, and verb in all the Berber dialects of which Grammars have been published. It also prevails largely in Egyptian and Tibu (though here voiced to *d*), and in the Semitic group (Arabic, Hebrew, &c.). It must consequently be regarded as common to the primeval Hamito-Semitic form of speech, antecedent to the divergence of the two stems, and persisting down to the present day. It would therefore be more than surprising to find that *tha* had become a masculine particle in the Rîf dialect of North Morocco. With all deference to Mr. Meakin's authority, I should myself venture to suggest that there is no true article in Rîf, and that the *tha* in question is simply the formative feminine element, which may be prefixed, suffixed, or both. Then its origin and apparently redundant use may perhaps be explained. In Tuareg, purest form of Berber speech, the separate 3rd pers. pron. fem. is *entat*, which as a verbal suffix becomes *tet*, as in *enran-tet*—"they-killed-her." It would therefore seem obvious that this dental element is of pronominal origin. Again, these Berbers say: *innaha-s itti-s nabarad*—"he said to him to father of him of young man"—i.e., "He said to the young man's father," where the pronominal element is repeated, as in so many other primitive languages. The object in such repetition is not emphasis but clearness, the meaning being thus eked out at low stages of structural development. Hence, *t-akli-t* originally—"she-negro-she"—negress; *ta-zzun-t*—"that-division-that" (root *zzvn*); as *Ta-filal-t*—"that-filal-land-that," and so on.

A. H. KEANE.

#### THE "PRENZIE" ANGELO.

Cambridge: April 20, 1896.

Mr. Liddell has not even taken the trouble to read my letter through. I argued that the word *prenzie*, occurring twice, must either be a real word or a slight alteration of one. I also identified it with the Lowland Scotch *prossie* or *prowzie*, "vexatiously nice"; which suits the context very well, and is a real word, with an etymology which needs to be accounted for. If I accounted for it wrongly, it does not destroy the argument.

But I can see no origin for *prossie* except some form of the French *preux*; and I do not see why the last letter of this word was always ignored in the sixteenth century, though usually written. If the suffix *-y* were added, it would surely be more natural to sound the final letter than to leave an awkward hiatus. However, I do not care to discuss the matter further. I

\* This fact forms a comment on ll. 362-368, with their reference to children ultimately becoming "common players."

ly offered the suggestion for what it is  
th; and it is quite as good as any that has  
an offered hitherto.

WALTER W. SKEAT.

London: April 21, 1896.

Prof. Skeat has been anticipated in his sug-  
gestion by Mr. A. A. Adee, in *Shakespeariana*,  
vol. ii., p. 109 (Philadelphia, 1885). Mr. Adee  
explains his conjecture "preuzie" as a coinage  
from the French adj. *preuz* or *preuz*, after the  
analogy of "vast" and "huge" (from the  
adjectives "vast" and "huge"). Its meaning  
he takes to be a combination of the two ideas—  
"brave" or "valiant" and "pure" or "blame-  
less": "Angelo, that *preuz* chevalier," is his  
paraphrase. If the conjecture is to be accepted,  
this explanation seems preferable to Prof.  
Skeat's.

In the second passage ("in *preuzie* gardes")  
Mr. Adee would read "princely" or "priestly,"  
accounting for the repetition of "preuzie" as  
a compositor's blunder.

These conjectures, with their author's name  
and a reference to *Shakespeariana*, are recorded  
in their place by Dr. Aldis Wright in his last  
edition.

WALTER WORRALL.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 26, 7 p.m. Ethical: "The Education of  
Women," by Mrs. B. Bosanquet.

MONDAY, April 27,

8 p.m. Society of Arts: Cantor Lecture, "Applied  
Electro-Chemistry," I., by Mr. James Swinburne.

8 p.m. Aristotelian: Symposium, "Are Character  
and Circumstance Co-ordinate Factors in Human Life,  
or is either Subordinate to the other?" by the President,  
Miss F. E. C. Jones, Dr. Gildes, and Mr. A. F. Shand.

8.30 p.m. Geographical: "Journeys in the Native  
Malay States," by Mr. Hugh Clifford; "A Journey  
round Siam," by Mr. J. S. Black.

TUESDAY, April 28, 3 p.m. Royal Institution: "Child-  
Study and Education," III., by Prof. James Sully.

8 p.m. Civil Engineers: Discussion, "The Thirl-  
mere Works for the Water-Supply of Manchester," and  
"The Vyrnwy Works for the Water-Supply of Liver-  
pool."

WEDNESDAY, April 29, 4 p.m. Zoological: Anniversary  
Meeting.

8 p.m. Society of Arts: "Fruit Drying or  
Evaporation," by Mr. E. W. Badger.

THURSDAY, April 30, 3 p.m. Royal Institution: "Recent  
Chemical Progress," III., by Prof. Dewar.

8 p.m. Electrical Engineers: "Railway Telegraphs,  
with special reference to Recent Improvements," by  
Mr. W. Langdon.

8.30 p.m. Antiquaries.

FRIDAY, May 1, 5 p.m. Royal Institution: Annual Meeting.

8 p.m. Civil Engineers: Students' Meeting, "Swing-  
Bridge over the River Nene at Sutton Bridge," by Mr.  
Edward S. McDonald.

8 p.m. Goethe Society: Presidential Address,  
"The Case against Goethe," by Prof. Edward Dowden.

8 p.m. Geologists' Association: "The Physical  
Geology of Purbeck," by Mr. A. Strahan; "Mollusca  
from the Skiddaw Slates," by Mr. J. Postlethwaite.

9 p.m. Royal Institution: "Chronographs and  
their Application to Gun Ballistics," by Col. H. Watkin.

SATURDAY, May 2, 2 p.m. Camden Society: Annual  
Meeting.

3 p.m. Royal Institution: "The Vault of the  
Sixtine Chapel," III., by Prof. W. B. Richmond.

#### SCIENCE.

"ANECDOTA OXONIENSIA."—*The Crawford  
Collection of Early Charters and Documents  
now in the Bodleian Library.* Edited by  
A. S. Napier and W. H. Stevenson.  
(Oxford: Clarendon Press.)

THIS volume contains 35 pages of charters  
and 117 pages of notes. The proportion  
of commentary to text is large, but the  
editors cannot be justly accused either of  
fussiness or of triviality. So little has  
herto been done for the philological and  
historical illustration of old English charters  
that many points of a general nature, which  
might have been assumed as matter of  
common knowledge if previous editors of

similar documents had done their work more  
thoroughly, have needed to be explained at  
length. Without travelling beyond the  
limits of what was necessary for the full  
elucidation of their own texts, Prof. Napier  
and Mr. Stevenson have produced a book  
which will be of the highest value to all  
future students of early English records.

The seventeen documents here printed  
form part of a collection acquired five years  
ago by the Bodleian Library. Ten of them  
are ostensibly prior to the Norman Conquest.  
Of these, however, two are forgeries of the  
twelfth century, though by no means des-  
titute of historical value when their character  
is understood; the remaining seven are  
assigned to about the year 1150. Of the  
pre-Conquest charters, three are in English,  
four in Latin with boundaries in English,  
and the rest, as well as the later documents,  
wholly in Latin. Eleven of the documents,  
and the boundaries in another, have never  
before been printed; and in the remaining  
cases, with one exception, the Crawford copy  
is the oldest known to be in existence.

The earliest document in the collection is  
dated 739, but the MS. was written in the  
middle of the eleventh century. It is the  
grant by King Æthelheard of lands for the  
foundation of Crediton monastery. There  
is no sufficient reason for doubting the  
genuineness of the document, the historical  
interest of which is well brought out in  
the notes. The evidence afforded by the  
abundance of English place-names in Devon  
at the date of the charter shows that that  
region had already for a considerable time  
been occupied by the English, and thus  
supports Freeman's arguments in favour of  
the conquest of Exeter having taken place  
before the end of the seventh century. In-  
cidentally the editors dispose satisfactorily  
of Kemble's objections to the current view,  
that the use of the era of the Incarnation is  
due to Bæda.

A Crediton charter of Æthelstan dated  
930, now printed for the first time, is  
remarkable, among other things, for the  
presence of half a dozen Norsemen among  
the nobles who sign as witnesses. It is  
more than ordinarily full of the bombastic  
Latinity which abounds in many other  
documents of the same period. A good  
example of this may be seen in the follow-  
ing sentence, which occurs in other charters  
in a somewhat less elaborate form:

"Hujus namque a deo dominoque Jesu Christo  
inspiratae atque inventae voluntatis aedula  
... virgineo atterimi lacrimas liquoris forcipe  
in plantitum tetragonum campuli albertem de-  
stillante perscripta est."

*Forcipes*, it should be explained, means a  
pen, so that the purport of the sentence is  
merely that the charter is written in ink on  
white parchment. Even the eloquent author  
of the *Variae* never rose to anything like this  
elaboration.

The alleged charter of Eadgar to the monas-  
tery of Westminster, hitherto known from  
copies made late in the thirteenth century, is  
here printed from a MS. of about 1100. The  
document has long been known to be a  
forgery, but it has been reserved for the  
present editors to show the process of its  
fabrication. The other spurious charter  
in the collection, Cnut's grant of the

port of Sandwich to Christ Church, Canter-  
bury, stands on a different footing. Although  
the Crawford copy is of the twelfth century,  
the document exists in MSS. written before  
1100; and the editors think that it is probably  
a falsified version of a genuine grant of  
Cnut, whether relating to Sandwich or some  
other place. The rights conceded are to  
extend over the land as far as a  
"taper-axe" can be thrown from a ship,  
and seaward as far as a man can reach with  
a pole ("called in English *spreot*") at low  
tide. A clause enjoining that, if any seem-  
ingly ancient charter contradicting this is  
ever produced, it is to be thrown to the mice,  
or, "still better," destroyed by fire, looks  
like a rather naïve attempt on the forger's  
part to preclude a dangerous contingency;  
but it seems that a similar formula is found  
in genuine charters written on the Con-  
tinent. The occurrence of the names of  
"Eglaf dux" and "Yric dux" among the  
witnesses to this charter gives occasion for  
elaborate and valuable biographical notes  
on these two Norsemen, whose importance  
in English history has been generally over-  
looked.

One of the documents now first printed  
is an English letter of Dunstan to King  
Æthelred, preserved in a nearly con-  
temporary copy. Apart from the interest  
attaching to its authority, it is important as  
clearing up several obscure points in the  
ecclesiastical history of Cornwall. It men-  
tions a place called *Cellwic*, which is  
probably the modern Callington (*Domesday  
Calwestone*), and almost certainly to be  
identified with the Celliwick mentioned in  
the Welsh Triads as the site of Arthur's  
Cornish palace.

The will of Leofwine, son of Wulfstan,  
dated in 998, has been several times printed;  
but the present editors have been the first  
to perceive that the testator's father must  
be the Wulfstan, son of Ceola, who fought  
under Byrhtnoth at the battle of Maldon.  
Another of the original charters in this  
collection, hitherto known only from a  
transcript made in the eighteenth century,  
is attested by Byrhtnoth himself. A  
person of some note in a different way—  
the ealdorman Æthelweard, the chronicler  
and the patron of Ælfric—is identified by the  
editors, apparently on good grounds, with  
one of the witnesses to a grant by Æthelred  
of lands in Warwickshire, which is now  
published for the first time.

This incomplete account of the contents  
of the volume will be sufficient to show  
that the documents which it contains possess  
more than ordinary historical interest. From  
the philological point of view, also, they  
are of considerable value, as they contain  
many words not found in our Old English  
dictionaries. The editors have done their  
part with a thoroughness and accuracy  
unequalled in any English work of a  
similar nature. The notes on linguistic  
points, which are mainly due to Prof.  
Napier, leave no difficulty unattempted, and  
remove many current misapprehensions in  
the interpretation of the diction of Old-  
English charters. The historical illustra-  
tion, which is chiefly the work of Mr.  
Stevenson, is equally admirable. The  
persons and places mentioned are identified

with masterly skill; the dates, where necessary, are rectified; and the references to historical events are explained with a completeness that leaves nothing to be desired. The only improvement that I am able to suggest in the book is the addition of a detailed table of contents, giving the date of each charter and of the MS. from which it is printed, and distinguishing the inedited documents by a special mark.

HENRY BRADLEY.

### CORRESPONDENCE.

#### WHEN WAS THE PARSI CALENDAR INVENTED?

Maldenhead: April 6, 1896.

It is generally known that the Parsi year consists of twelve months, each containing thirty days, with five extra days added at the end of the year; and that this number of 365 days never varies, so that the beginning of this year retreats one day in the Christian year whenever a leap-year occurs in our calendar. There is, however, a difference of exactly one month between the reckoning of the Parsis in India and of those in Persia, which the former did not publicly notice till 1720 A.D. And it was not until June 17, 1745, that a few Indian Parsis adopted the Persian reckoning, according to which the beginning of the Parsi year has retreated thirty days farther in the Christian year than the Indian reckoning assumes. The great majority of the Indian Parsis still adhere to the Indian reckoning; and they explain that the difference of a month must have been occasioned by their own ancestors having intercalated an extra month in some year about the time they left Persia, in accordance with an old custom of their former kings, for the purpose of counteracting the retreating defect in their calendar. This is a plausible explanation of what was probably an unfortunate error; but it certainly points to the Persian reckoning as the true descendant of the old Persian calendar. It is not my intention, on the present occasion, to examine the very interesting question of Persian intercalations, because the Persian reckoning leads to the same result in a simpler manner.

The Persian reckoning of the Parsi year gives us the date to which the beginning of that year has retreated down to the present time; the annual amount of that retreat is easily ascertained; and we only require to know further the exact season when the year originally commenced to determine approximately the date of that commencement. The Indian Bundahish (chap. xxv.) states that "in the five extra days at the end of the twelfth month the day and night are equal," that from the first day of the first month to the last day of the seventh month is the summer, and the first three months are the spring; from which statements it is clear that the year referred to always began at the vernal equinox. It was not the ordinary year, because its days and months are frequently termed *vêhichakîk*, "rectified" (literally, "for what is really good," and meaning that they belong to the intercalary year). As the object of intercalation is to rectify the year and restore it to its original state, it follows that if the intercalary year begins at the vernal equinox the original year must have done the same.

I have been kindly informed, from the Greenwich Observatory, that the length of the tropical year is 365.2422 days, and that it diminishes at the rate of 0.595 of a second in a century; also that the vernal equinox of 1865 occurred very near noon of March 22 by Greenwich time,

Supposing we take this vernal equinox as a datum (although it must have occurred at about 3.30 p.m. by Persepolis time) we shall find that the first day of the Parsi year had then retreated as far as August 24, 1864, according to Persian reckoning; a distance of 210 days from the vernal equinox of 1865, after having previously retreated through a complete cycle of the year of 365 days. So that the difference between the Parsi year of 365 days and the correct tropical year of 365.2422 days had then accumulated to a total of  $365 + 210 = 575$  days. We have, therefore, only to divide this accumulated error of 575 days by the annual increment of 0.2422 of a day to ascertain the number of years this calendar had been existing before the vernal equinox of 1865. This division gives a quotient of 2374 years, including 1865 A.D.; and these carry us back to 510 B.C. as the approximate date of the establishment of the Parsi Calendar, with the first day of the year coinciding with the vernal equinox.

We have now to consider some of the possible sources of error in this calculation. It is evident that the very small alteration in the length of the tropical year may be safely neglected, because its accumulated effect in 2400 years, if it were uniform, would not amount to three minutes. How nearly the ancient Persians could ascertain the exact time of the equinox is a much more serious question, because every day's error in the date of the original equinox would affect the calculated date of the establishment of the calendar to the extent of nearly four years. So far as accidental errors are concerned—those which are as likely to be made in the one direction as in the other—I think a competent observer, without any instruments of precision, ought to have been able to ascertain the date of an equinox within a day or two, if allowed time and place for a suitable series of observations. But the ignorance of the ancients with regard to refraction would lead to an error wholly in one direction, for which allowance must be made. The constant effect of refraction is to make the night seem shorter than it really is, and this would lead an observer, who was ignorant of this effect, to antedate the vernal equinox by rather more than a day; so that he would observe an apparent equinox in 505 B.C. on the same day in the Parsi year as that on which the real equinox occurred in 510 B.C. The most probable date of the establishment of the Parsi Calendar is therefore 505 B.C., with the margin of four to eight years in either direction for accidental errors of observation.

This date is about the earliest that could be expected, as it brings us to the time when Darius Hystaspes had consolidated his empire, through the early conquests which he recorded upon the rock of Bisutûn. In that record he mentions about a score of dates, taken from an earlier calendar which he certainly inherited from his predecessors. If that calendar wanted reformation, Darius would be likely to seize the opportunity of his extended rule to carry out any improvement which his advisers reported necessary. And, as he was a believer in Auramazdâ, his most influential advisers, in such matters, would be Zoroastrian priests, who would probably give a Zoroastrian character to their recommendations; so that the strictly Zoroastrian names of the months and days, which we find in the Parsi Calendar, might be reasonably expected. If they were introduced at a later date than the establishment of the calendar, we should require positive historical evidence of the alteration, as well as some information about the names originally given to the months by Darius, before admitting the probability of so unusual a change.

E. W. WEST.

### SCIENCE NOTES.

DR. A. G. VERNON HARCOURT, Lecturer in chemistry at Oxford, has been re-elected president of the Chemical Society for a second term. At the anniversary meeting it was stated that the number of fellows now amounts to 2019, showing an increase of 40 during the year; and that the total receipts were £5347, as against a total expenditure of £4407.

THE annual meeting of the Royal Institution of Great Britain will be held, at the house in Albemarle-street, on Friday next at 5 p.m. The evening discourse on the same day will be delivered by Colonel H. Watkin, on "Chronographs and their Application to Gun Ballistics."

THE anniversary meeting of the Zoological Society for the election of council and officers for the ensuing year will be held at their house in Hanover-square, on Wednesday next at 4 p.m.

ON Monday next Mr. James Swinburne will begin a course of four Cantor Lectures, at the Society of Arts, on "Applied Electro-Chemistry."

THE scene of the excursion of the Geologists' Association next Saturday will be the neighbourhood of Dorking and Leith Hill, under the direction of Mr. T. Leighton, with the special object of studying the lithological change in the so-called Hythe beds of the Lower Greensand from south to north.

MESSRS. W. H. ALLEN & Co. announce for immediate publication the eleventh volume of their "Naturalist's Library," being the second volume of *Butterflies*, by Mr. W. F. Kirby, with thirty-two coloured plates, besides woodcuts.

AT Mr. J. C. Stevens's sale-room on Monday a specimen of the egg of the Great Auk (*Alca impennis*)—slightly fractured on one side—fetched 160 guineas; an egg of *Aepyornis maximus*—slightly cracked, but otherwise in excellent condition—40 guineas; and an egg of *Aepyornis Grandideri*—the first ever offered for sale in this country—35 guineas.

THE French Academy of Medicine has divided the prize of 250,000 francs (£10,000)—founded by M. and Mme. Victor Saint-Paul, as a reward for the discovery of a serious remedy for diphtheria—between Dr. Roux, of the Pasteur Laboratory, and Dr. Belwing, of Berlin.

### REPORTS OF SOCIETIES.

#### OLIFTON SHAKESPEARE SOCIETY.—(Saturday, March 28.)

ARTHUR S. WAY, Esq., president, in the chair.—Miss Louisa Mary Davies, in a paper entitled "The Life and Death of Sir John Falstaff," said that in Sir John Falstaff, affectionately styled Old Jack, we have a typical mixture of characteristics, each individual element, however, being of somewhat unusual strength, and forming together a compound of dominating proportions. In his biography there are no materials for the orthodox chapter dealing with his childhood and youth. We know, from his possessing a seal and coat of arms, that he was of gentle birth, and from his own lips we learn that he made his first appearance on the stage of life about three o'clock in the afternoon with the marks of premature age upon him, and that in his youth he was a slender young fellow and page to Thomas Mowbray, Duke of Norfolk. Our first personal introduction him shows us a man with ready wit, invulnerable good-humour, some maudlin sentimentality, — after heavy drinking — a feeble hanker after a better way of living, which is perished at the first breath of temptation. Chief incident of the Gadshill robbery Falstaff's unblushing lies growing more man and wildly impossible every time he opens his mouth, and his masterly evasion of the di-



in which he had involved himself. His versatility caused the Prince to procure him a charge of foot; and although this was levied with a keen eye to the main chance, and composed of materials which were not in their nature very durable, yet their gallant commander must have led them into a warm corner on the field of Shrewsbury. It was a venial offence afterwards, in reference to Douglas to give himself safety; but in his desecration of Hotspur's corpse his worse side came immediately to the fore. His diversions at Windsor are writ large, too large some of us might think; but his well-deserved humiliations in the royal borough were, to his irrepressible buoyancy, only like a shower on a duck's back. Yet we do not doubt they taught him a wholesome lesson of caution for the future; for we do not learn that he ever again made the mistake of imagining that well-born and virtuous wives and mothers were of necessity infatuated, not to say slain outright, by his charms. His offering Bardolph's name as security when he was trying to buy twenty-two yards of satin on credit was certainly a colossal stroke of humour; and when even-handed justice is dogging his footsteps he was able, by his inimitable drollery, to turn Sir William Gascoigne's threatening voice and wrathful words into a hearty benediction on his northward expedition. On the way he visits Justice Shallow, and although, of course, we reprobate his conduct on the occasion, yet when we read his clear-sighted after-judgment of Shallow, and consider the wonderful insight into character which enables him to play upon almost everyone with whom he associates, as skillfully as a good musician on a harp, admiration comes and takes her place by the side of disapprobation. It is almost always so where Falstaff is concerned. Justice gives judgment against the defendant, and another of the abstract virtues—name not identified—adds, "Damages, one farthing." Arrived on the field Sir John Coleville gives himself up to Falstaff as to a knight of known powers to whom it would be no disgrace to yield. When Falstaff receives the news of the King's death and the Prince's accession his joy knows no bounds. And we can see his joy is not all selfish. He is glad and proud for the Prince's sake, he is glad and proud for himself, and gladder and prouder still in the thought of dispensing the royal favours that, alas! were never to come within his reach. Where, after his repudiation and banishment by the King, the hoary old sinner and corrupter of youth lived out the remnant of his days we do not know. He lived less than two years after, and his "conversations" must have mended somewhat, for he died in London. His friends were unanimous as to the King's treatment of him being the cause of his death. He was affectionately mourned by all his comrades. The manner in which Falstaff dominates any play in which he appears is a clear indication that the delineation of his person and character is a masterpiece. His character is complex. He was not all animal; he had a splendid intellect, the virtue of which we cannot doubt; he possessed a large influence over the Prince. This intellect seems to have been utilised simply for his own advancement. He loved his Prince, but he sunned himself right gloriously in the high rank of his friend; and the particularly sinuous and elastic quality of his mental power was continually in exercise to extricate himself from crooked or tight places. The only instance in which it played him false was when it blinded him to the virtual difference between himself and Prince Hal. He thought he was altogether such a one as himself, hence his bitter humiliation and broken heart when he found his mistake. He has been called a coward, but it is evident his youth had been without fear, if not without reproach; and if with the advent of age and physical infirmity he lost some of his old courage, and found it easier to lie or jest himself out of a difficulty than to fight his way out, we should not come down too hard upon the old man, especially if courage is, as so many contend, chiefly an affair of physical condition. His faults were many, and we need no microscope to perceive them. In spite of his unbounded good-humour he was bitterly selfish, as we see in his conduct towards Shallow; and it is perhaps not too much to say he seems to have been entirely destitute of moral sense either in

the direction of right or wrong. Still, in defiance of our own impeachment, we should all doubtless say, if put to the test, in the spirit of Prince Henry, "We could better spare a better man."—Mr. Arthur S. Way read a paper on "The Character of Henry V." He called attention to the characteristics of the time when, in 1599, the play of "Henry V." was first acted. At no time could men so fitly be told of their country's heroic past, be reminded that their fathers had left them an example which it needed no common energy and devotion to emulate, and behold risen one who was as a king the counterpart of that image of a queen which was enshrined as the saint of his deepest devotion in each man's breast. And never since that day when Athens, laurel-wreathed from Marathon and Salamis, gazed on the stately pageantry and hearkened to the rolling music of "The Persians," had worthier audience gathered to mark the unfolding of a noble drama than these that are murmuring in high-wrought expectation before the black curtain of the Globe. There would be found England's noblest sons, wise statesmen, bluff sea-dogs, venturesome merchants, poets and dramatists. The play is one continuous pean of triumphs long past; and yet as men look and listen there is something strangely familiar in the story: it seems the history of the last twelve years retold. And the central figure and hero of it all is the noble prototype of those who have wrought his mighty deeds again, a chief whom they would have loved to follow, a character they can understand, one of themselves, a man, a thorough Englishman. The first thing that would strike that audience would be that a changed man stood before them—the same yet not the same. The same elasticity of spirit and buoyancy of mood, the same readiness of resource and keen enjoyment of life; but the old wildness that plunged into dissipation or reckless frolic, careless of law or public opinion, is utterly gone; it dropped from him like a discarded cloak when he stood up strong, steadfast, and serious to take on him the burden of a nation's fate. There was something in this that would appeal to the sympathy of every man there. The audience would recognise Henry's fixity and oneness of purpose as an English trait. Dear to these Englishmen also was his practical conscientiousness. The hearts of the audience warmed towards Henry in that scene wherein he talks with men of the people, and as true English traits again they would hail his frankness and trust-begetting trust. Dear to their souls would be his English coolness and self-control. The men who played out the game of bowls on the Hoe at Plymouth could well appreciate Henry's English pluck; and in his hour of triumph there is no self-gratulation. There is a world's width between Marlowe's Tamburlaine and this man, who, five times over in the scene after the battle, repeats in words which vary but to emphasise his meaning, "Not unto us, but to Thine arm alone ascribe we all." Of a peculiarly English type, too, is the manliness of Henry. And his wooing was a hero's wooing. So the spectators gazed with kindling eyes and hearts that swelled within them; and the pulse of manhood in each man quickened and the patriot fire glowed as they hung upon the music that rang with triumphs even such as themselves had won—as they saw unfolded even such a royal, manly character as each man might make his own ideal, whose realisation depended not on rare gifts of fortune, but on the fostering of instincts that stir within us all, on the development of traits which we are wont to claim as peculiarly English, the common heritage of peasant and prince, which have added dignity to the triumph of a Wellington and turned into something better than victory the failure of a Gordon.—Miss Julia Gillard read some "Notes on the Allusions to Music and Song in 'Henry V.," especially mentioning part-singing (I. ii. 181-183), a notice of which occurs in the year 671—the earliest accredited piece for several voices in any country is the English six men's song, "Summer is a-cumen in"—plain song (III. ii. 6); the pipe of Hermes (III. vii. 18), which is strange, as Hermes is usually represented with a lyre and Pan with the pipe; the Tucket sonance (IV. ii. 35). The Flemings ruled the musical world of the fourteenth and fifteenth centuries; but with the burst of glorious poetry

that flooded the golden age of good Queen Bess "the service high and anthem clear" were ennobled by the choral music of Tallis, Farrant, Byrde, and Gibbons; and Morley's madrigals helped to swell "the concord of sweet sounds." The Archbishop of Canterbury, in eulogising his sovereign, endows him with a musical voice and a charm of diction, yet the King, in wooing Katharine, disclaims such gifts.

PHILOLOGICAL.—(*Dictionary Evening, Friday, April 17.*)

PROF. SKRAT, vice-president, in the chair.—Dr. Murray said that, by reason of the recent loss and illness of assistants, and the consequent heavy pressure of work, the strain of which had begun to tell upon himself, it had been impossible for him to devote any time to the preparation of a detailed report of work done during the year. He had, in consequence, requested that the "Dictionary Evening" should be omitted this year; but as, through some misunderstanding, it had nevertheless been announced, he had come from Oxford simply to prevent disappointment, and to make a verbal statement. A good deal of reading had been done during the year. In connexion with this he had specially to mention the great work done for the Dictionary by Dr. W. C. Minor; also valuable contributions received from Dr. W. R. Gowers, F.R.S. In volunteer sub-editing most of the letters had now been done, but small portions of N, O, P, T, and W were still in hand; the letters G, H, I, M, were also being revised by experienced workers. The assistance thus received was valuable, but had its limitations. Thus, few of their volunteer helpers could do much to add to the materials entrusted to them, so as to complete the history of the words or sense: this demanded sources of information within the reach of few, and much of the work of the staff in the Scriptorium consisted in a systematised effort to complete the evidential history of words and senses, for which the numerous quotations collected by their readers supplied only a general rough indication. The same scholars as before had continued to assist them by revising the work in proof, and he had again especially to mention the priceless help given by Dr. Fitzedward Hall. As to the progress of the D part during 1895, they had, by strenuous efforts, succeeded in turning out 240 pages—the greatest amount ever produced since the staff was divided, and they had sent in copy to the end of Dec., and prepared it to the end of Dr. But to do this he had to work eighty to ninety hours a week from September to Christmas; and this had left him not in the freshest of condition to tackle the verb "do," the most appalling piece of work he ever had to face, the materials for which were a yard thick, and amounted to 12,000 separate quotation slips—and these, he added, were for the ordinary uses of the word far too few, though for curious and obsolete uses much more than ample. The word was now in type, and he was sorry to say, with its transitive, intransitive, and causal senses, and its periphrastic, auxiliary, and idiomatic uses, made sixteen or seventeen columns. As each column of the Dictionary contains as much matter as three ordinary octavo pages this article alone would thus make a pamphlet, say a German doctoral dissertation, of fifty pages. They had now advanced in proof as far as "dolorous"—half way through Do—and he was very anxious to finish D, and with it (E being already done by Mr. Bradley) vol. iii., by the end of the year; but the retarding causes which he had mentioned had already thrown him three weeks behind, and made the accomplishment less certain. They had published on January 1 last up to "diffuency," and had printed off to "ditty," so that all the three sections due on July 1, October 1, and January 1 next were ready, and they were actually working at what was not due till mid-summer or autumn of 1897. It might thus be said, as was sometimes said of the light of the fixed stars, that if he and his staff were all extinguished at this moment it would take a year and a-half for their disappearance to be practically observed. He then read the prefatory note to the section to be published on July 1 next, "Diffuent" to "Disburden," and proceeded to enumerate some of the words of special interest that would be included in that and the two following sections, briefly epitomising those on which the Dictionary would give fresh informa-

tion. Among the words noticed were "Diggers," a body of Communists who arose in 1649 and began to dig and occupy the commons; "dilettante," "dine," "dinner" (certainly from late Latin *dis(je)junare*; "Dine with Duke Humphrey," the Scotch form of which was to "dine with St. Giles and the Earl of Murray (buried in St. Giles's)"; "dilligout," the jocular tenure of Addington; "dimity"; "diocese," of which the historical English spelling was *diocess*; "diphtheria" (the history of which had been worked out for them by Dr. W. Sykes of Gosport); "diploma," and its curious connexion with "diplomacy"; "dismal" and "the dismal days," the full history of which would be for the first time given and proved; "dispatch," with the origin of the recent blundered spelling "despatch"; "distribution" as a logical term (traced back to the Schoolman Petrus Hispanus), with a criticism of the extraordinary treatment of this by Dr. B. G. Latham in his edition of Johnson.—Dr. Murray was warmly thanked for his services to the Dictionary.

## FINE ART.

*The Florentine Painters of the Renaissance.*  
By Bernhard Berenson. (G. P. Putnam's Sons.)

MR. BERENSON rightly describes this book as an essay. After a good deal of consideration, he has come to the conclusion that "the essential in painting as an art" is "to stimulate our consciousness of tactile values, so that the picture shall have as much power as the object represented to appeal to our tactile imagination." Of this essential he considers Giotto as supreme master.

"This," he continues, "is his everlasting claim to greatness; and it is this which will make him a source of highest aesthetic delight for a period at least as long as decipherable traces of his handiwork remain on mouldering panel or crumbling wall."

Mr. Berenson argues that, by the exercise of this power, Giotto raises us to a higher plane of reality, and communicates to us the "material significance" of objects. Having established to his satisfaction that this power of stimulating the tactile imagination implies "a genius for grasping and communicating real significance," he again defines Giotto's claim to everlasting appreciation as an artist. This time he tells us that his thoroughgoing sense for the significant in the visible world enabled him so to represent things that we realise his representations more quickly and more completely than we should realise the things themselves, thus giving us that confirmation of our sense of capacity which is so great a source of pleasure.

To tell the truth, I feel incompetent to criticise this theory. I know that there is a third dimension, and that to create the illusion of roundness and hollowness and solidity is one of the special tasks of the painter; but I am not convinced that the man who does this most completely is the greatest painter (even as a painter), nor should I welcome the confirmation of my sense of capacity as a high aesthetic pleasure. I confess I do not quite understand what Mr. Berenson means by "material significance," as distinguished from other phrases used by him, such as "real significance," and "spiritual significance." I very much fear that I have neglected my

"tactile imagination," as I certainly have not experienced those sensations in the palms and fingers, which apparently are the true test, whether a Florentine figure-painting is a real work of art, or not. We are told that when we look upon Giotto's "Madonna Enthroned," in the Florence Academy,

"our palms and fingers accompany our eyes much more quickly than in the presence of real objects, the sensations varying constantly with the various projections represented, as of face, torso, knees; confirming in every way our feeling of capacity for dealing with things—for life, in short."

Such passages as these—and they occur occasionally throughout the essay—only confirm my sense of incompetence to deal with his theory; and I am relieved when I gather from other passages that it applies only to figure-painting, and perhaps only to Florentine figure-painting. As Mr. Berenson has two other volumes in preparation—one on the Central Italian Painters of the Renaissance, and another on the North Italian Painters of the Renaissance—it will perhaps be juster as well as wiser to defer further consideration of his views as to the true sources of enjoyment in painting (as painting) until he has had these further opportunities for their exposition.

Meanwhile, whether his theory be right or wrong (and I do not think the matter of so much importance as he does), it is only right to say that the essay is ingenious and stimulating, and that it shows a vivid appreciation of those great Florentine artists, Giotto, Masaccio, Botticelli, Leonardo, Michelangelo, and the few others with whom it is principally concerned.

COSMO MONKHOUSE.

## NOTES ON ART AND ARCHAEOLOGY.

THE private view of the Royal Academy is fixed for Friday next, May 1, though—as already announced—the usual banquet on the Saturday will not be given this year, as a sign of respect for the memory of the late Lord Leighton.

THE exhibitions to open next week are—a collection of paintings by modern artists, at Messrs. Henry Graves & Co's galleries, in Pall Mall; and antiquities, &c., found during 1895 in the excavations at Silchester, in the apartments of the Society of Antiquities, Burlington House. The latter will be open for two weeks, from 11 a.m. to 4 p.m.

ON Friday and Saturday next, Messrs. Sotheby will sell the collection of old playing cards of various ages and countries formed by the late Lady Charlotte Schreiber, the author of a handsome work on the subject recently published by John Murray. We do not observe in the catalogue any example of the Indian circular cards of ten suits, each marked with one of the Avatars of Vishnu.

AT the general meeting of the members of the Art Union of London, held on Wednesday, it was stated that the subscriptions for last year enabled the council, after setting aside £1479 for the works of art presented to subscribers, to appropriate £966 for prizes to be drawn for. For next year the annual presentation plate will be a reproduction of Mr. E. J. Poynter's "Horae Serenae," which was exhibited at the Royal Academy in 1894.

THE sale of the Roman gold coins in the Montagu collection began in Paris last Monday. The total number of lots is 1291, not less remarkable for rarity and fineness of condition than the Greek series.

THERE is now on view, at the Boston Museum of Fine Arts, a collection of the etched work of Sir Francis Seymour Haden, which may fairly be described as unique; for it consists of the trial proofs and proofs which the artist laid aside at the time for himself, but sold in 1889 to a New York merchant, the late Mr. Hermann Wunderlich. The catalogue—which has been compiled by Mr. S. R. Koehler, with his usual laborious minuteness—will be valued by collectors as a supplement to Sir W. R. Drake's "Descriptive Catalogue" (1880). Not only does it include some thirteen plates executed after that date, but it also contains proofs from four earlier plates not known to Drake, and describes several impressions that were likewise unknown to him. Another valuable feature of the catalogue is that it records verbatim the remarks that were jotted down by the artist on the proofs at the time they were printed. The total number of impressions is no less than 561. As an example of the earlier plates unknown to Drake, we may mention a self-portrait of the artist in the act of drawing, which is dated 1862—the only example of that year; as an example of the later plates, "Breaking up of the Agamemnon" No. II., with a pinnace alongside the old ship near her stern, of which there are eight different impressions, five being trials.

WE quote the following from the Athens correspondent of the *Times*:

"An important report on the condition of the Parthenon has been sent in to the Ministry of Public Instruction by Mr. Penrose, the eminent architect, who had been invited by Government to inspect the building. The report states that no serious damage was caused to the structure by the earthquake of 1894, and that the cracks which then appeared in the walls have not become wider. It is suggested, however, that, as a measure of precaution, certain repairs should be made in the opisthodomos, in the northern corner of the peristyle, and in the lintel of the western door. Mr. Penrose does not favour the proposal to raise the fallen columns, on the ground that the perfection of fitting which characterises the other columns could not be attained, and that the damaged portions would present an unsightly appearance."

## MUSIO.

### THE LAMOUREUX CONCERTS.

MR. ROBERT NEWMAN may congratulate himself on the success of his somewhat bold venture in persuading M. Lamoureux to come with his whole orchestra from Paris, while the latter will certainly not regret that he accepted the invitation. The number of high class orchestral concerts is ever on the increase in London; for the more the public hears the more it wants. The Lamoureux undertaking was, nevertheless, a bold one, for the first season, though an artistic success, might not have proved so financially: our public is apt to wait to hear whether a thing is good.

In the scheme for the three concerts last week at the Queen's Hall, prominence was naturally given to French music. Berlioz was represented by the "Pilgrim's" March from his "Harold" Symphony, the "Radoczy" March from "Faust," a movement from "Roméo," and the "Chasse et Orage" from "Les Troyens"—all four thus consisting of excerpts. M. Lamoureux, no doubt, wished to make his programmes as varied as possible, yet surely one complete work, the "Harold" or the "Fantastic" Symphony, might have been given; space, it may be remarked, was found for a whole Symphony by M. Saint-Saëns. And,

again, the selection from "Roméo" was certainly not the best. Why was not the "Queen Mab" Scherzo chosen? It is one of Berlioz' most characteristic compositions, and it would have displayed the merits of the conductor and his men to the best advantage. The "Chasse et Orage" was extremely interesting: the fine music, however, apart from the stage, does not produce its full effect. But though we cannot altogether approve of the Berlioz selections, we must render full justice to the intelligence, delicacy, and *verve* with which they were interpreted. M. Lamoureux is a born conductor, and to his natural gifts he adds long experience. His orchestra is composed of eminent players, who by constant practice have attained wonderful *ensemble*, and not mere military precision; indeed, they display enthusiasm. In all matters of detail, and in balance of tone, the orchestra is admirable; the excellence of the wood-wind players deserves special mention. M. Saint-Saëns, as stated above, was represented by a Symphony, the one in C minor (Op. 78), for orchestra, organ, and pianoforte, originally produced by the London Philharmonic Society in 1886. The workmanship is extraordinarily clever, though the thematic material may not be very original; and, further, the noise of the second part scarcely compensates for unimportance in the subject-matter. The slow section is the most pleasing. The performance, with M. Lacroix at the organ, was magnificent; and this, rather than the music, may account for the applause which followed. The pianoforte part, played in duet form by MM. Chevillard and Cohn, is quite ineffective; the idea of introducing it was possibly suggested to the composer by Berlioz' "Fantaisie sur la Tempête." Two other compositions by M. Saint-Saëns were given at these concerts. One was the very clever and attractive symphonic poem, "Le Rouet d'Omphale," interpreted with the utmost delicacy; the other was the graceful and effective "Rondo Capriccioso" for violin and orchestra, the solo part being delivered in finished and brilliant manner by M. Houfflaek, the accomplished leader of the Lamoureux orchestra. By way of novelty the overture to the late E. Chabrier's opera "Gwendoline," said to be his finest work, was produced at the first concert. The music, French in character, with a strong touch of Wagner, shows skill and power; but as the thematic material is derived from the opera, it does not, as absolute music, convey full meaning.

The second concert opened with "Wallenstein's Camp," the first portion of a Symphony by M. Vincent d'Indy, inspired by Schiller's trilogy "Wallenstein"; the two remaining sections are entitled "Max and Thécla," and "The Death of Wallenstein." We have referred to the excerpts from Berlioz, and here again we were given only a section of a work. In the case of Berlioz the excerpts were from compositions fairly familiar; the Symphony of M. d'Indy is, however, quite new to us, and the first section is sufficiently interesting to create a desire to hear the whole work. "Wallenstein's Camp" is programme music of the higher kind; not the details, but the spirit of the poem is reflected. The thematic material is bright and varied, the working out clever and often humorous—as, for instance, in the *fugato* for four bassoons—and the orchestration *piquante* and picturesque. M. d'Indy has a strong feeling for contrast, which shows itself both in the music and in the scoring. At the close of the fine rendering there was hearty applause. A *scène* from an Orchestral Suite by M. G. Charpentier, one of the younger members of the French school, and, moreover, a "Prix de Rome"—a quaint little piece, with dainty, we had almost said tricky scoring—also won great favour.

At the third concert a Symphonic Poem entitled "Tamara," by Balakireff, was performed for the first time in England. The composer is one of the most prominent members of the new Russian school, to which, especially since the death of Tchaikowsky, attention has been drawn. It is quite impossible after a single hearing to sum up a composition lasting over twenty minutes, and one written to illustrate a weird poem by Lermontoff, though without any special clue. The music is imaginative, and, in a way, impressive, although as regards the latter quality, much may be due to the quaint tonality, the marked, nay violent contrasts, the melodic and harmonic surprises, and the brilliant and strongly coloured orchestration—to the manner, in fact, rather than to the matter. Be this as it may, M. Lamoureux deserves thanks for having introduced the music to our notice, and for having given us a fine interpretation; and we hope that at his next, and already announced, visit he will repeat it.

It remains to speak of M. Lamoureux as an interpreter of Beethoven and Wagner. Beethoven only figured once in the three programmes, but that was with his C minor Symphony. The highest test to which a pianist or violinist can submit himself is Beethoven, and so is it also with a conductor. The intelligence, care, and enthusiasm which M. Lamoureux bestows with such excellent results on composers who, by the side of Beethoven, must be named second or some other rate, are raised to their highest power when the Bonn master is in question. The performance of the Symphony, notably of the Scherzo, was exceedingly fine: the Allegro was given with spirit, the Andante with charm, the Scherzo with rare finish and mysticism, and the Finale with vigour. And yet there were moments, especially in the opening movement, when one felt that Beethoven was not revealed in his full strength and glory. By wonderful attention to letter, it seemed as if the conductor lost something of the spirit of the tone-poem. To judge M. Lamoureux by anything but the highest standard would be absurd, for he ranks among the foremost conductors of the day; and as an interpreter of Beethoven he challenges comparison with them. In Wagner's music he has again to face comparison not only with eminent men, but with such as have sat at the very feet of the master. M. Lamoureux has taught us nothing new about Wagner, but the subdued rendering of the "Good Friday" (as the Charfreitag is uncomfortably rendered in English) music, and the delicate playing, particularly of the woodwind, in the "Waldweben" from "Siegfried," deserve special mention. The careful, historical, and thoughtful analytical notes in the programme-books were from the pen of Mr. E. F. Jacques. M. Lamoureux knows that the English are a loyal nation, and he not only commenced but concluded his series of concerts with the National Anthem. He returns to

England, as mentioned, in the autumn, and he may be sure of a hearty reception.

J. S. SHEDLOCK.

#### MUSIC NOTES.

THE Plain-song and Medieval Music Society are about to publish the *Ordinary of the Mass*, as a first instalment of an adaptation to the English text of the plain-song of the thirteenth century *Graduale Sarisburiense* which they have already issued in facsimile to members. The address of the hon. secretary is 14, Westbourne-terrace-road, W.

MME. MENTER appeared at the third Philharmonic Concert on Wednesday evening, and played M. Saint-Saëns' Pianoforte Concerto in C minor, a work which shows that the French composer considers a Concerto to be, above all, a show piece for the solo performer. Mme. Menter's interpretation of the solo part was brilliant, though the closing section was scarcely given with sufficient breadth; her style of playing is now more subdued, her touch more sympathetic. Her reception was most enthusiastic; but she wisely refused the encore for which the public sought so persistently. M. Johannes Wolff may also be congratulated on his rendering of Viouxtemps' not over exciting Violin Concerto, No. 4 in D minor. He played with marked skill, vigour, and intelligence. The Symphony was Beethoven's No. 7 in A., but the performance was a tame one; and yet after the visit of M. Lamoureux Sir A. Mackenzie and his men ought to have been specially on their mettle. Mr. Bispham sang Wagner's "Les Deux Grenadiers," an interesting dramatic setting of Heine's poem. The composer wrote it for voice and pianoforte; but the latter part has been scored, and most effectively, by Mr. Clarence Lucas.

MISS CLARA BUTT, who wisely intends to continue her studies, in Italy, gave a successful farewell concert at St. James's Hall on Tuesday evening. Mme. Albani, just back from an American tour, was one of the chief vocalists, and shared with the concert-giver the honours of the evening.

At his second recital, on Thursday afternoon, M. Sapellinkoff played Bach's Organ Toccata and Fugue with skill, intelligence, and feeling; and yet he could not persuade us that organ music sounds well on the pianoforte. He gave an admirable reading of Schumann's Sonata in G minor: the slow movement was rendered with rare charm and tenderness. The pianist's third piece was Schubert's Fantasia in C, of which he gave a pure, poetical interpretation. There was no excess, unless occasionally on the side of delicacy; no display of individuality at the expense of the composer; and, happily, there were no meretricious ornaments, such as those with which Liszt and Tausig were wont to adorn the great masters. M. Sapellinkoff scored a genuine success.

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Mr. Lecky is a staunch Whig, of a type fast disappearing. Time has disillusionised him; his confidence in the good sense of the English people modifies his distrust of English democracy more by an act of faith than by any convincing process of reason. "It does not appear to me," he says, "that the world has ever seen a better constitution than England enjoyed between the Reform Bill of 1832 and the Reform Bill of 1837," a position which he ingeniously contrives to support on the authority of Shakespeare. "The evil of evils in our present politics is that the constituencies can no longer be fully trusted, and that their power is so nearly absolute that they have an almost complete control over the well-being of the Empire." Both parties share the blame of this. "Few pages in our modern political

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"A country which has produced such men and such works does not seem to be in a condition of general decadence, though its constitution is plainly worn out, though the balance of power within it has been destroyed, and though diseases of a serious character are fast growing in its political life. The future only can tell whether the energy of the English people can be sufficiently roused to check these evils, and to do so before they have led to some great catastrophe."

No doubt there are remedies to be suggested. The House of Commons is far too big: Mr. Lecky would make a beginning by reducing the number of Irish members, and by abolishing the seats thus vacated. It is also a great deal too near omnipotence. Little as Mr. Lecky likes America—to which country, however, he is scrupulously courteous and fair—he would be glad to see introduced into England

"that distinction between constitutional questions and ordinary legislation which in America and in nearly all continental countries not only exists, but is maintained and fortified by the most stringent provisions. In the days when the balance of power between the different elements in the constitution was still unimpaired, when the strongly organised conservative influences of class and property opposed an insuperable barrier to revolutionary change, such a distinction might be safely dispensed with. In the conditions of the present day, no serious thinker can fail to perceive the enormous danger of placing the essential elements of the Constitution at the mercy of a simple majority of a single Parliament, a majority perhaps composed of heterogeneous and discordant fractions, combined for a party purpose, and not larger than is required to pass a Bill for regulating music-halls or protecting sea-birds' eggs."

Mr. Lecky does not forget the Irish Land Act of 1881, which to him was not only "dishonest," but, as "impairing the obligation of contracts," would have been beyond the competence of the Congress of the United States. Hence he is for the Referendum, by which such a distinction might be established; nor does he hesitate to say:

"Another objection is that the Referendum would have the effect of lowering the authority of the House of Commons, which is now in effect the supreme legislative authority in the Empire. This is undoubtedly true, and, in my own judgment, it would be one of its great merits."

Then there is the House of Lords. He dwells on its "essentially representative character," he condemns the "insolent abuse" launched at it whenever it exercises its constitutional functions, and for its utilisation and reform he, too, has his plan. There is proportional representation, for which he entertains a covert affection; and there is female suffrage, of which he is at least a platonic admirer. Mr. Lecky has composed, in support of women's rights,

an argument of faultless logic, considerable length, and impenetrable seriousness. That women—aye, and married women—of property will have the vote presently is what he expects. He regards the prospect with dispassionate goodwill. "By the natural law of selection," he says a little pawkily, "wives are, on the whole, the flower of their sex."

"They acquire an extent and kind of experience much greater than that of other women; and if their time is more occupied, their judgment is usually much saner, more moderate, and more mature. No careful observer can fail to be struck with the tendency of the married life to reform the extravagances of judgment and feeling to which unmarried women are especially prone."

This is all very well. The defence is based, no doubt, on the highest principles of justice and psychology; but one cannot help surmising that the real reason why Mr. Lecky would vote for female suffrage is to be found in this somewhat Machiavellian paragraph:

"The establishment of female franchise on a property basis would probably have the great incidental advantage of imposing a real and powerful obstacle to the further degradation of the suffrage. Many who would advocate manhood suffrage would shrink from universal suffrage. It may, I think, be safely assumed that the British nation would not acquiesce in government by a Parliament in which female influence was preponderant; and women in Great Britain largely outnumber men. If, however, the suffrage of women were once admitted, it would not be easy to make a fresh anomaly by making male suffrage universal and that of females dependent on a property qualification."

Controversial all these topics are. Mr. Lecky shows that he has become, with time, a highly adroit controversialist. He hits hard, and he hits straight. True, his tone is a trifle lofty. Speaking of the decrease in the morality, and even the common honesty of the members of a democratic Parliament, as compared with the high level of the members of a literary and exclusive club, he graciously observes: "It would be unreasonable to expect from a body elected under such stormy and contentious conditions as the House of Commons—a standard as high as that in the Athenaeum Club." Still, when he warms to it—and on Irish land and Irish priests, and the growth of expenditure and the incidence of taxation, there is something more than a polar glow about his writing—he can deal a swashing blow with another. Having sketched the attitude of leading Nonconformists towards the public and the private obliquities of the late Mr. Parnell, he asks grimly:

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He dwells on the "incontinence of speech" and "the dreary torrent of idle, diffusive, insincere talk that now drags its slow lengths through so many months at Westminster"; and, having compared it with the terseness of Congress in the days

of Jefferson, and of the House of Commons under Palmerston, he adds :

"The scenes of violence, anarchy, and deliberate obstruction that have been so frequent during late years have done much to destroy that respect for the House, that timidity in appearing before a fastidious audience, which once weighed heavily on nearly all new members, and imposed a useful restraint on idle speaking. At the same time, the development of the provincial paper has made it an easy and desirable thing for each member to be reported in full in his own constituency as a prominent speaker, and the vast increase of stump oratory by Members of Parliament in every town and almost every village has given nearly all members a fatal facility. Something, also, has been due to the fact that the House of Commons was led or profoundly influenced during many years by a very great orator, who possessed every form of eloquence except conciseness, and who could rarely answer a question without making a speech."

It is in his admirably lucid and condensed chapter on recent Irish agrarian legislation that Mr. Lecky is most conspicuously strong, indignant, and clear. He is scarcely less outspoken when he writes of "the nature and causes of a priestly despotism in Ireland, which probably, on the whole, exceeds that in any other European country," and of the "enormous, scandalous, ostentatious clerical coercion that is in the present day practised in Ireland."

"Nor is this all that can be truly said. Under the teaching of the Catholic clergy the moral sense of great masses of the Irish people has been so perverted that the most atrocious murders, if they have any agrarian end, carry with them no blame, and their perpetrators are sedulously sheltered from justice. It is impossible to disguise the significance of the fact that nearly all those murderers who have been brought to justice have been Catholics, that nearly all of them have gone to the gallows fortified by the rites of their Church and professing the most complete and absolute submission to its commands; and yet that scarcely in a single instance have they made the only reparation in their power, by publicly acknowledging their guilt and the justice of their sentence. I do not suppose that any English Minister would venture to propose that a murderer who sent his victim into another world 'unhousel'd, disappointed, unanel'd,' with all his sins upon his head and with no possibility of obtaining spiritual consolation or assistance, should himself only be allowed to receive such consolation up to the moment of his conviction. But it may be doubted whether any other single measure would do so much to strengthen criminal law in Ireland."

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But it is what he calls the "professional politician" that most stirs Mr. Lecky's indignation and fear. The phrase at times recurs almost every ten pages: the person is the symbol for all that is most flagitious and corrupt in modern public life. To him is due that tendency which leads rival parties to make constitutional changes on the principles of a cheap auction-room. It is he who has learnt in the name of a lofty morality to save the expense of bribing the people out of his own pocket, by promising them lavish expenditure for their own benefit out of the pockets of other people.

"Intriguers and demagogues playing successfully on the passions and the credulity of the ignorant and the poor form one of the great characteristic evils and dangers of our time. . . . This 'generosity,' which impels legislators, without the smallest sacrifice to themselves, to seek to conciliate one class by handing over to them the property of another, is likely to be a growing virtue in English politics."

Mr. Lecky makes, perhaps, too big a bugbear of what is no doubt a very unlovely class of persons. Their vice lies less in their being "professional" than in their being "politicians." Amateur politicians would do no less mischief; professional statesmen would be free from most of their special defects. These persons, who give up their whole time to a calling in which they play with edged tools at the expense of the Empire, and take their wages in local notoriety and applause, are more a symptom than a cause of democratic corruption. They attend democracy inevitably; but statesmen can make them useful, and national common sense can keep them harmless. No doubt they do a good deal of mischief; but on the whole, and in moments of national crisis, though they are very noisy, they are not a great deal heard.

In a non-political journal criticism of Mr. Lecky's opinions would be out of place: they are best dealt with by being fairly stated. The reader must judge them for himself. No doubt those whose politics are not Mr. Lecky's will come to the conclusion that little has been lost by not reading his *History of England in the Eighteenth Century*, since this is what he writes of the nineteenth; and those who agree with him already will think that the weight of his argument is indeed great, because it is for their own side. Some of us are by nature Radicals, and some Tories, and some are now the one and then the other; and some only try to make the best

of a bad world as they find it, and, leaving principles to philosophers, strive to do as little mischief as may be. Mr. Lecky was once, perhaps, something of the first, and is now not a little of the second class: need we wonder if he should end a convinced member of the last? But to whichever of these kinds a man belongs, he cannot but benefit by reading, and reading carefully, these two volumes, bulky and discursive though they be. Their clear and attractive style, their honest, honourable purpose, their facts, skilfully marshalled if not very new, their pungent and suggestive observations, would enlarge the thinking even of a "professional politician." The opponent who has forced himself to find the best answer he can to the things he disagrees with will indeed have swept up the dusty corners of his mind; and the sympathiser will find his views lifted into a higher atmosphere of public, not party, good, and of outspoken avowal, whether it square with party notions or not. There is a manly simplicity about Mr. Lecky's fundamental principles that will almost disarm the antagonism that his particular opinions provoke. He distrusts democracy, not on account of any antipathy to "the People," but because democracy pursues a theoretic equality which does not square with the facts of life, and is thus unfavourable to liberty. It is because he esteems so highly the national honour and well-being that to him a "political crime" is something more (rather than something less) criminal than a private crime. He has no great fear of Socialism in England, because "that curious Teutonic power of framing a picture of the world out of formulae and abstract reasonings is not an English characteristic."

"To me at least," he says, "the first and greatest service a Government can render to morals seems to be the maintenance of a social organisation, in which the path of duty and the path of interest as much as possible coincide, in which honesty, industry, providence, and public spirit naturally reap their rewards, and the opposite vices their punishment."

How can one fall out with the confessor of so upright a faith? Who would part from Mr. Lecky and lay down his book without adding one more tribute of admiration and regard to those he has long enjoyed?

J. A. HAMILTON.

*Dundonald.* By the Hon. J. W. Fortescue. (Macmillans.)

LATE though this publication occurs in the series of "English Men of Action," there is not one of the preceding volumes that deals with a more inspiring subject. The bare relation of Dundonald's deeds must read like some romance of the Heroic Age. Dragons and enchantment seem more proper to the story than First Lords and Admiralty Courts, which, indeed, one is almost disposed to resent as sorry anachronisms.

Were it justifiable in the biographer to regard Dundonald solely as the man of action in his own element—as the great warrior and the great seaman—no more engaging duty would fall to a writer. But Dundonald's character—simple as it appears, with much of the simplicity common to men of genius,

when so regarded—was, in truth, strangely complicated; and it is even now no easy task to deal equably with all the controversial aspects of Dundonald's stormy and extraordinary career. Mr. Fortescue shows, in his able and admirably temperate book, that he has the qualifications peculiarly needed. His estimate of Dundonald is altogether the most acceptable that has been put forth, and one that is not likely to be challenged. While he has measured with the nicest discrimination Dundonald's responsibility for much of the ill fortune that befell him, his recognition of the disproportionate severity with which he was punished is not more ample than justice required. Mr. Fortescue rightly traces Dundonald's mishaps and errors to the singular lack of worldly wisdom that marked his contests with the administrative powers and other constituted authorities of his own country. The passion for reforming the world is perhaps the most dangerous that so insatiable a fighter could possess. In all those conflicts, in the early quarrel with Lord St. Vincent, as in the Gambier court-martial and the Stock Exchange trial, Dundonald showed little or nothing of the skill and foresight so conspicuous in his naval operations. By the exercise of a little ordinary prudence he might have steered clear of the ruinous quicksands of the trial. Yet, strange to say, the craft and daring he displayed upon the seas deserted him when warring with what he considered evils and abuses in high places.

In real war, as Mr. Fortescue remarks, he would never have made such mistakes. It is on the quarter-deck that the greatness of Dundonald, as a leader and as a seaman, is exemplified. Never was there a man of action with more "heart" in him, or with more of that quickening power that inspires the courage of others. No one could have less needed the advice that Nelson gave him at Palermo—"Never mind manoeuvres; always go at them." How competent he was to act on this counsel is shown by the wonderful series of exploits connected with the cruise of the *Speedy*, which form one of the most thrilling chapters in naval history. Not less brilliant were his services in command of the *Pallas*, and subsequently of the *Impérieuse*. The story of the famous action of Basque Roads, or Aix Roads, is very succinctly told; and with equal clearness and fairness Mr. Fortescue deals with Dundonald's unhappy attack on Lord Gambier, the admiral in command of the British squadron. There was only too good a basis for charging Lord Gambier with incompetency and apathy; but the House of Commons was not the place, nor the motion for a vote of thanks to the admiral and the fleet a fit occasion, for such an attack.

"If," says Mr. Fortescue, "on public grounds he disapproved (as he well might) of Lord Gambier's conduct on service, the straightforward course, however invidious, was to prosecute him before a court-martial; not to attack him before an inept body like the House of Commons, where the accused would have no opportunity of defending himself, and the tribunal was utterly incompetent to pronounce judgment."

The moment Lord Gambier heard of Dundonald's intentions he claimed to be put on his trial. The court-martial was held, and became, as Mr. Fortescue puts it, "a trial of strength between Cochrane and the Government." Naturally, the Government won. Dundonald had refused to act as prosecutor, and was thus deprived of the right of cross-examining witnesses. He went into the fight with his hands tied. He had no shadow of grievance with the Government. His gallantry at Aix Roads had been handsomely rewarded by the Ministry, and he had been highly complimented in the Admiral's despatch. Yet he chose at the outset to invest the case with a political colouring, by threatening the Government, in his capacity as member for Westminster, with his opposition to an inevitable and customary vote of thanks with regard to a great naval action in which he himself was the victorious principal concerned.

From the date of Lord Gambier's acquittal, Mr. Fortescue thinks, Dundonald's "prospects in the service were ruined." Not altogether ruined, perhaps, if he could have learned the value of compromise, and have become a political as well as a naval member of Parliament. Four years later, when the fatal year of the Stock Exchange scandal dawned, he was appointed flag-captain under his uncle, Sir Alexander Cochrane, then in command of the North American fleet. Unfortunately he had spent these years, with characteristic energy and wrongheadedness, in making enemies, both civil and professional, and there were those among them not likely to forget when the time came for reprisals. As to the Stock Exchange trial, Mr. Fortescue wisely decides that it is unnecessary to deal with the case in detail. Dundonald's innocence of fraudulent conspiracy need not be asserted, since it has long been "accepted by public opinion and endorsed by public authority." It is natural now to regard the sentence passed against him as monstrous. The degradation of standing in the pillory was a punishment that such a man should not be made to suffer, as Napoleon remarked to Lord Ebrington at Elba. It was remitted on the recommendation of the Government; but that it was part of the sentence was scarcely less disgraceful than its execution would have been.

Dundonald was barely forty when, a few weeks after the verdict, his name was struck off the Navy List. Four years later he left the country and entered upon the marvellous course of action and adventure in South American waters, which outshone even his earlier brilliant exploits against the Spaniards and French. His splendid, and indeed unparalleled, exploits as the liberator of Chili and Brazil fill three chapters of Mr. Fortescue's book, and are inevitably but a summary of Dundonald's extraordinary services in the cause of those young and extremely ungrateful republics. But the summary is a most admirable and skilful example of the art of abridgment. Nothing could be better told than the story of such feats as the cutting out of the *Esmeralda* from under the guns of

Callao, or the surprise and capture of Valdivia, or the almost incredible operations of Dundonald with his single ship against the Portuguese fleet in the Atlantic.

Passing to other matters, Mr. Fortescue deals fully with the facts of the tardy reparation made to Dundonald when he was restored to rank. But, late though it was, the restitution was complete, and marked by every circumstance of grace and honour. No one, I think, will dissent from the judgment Mr. Fortescue gives in the last page of his excellent biography: "The fame of Nelson overshadows all others in British naval history; but as a naval genius Nelson himself stands hardly higher than Dundonald."

J. ARTHUR BLAIRIE.

*College Sermons.* By the late Benjamin Jowett. Edited by the Very Rev. the Hon. W. H. Fremantle. (John Murray.)

To have been at Oxford while Dr. Jowett was Master of Balliol, to have seen and heard him in the flesh, ought to help a critic of his sermons to estimate their permanent value; but, in fact, this private and personal knowledge serves chiefly to convince a reviewer of the impertinence and impossibility of his trade, and to confuse his vision. There was no man at Oxford fifteen years ago whose personality impressed itself more clearly on the undergraduate of average sensibility than Dr. Jowett's. It is specially difficult, therefore, for such an one to read these sermons dispassionately, apart from the recollection of their author, and to discover how much of that personality the next generation will be able to detect in their mere style and thought. To most readers, we suspect, the first impression will be that these discourses are unemphatic, scrappy, bald, and often commonplace. To read them after Maurice or Newman is like turning from Plato to Aristotle. None of the trappings and adornments of the ordinary sermon are here, to distract us from the preacher's bare and naked statement of his own belief—and nothing more than his own belief—on the subject under discussion. The reader who heard Jowett in the flesh twenty years ago in Balliol College asks himself, "Was this all?" and fears that the living presence was the essential part of his former impression.

But a little perseverance will dissipate this fear. We cannot by reading the sermons recover the exact piquancy which the preacher's delivery and presence originally gave them, but this piquancy obscured rather than revealed their essential character. The oddity of the preacher's manner was not vital. Without it we perceive more readily the total and final effect of the preacher's style, the bald sincerity and conscientious simplicity which give the sermons their power. In Sermon xi., upon study, we are warned against "fine writing, which of all kinds of writing is the worst," and in Sermon v. against "the temper of alarm and exaggeration" which so easily besets enthusiasts and religious teachers. To cultivate "the temper of mind which sees things as they truly are" is this preacher's conclusion of the

whole matter. He observes his own rules most religiously. His sermons do not flow: they come drop by drop. He refuses to give them any illusive appearance of dealing exhaustively or even consecutively with his text. The thoughts are put down because the preacher felt them, not because they coalesce, or form a convincing chain of reasoning. In some points, therefore, Dr. Jowett recalls the manner of Robertson of Brighton. Both preachers give us themselves: the one strenuously, the other carefully. There is, therefore, a radical difference between them, as well as a resemblance. Dr. Jowett conceives that "to see things as they truly are" we must be cool. He will not wrestle with God. It is because his sermons are not, in the true sense, sermons at all that they impress us. We meet with no fierce gush of self-assertion, no ecstasies, no abandonment either of self or of self-control. The preacher conscientiously refuses to allow the strength and passion of a conviction to stand as a proof of its truth. Taken as a whole, therefore, the sermons do not warm or edify. Their exhortations follow the formula of Joseph Surface, "the man who," rather than Elijah's "thou art the man." But with singular faithfulness the dispassionate speaker explores and exposes our pretences and delusions. All the pleasant social fictions and conventions, by which we tolerate each other's sins and weaknesses and maintain an inflated estimate of our virtues, are detected with grave sincerity.

"We are all inclined to think ourselves much more exceptional beings than we really are," he tells us; and "all those of us who preach should be careful of saying more than we believe."

We are inclined to mistake the tumult of our soul for its depth.

"Prayer is a time for wishing and thinking, not, as some imagine, a mere enthusiasm or act of prostration, but requiring the highest exercise of the intellect as well as the deepest affection of the heart. God does not demand of us that we should lie down before Him like worms crawling in the sunshine."

This sentence is not the less striking because it is almost "fine writing." And it is not only the sins of the enthusiast that Jowett detects. He is aware that "the tendency of men in general is to stagnation rather than to movement." He sees clearly that, "instead of Christianity converting the world, the world has in part converted Christianity." Although the sermon on the use of money almost too studiously avoids extravagant abuse of riches, yet it is an obvious conviction of the preacher that "all that men have is nothing in comparison with what they are in themselves." The phrase, "Let us keep our minds above our bodies," is a favourite watchword.

These quotations may serve to indicate the spiritual tone and temper of the sermons. But they convey no adequate impression of the exact diagnosis of some of men's mental and spiritual maladies which the sermons contain. This is the result not so much of insight as of painstaking—of the careful watchfulness which persists in seeing things "as they truly are." Sermon

xii., on conversation, is the finest example in the volume.

We cannot leave the sermons without saying a word on their religious position. Throughout they depreciate the importance of the miracles of the Gospels, and suggest that the superhuman Christ is less useful to our faith than the human. If the life of Christ is written again in our own age "it should not be as a history of wonders, but as a history of truths which seem to be always fading away before the eyes of men." And yet Christ is to the preacher of these discourses more than any man, and is worshipped by him with a peculiar homage. This religious position is familiar enough; but we are surprised that Jowett should fail to perceive what the loss of miracle means, and should minimise its importance. Every man has in him more morality than he can live up to, and his need is not for instruction but for strength. For the ordinary man always and everywhere the significance of Christ has been not in His moral teaching, but in the motives and the strength He gives for performing difficult duties. Christ helped the early Christian because He made the unseen friend God and the unseen home Heaven almost tangible realities. This fact must be granted, even if we deny that Christ rose from the dead and sent grace to His fainting disciples. One would have expected that Jowett would prick this bubble—that the miraculous is of no importance—and would justify St. Paul's use of the proverb, "Let us eat and drink, for to-morrow we die." If miracle is false, it must go; but the instinct of St. Paul and Browning is sane and just, that our loss is enormous. It is, in fact, impossible to read these sermons without marking in them a strain of wistfulness and of effort, which we shall be right in explaining by the preacher's conscientious refusal to receive all the articles of the Creed. He justifies the temper which goes softly and fears to rejoice, by a reference to Christ's tears over Jerusalem, and to St. Paul's complaint of Demas, as if these passages were in any sense characteristic of Christianity. The gospel of these sermons, that "the stars in their courses fight against no man," can never give the strength of the earlier Gospel, "Because I live, ye shall live also"; and nowadays more than ever we need strength rather than knowledge.

RONALD BAYNE.

*Old French Romances.* Done into English by William Morris. With an Introduction by Joseph Jacobs. (George Allen.)

It is always with especial pleasure that we welcome any attempt at making known a foreign literature that has been unduly neglected; and surely this is the case with the literature of medieval France in this country. Mr. William Morris deserves great credit for giving his countrymen some old French tales that are thoroughly steeped in the romance of the Middle Ages. Three of them ("The Tale of Coustans the Emperor," "The Friendship of Amis and Amile," and "The History of Over Sea") have already been issued from the Kelmscott

Press, in two luxurious volumes, while the fourth, "The Tale of King Florus and the Fair Jehane," is, we believe, new.

If Mr. Morris's renderings are not a complete success, his general aim is so excellent that we may well overlook any minor defects. Should he ever think of translating any more of these tales, such as the "Comtesse de Ponthieu," or those later ones so interesting to students of English literature—the "Histoire de Foulques Fitz Warin" and "Le Livre de Troilus"—we hope he will see his way to modifying the method he has adopted. When Mr. Lang did his "Aucassin," he said that, "as for style," he had "attempted, if not Old English, at least English which is elderly, with a memory of Malory"; and the result was eminently satisfactory. Now, Mr. Morris tries something more ancient than this, at least in part. He is presumably translating for the general public; but we think that people who know that "dight"="prepared," "astonded"="stunned," "bended of"="with a band of," "danger"="power," "stour"="battle"—people, in short, who must have some acquaintance with Middle English, would probably, being something of philologists, prefer to read the tales in the original. Is "he had gotten him more than three hundred pounds of garnishment out-taken his plenishing" much clearer than *il gagna plus de C.C.C. livres de meuble, sans son harnois*? It is a mistake to use the words "carles and queans" in the sense of "male and female," whereas they are to the average reader associated with the ideas of "churls and queens." Mr. Pater, once having occasion to render a passage from the "Amis and Amile," made part of it run as follows: "And they began to sound their rattles before the Court of Amile's house, as lepers are accustomed to do." Mr. Morris translates these words thus: "And there they fell to sounding on their tartavelles before the Court of Amile, even as mesel folk be wont to do,"—with the obvious disadvantage that very few people know the meaning of "mesel," and still fewer that of "tartavelle." Sometimes we come across a passage that reads very curiously: as where we are told that Sir Robin ran to his wife "with his arms spread abroad, and they clipped and kissed together dearly," "cluppen" being the Middle English for "embrace." In the last example, by the way, "dearly" as an equivalent for *manement* is not correct. On the whole, however, the renderings are remarkably free from mistakes of the kind, though there are a few slips such as "he was the best that knew arms" for *he on seist us armes*.

We have pointed out these things, because we consider that they disfigure a translation that is, in other respects, well done; nor do we wish for a moment to deny that, taken as a whole, there is much charm and quaintness in the style which Mr. Morris has invented for his purpose. The introductory remarks of Mr. Jacobs are both scholarly and suggestive.

Finally, a word as to the popularising of literature such as this. Mr. Morris has gone a step in the right direction, by making his tales more generally accessible than



they have hitherto been. When will Mr. Lang and his publishers do likewise? It may be instructive to point out that a very fair German rendering of the "Aucassin and Nicolette" exists, of which there is an unlimited supply, and for which the price charged is twenty Pfennige. Without going so far as this, it ought to be possible to diffuse the knowledge of a little work that is well-nigh perfect in its way beyond a limited circle of 550, many of whom probably value the book rather than its contents.

H. OELSENER.

#### TWO ESSAYISTS.

*The Unconscious Humourist.* By E. H. Lacon Watson. (Elkin Mathews.)

*Human Documents.* By Arthur Lynch. (Dobell.)

"It is true," says Mr. Lacon Watson, "that the general essay is not over popular just now." At any rate, but few attempt to write one, unless it be after the manner of a glorified and expanded review. One grows a little restive after reading the usual false or meaningless platitudes concerning Byron and Wordsworth; nor is there any excitement to be got out of approved, unvarying quotations. Even the unanimity of critics is apt to irritate when it suggests a lack of thought. The habit of collecting together the results of his newspaper and magazine articles is, doubtless, a pleasant pastime to their writer. The detached paragraphs acquire for the moment an additional value: they have got on in the world, and, attired in cloth boards and gilt lettering, swagger for a week or two as literature. A careless public has a reason for applauding the mummery. Not to know the latest novel is to be indecorous, unfit for polite circles: therefore have books manufactured of scraps and snippets a certain vogue. They supply so easily, these literary Bradshaws, information, statistics, quotations. A reader who hastily scans their pages picks up enough knowledge to pass through a dinner party without disgrace if the courses are not too numerous, and may be even with considerable credit.

Mr. Lynch's book stands a better chance of popularity than Mr. Watson's, for his themes are more commonplace; but, fortunately, he seldom dallies with literature of the present or the past. Chiefly he endeavours to give us fairly critical sketches of the careers and characters of certain people of importance in our day. He is almost always entertaining, sometimes instructive, at others amazing. Dealing with practical men and affairs he is at his best: his studies of John Burns and Mr. Chamberlain are admirably convincing and really critical. Here is his summing-up of Birmingham's most famous statesman:

"How will he figure in history? Validly, he will not figure at all. Who would care to remember Mr. Chamberlain when he has lapsed out of the public arena? His friends must build their main hopes of his enduring fame upon a monument. What form should it take? Perhaps, that epigram reported of him from his schooldays, 'I'm Chamberlain, who are you?' And the passer-by will repeat the inquiry."

Of John Burns he writes:

"Jealousy, vanity, the combative spirit, the necessity of securing himself if only to further his ideas, are all motives that have pulled him hither and thither in his course, and the simplicity of stump oratory and agitation of the Tribune has given place to the more complex wire-pulling and intrigue of the political Boss. The great but rather bombastic Socialist has developed into the practical but not quite ingenuous Liberal."

Vigour is the distinctive quality of Mr. Lynch's style; he has few of the more subtle graces that make a great prose writer. His opinions, too, are stated with so gratifying a cocksureness that he deserves to be right always. But on the rare occasions when he volunteers verdicts upon philosophies and literature, he is "sadly to seek." A perverted instinct tells him that the *Jungle Books* are "the unique thing that Kipling only could have done." A remark that must annoy Mrs. Hawkesby, Terence, and their friends; and most justly. He solemnly ranks Mr. Herbert Spencer, prefacing his assertion by "a cautious if," as the third of the world's thinkers, whereat even the most flippant of us grow suddenly solemn. Yet the book, for all its defects, is a good one, and thoroughly interesting.

The graceful qualities lacking in Mr. Lynch's work, the delicate turns of fancy and humour, shine abundantly on Mr. Lacon Watson's pages. It is the best book of desultory essays given to us since the unapproachable master of this form was carried to his long rest on Vailima height. For Mr. Watson is a disciple of Stevenson, who surely was above all else an essayist. He touches on many subjects deftly. A note of pathos, a sly stroke of humour, a suggestion of philosophy deep enough to tickle one into momentary activity of thought, are his devices. The result is pleasing entertainment, and a storing away in the memory of not a few ingenious and happily inspired phrases. The following paragraph might, one almost thinks, have been discovered in *Virginibus Puerisque*:

"It is a poor solace to recall the accurate balancing of accounts or even fortunate speculations in the market, to remember that on this occasion you had the better of Jones, and on the other that you out-maneuvred Robinson. Or, at the best, it is a sordid mind that finds such reflections as these sufficient to cheer him when he is past his prime. There must be something in our lives of a more rosy hue than this to give care the go-by, and to cast a glow upon the paths of our later years. And to this end it were well to take what adventures we may, and when we may; not to put off the period of enjoyment until such time as we have attained the unattainable, lost for ever the eager zest of youth; but while the blood still runs freely to lay by some slight stock of pleasure that may sweeten our future existence and make us ready to greet even misfortune with a cheery smile."

The desultory essayist is your true crusader against such as "sow hurry and reap indigestion."

There is little in common between these two books, save that in both there is a return to an almost neglected form of literature. The defects of one, indeed, are the qualities of the other. Both volumes are seriously meant, conscientiously con-

trived. Both authors are unknown, or scarcely known. To each of them is due a substantial measure of success, though that accorded to Mr. Watson will probably be of the more lasting, if less speedily obvious, kind.

PERCY ADDLESHAW.

#### NEW NOVELS.

*The Courtship of Morrice Buckler.* By A. E. W. Mason. (Macmillans.)

*Basil the Jester.* By J. E. Muddock. (Chatto & Windus.)

*A Sweet Disorder.* By Norma Lorimer. (Innes.)

*The 'Vangelist o' Zion.* By Tom Elford. (Digby, Long & Co.)

*Tregarthen.* By G. Norway. In 3 vols. (Hurst & Blackett.)

*A Woman with a History.* By Weedon Grossmith. (White.)

*Tales Told by the Fire-side.* By the Rev. Chas. D. Bell, D.D. (Elliot Stock.)

*An Engagement.* By Sir Robert Peel, Bart. (Constable.)

*The Rajah's Sapphire.* By M. P. Shiel. (Ward, Lock & Co.)

*The Second Opportunity of Mr. Staplehurst.* By W. Pett Ridge. (Hutchinson.)

ALTHOUGH the courtship of Morrice Buckler took place two hundred years ago and more, the story of his staunch friendship for Sir Julian Harnwood, his betrayed comrade, of his love for the fair Countess Lukstein, and of his strange adventures, has a potent charm. The author, Mr. A. E. W. Mason, writes in a way admirably suited to his romantic theme, and the main incidents are strong and impressive. Morrice himself relates the events that chanced to him between 1685 and 1687: quaintly and distinctively he tells of his student life at Leyden; his hurried departure for London; his ride thence, in hot haste, by the quiet village of Knightsbridge, through Newbury and past the Half-way House at Wickham Heath to Bristol, where Sir Julian lay, in the Bridewell gaol, prior to his execution. Buckler's secret journey to the Tyrol, his surreptitious entry into the rock-bound Castle of Lukstein one midnight when the snow weighed down the branches of the pines and lay thick upon the jagged mountain peaks, together with the bloody events of that white night, are told dramatically, forcibly, and with reserve. Alike in conception and treatment, the tragic scene in the Tyrolean Castle is a fine piece of work. The author's description of life in London, although not destitute of many felicitous touches, is below the level of the first and last portions of the book: here the plot drags somewhat, and several of the incidents are treated at unnecessary length. Mr. Mason is evidently alive to the cumulative effect of appropriate language in a seventeenth century romance; in the main, he has achieved success in this direction, but words such as "enheartened" are blemishes. The gallants and adventurers of Monmouth's time and the environment in which they lived are vividly depicted. Morrice Buckler

was a native of Cumberland; and his frequent allusions to his mountain-girt home will be fully appreciated by those who have read *The Romance of Wasdale*, to which the present book is a worthy successor. Every page bears evidence not of knowledge only, but of knowledge kindled into fire.

Mr. J. E. Muddock has written several good stories, but in his new historical romance, *Basile the Jester*, he is not seen at his best. The book is long—unwarrantably long, when the nature of the plot and the way in which it is treated be taken into account. The reader feels that Mr. Muddock has not lived with his characters: indeed, many of them have not taken shape in his mind, and he pulls them hither and thither in a very arbitrary way. Some of the descriptive passages, too, are overladen with detail, which blurs the picture and retards the movement of the story. On the other hand, the author has taken pains to represent truthfully and effectively the life and times of Mary Queen of Scots, the Court intrigues of the period, the plots and counter-plots of the nobles. Had Mr. Muddock digested his material with a little more care, and paid greater heed to the details of plot and characterisation, *Basile the Jester*, readable book as it stands, would have been a genuinely acceptable historical romance.

*A Sweet Disorder* is a sentimental title rather suggestive of weakness. If intended as a definition of the love finally aroused in the heart of Molly Collister by Colonel Dacre, that straightforward young woman would have been the first to protest against its inadequacy. The story which Miss Norma Lorimer has thus unfortunately named is, however, brightly and pleasantly told. If the conversations are not brilliant, they are never dull, sometimes they are clever. Although we do not find any flashes of extraordinary insight, several of the chapters might well be transcripts from life. The author has wisely taken account of her powers, and that which she has set herself to do she has accomplished simply and creditably. The central figure in *A Sweet Disorder* is a high-spirited young girl, half-Manx, half-Irish, who, with her friend Daisy, comes to London to earn her living as governess or journalist—occasionally, indeed, she appears at evening At Homes as a skirt-dancer, and at one time the severity of her struggle compelled her to accept the position of waitress in a Bond-street afternoon tea-shop. She is not the unnatural New Woman of the newspapers, though in her early days the idea of marriage was as gall to her. Nevertheless, it is not surprising to learn that in the end she “confessed to Dacre that love was almost as good as independence.”

Mr. Tom Elford has written twelve commendably brief chapters, which are published under the title of *The Vangelist o' Zion*. The unwrought plot is so shadowy as to be hardly distinguishable; the equally shadowy characters, or rather bundles of qualities loosely strung together, act and speak in a way that, to say the least, does not stimulate the reader's interest either intellectually or emotionally. Several scraps of East Anglian

folk-lore are interpolated without apparent reason, and the author's style is undistinguished.

The number of Selbys introduced to the reader by Mr. Norway in the opening chapters of his book is prodigious. There are Miss Selby, Miss Letitia Selby, and Miss Rose Selby, the old maiden ladies; Mr. and Mrs. Selby and their ten children, Mabel and Horace, Stephen and Amanda, one or two sets of twins, a baby, “the tithe-offering,” and many more. In addition to this tribe of genuine Selbys, there is a host of other people who ought to bear that name; for the family likeness between the characters is unmistakable. Tregarthen, in the parish of Withiel, where these innumerable Selbys lived, is on the Cornish coast, within sight of bold headlands and gaunt cliffs, within sound of the voice of the sea. It were well if the author had caught some of the force of the endless sea-song, if he had permeated Tregarthen with something of the wildness and the grandeur of that western coast. But the beat of the ocean is never audible, and the book is sadly lacking in dignified thought. Little Selbys “stroll along the edge of the waves,” and throughout everywhere strolls along the edge of something.

Esme Harding, the heroine of Mr. Weedon Grossmith's little volume,

“was one of God's most beautiful structures. . . . She was tall and commanding-looking, and walked slowly into the room with an undulating grace all her own. Her great hazel eyes, half shaded by curling black lashes, gazed scornfully into the small angry ones of her husband. Her complexion was bright and glowing, and the gaslight lit up to perfection the splendour of her bronze hair that glistened like gold.”

This dream of loveliness has a past which stretches a very long way back, and her troubles are accentuated when the man she loves deserts her because he suspects that she is implicated in her husband's death. Finally, however, the clouds break, she is married to Harcourt, and “reviews the whole sad past as an unhealthy dream.” Universally admired, widely beloved, and adored by her husband, “she watches over his happiness as a good wife will, smoothing the crumpled leaves, and keeping herself well posted in all the current literature of the day so that she may be the chosen companion of his mind.” As will be seen, Mr. Weedon Grossmith has freely employed the theatrical paint in his descriptions as well as in the portrayal of the principal characters. *A Woman with a History*, as a sensational story, is distinctly readable, for it is happily conceived and racily written.

For the eight stories contained in the Rev. Dr. Bell's little volume, *Tales Told by the Fireside*, the author is indebted respectively to his father, his mother, his uncle, his aunt, his grandmother, his cousin, and the vicar. Each of the narratives is prefaced by a brief description of these personages, and their characteristic qualities; thus the reader becomes acquainted with a number of Dr. Bell's relatives. As the title indicates, the tales were first told round the family hearth by those to whom the events were very real experiences. It may

well be that in such circumstances they were heard with pleasure and profit, for a moral is not far to seek in most of them. In print, however, they lack the charm of the spoken word, the convincing ring of the narrator's voice, the spell of his personality; and notwithstanding evident sincerity and genuine feeling, the author has not replaced what is thus lost by the literary quality necessary to secure the volume a ready welcome.

In *An Engagement* Sir Robert Peel proves that he can tell a short love-story succinctly and with considerable force. Arnold Hopetoun, a younger son of aristocratic parentage, who draws a paltry £500 a year for his arduous work at the Foreign Office, is secretly engaged to a heartless flirt beneath him in station. Notwithstanding all his persuasions, she refuses to marry Hopetoun on such a pittance; and in order to make his lazy old uncle bestir himself, Arnold enters into a sham engagement with his charming cousin, Kate Drillingham. Sir Robert Peel makes the most of the situation thus created, though we cannot agree with him that any ethical problem is presented. The conversations are brief and incisive, and the writer understands the value of reserve. *An Engagement* is a dangerous book to place in the hands of a Radical ratepayer, for Arnold Hopetoun's services to the nation seem to be nominal rather than actual.

The first page of *The Rajah's Sapphire* is sufficiently entertaining. On it the author describes the hero who “felt as if he lacked part of himself, like an animal whose tail has been decapitated.” He was love-sick, and according to his creator, “a frame without a heart is something like an egg without salt.” It is well that Mr. M. P. Shiel has interpolated the qualifying “something.” The heroine was “loveliness itself to see, and her nightly eyes, flashing scorn and anger, outshone all jewels whatever.” The “whatever,” if redundant, has a savour of Gaelic. The third important personage was seen with “utter distinctness” by the hero: “it was the lurid-lit face of the man who steered the *Treaty* into the vitals of the *Nelf*.” We are told that the plot of this story was given to the author by Mr. W. T. Stead. Unfortunately, the construction and characterisation do not rise above the level of the style exhibited in the passages we have quoted.

The moral of Mr. W. Pett Ridge's clever little fantasy is that journalists should beware of writing articles in which they take up the cudgels on Jove's behalf, especially if they proceed to add a few words in favour of his spouse Juno. In *The Second Opportunity of Mr. Staplehurst*, it transpires that, after the middle-aged man of letters had partaken of a Vagabond, or rather a Nomad, dinner, Jove rejuvenated him, and he plunged afresh into the heyday of life, having all his former experience to guide him. It must be admitted, however, that Jove played some unpleasant pranks on his protégé—pranks that were about to end in a prolonged visit, free of charge, to one of Her Majesty's prisons when, in the nick of time, Staplehurst found himself once more

in his snug little Chelsea home, ready to welcome his wife on her return from abroad. The agreeable and facile style of the author is lighted up here and there by flashes of genuine humour.

FRANK RINDER.

## TWO "TIMES" CORRESPONDENTS.

*The Far Eastern Question.* By Valentine Chirol. (Macmillans.) We gather from a prefatory letter addressed by the author to Mr. Arthur Walter that his book is founded on a series of letters lately written for the *Times*. Mr. Chirol, who was at Peking during the late war between China and Japan, is a capable and pleasant writer, who understands his subject thoroughly. He shows how the war has laid bare the immeasurable rottenness of China, hitherto concealed under a venerable cloak of an ancient civilisation, and has finally disposed of the once universally received idea that China had a vast though latent reserve of power.

"A more hopeless spectacle of fatuous imbecility, made up in equal parts of arrogance and helplessness, than the central government of the Chinese Empire presented after the actual pressure of war had been removed it is almost impossible to conceive."

So writes the author after describing an interview with Li Hung Chang at Tientsin, on his way back from Peking. The Viceroy inquired why he had remained so much longer than he had originally intended in the Chinese capital; the answer was, that he had been looking for some sign of the awakening of China. "I hope," rejoined the Viceroy with a grim smile, "that your time has not been wasted." As the war found the Government and governing classes of China, so it left them. The gigantic system of plunder carried on by the official class is sufficiently illustrated by a comparison of the revenue from customs at the ports under the charge of Sir Robert Hart and those under the charge of Chinese officials. Sir Robert has the control of four Chinese ports, which, under his able management, yield together a revenue of three million taels, while the forty ports where the customs are collected by native officials produce, or at least pay in, less than half a million taels! The chapter entitled "The Genesis of Missionary Outrage in China" is one of the most interesting in the book. Mr. Chirol attributes the hostility of the governing class in China to missionaries of all denominations alike not to any religious feeling, but to the civilising influences which radiate over the whole area of missionary operations.

"Herein lies," he writes, "to a great extent the secret of the hostility displayed, especially among the official classes in China, towards the missionaries. The influence of Western civilisation, in whatever shape it manifests itself, is an abomination in the eyes of the rulers of China, whose days would be counted were it ever to permeate the masses. The hatred directed against the missionaries is only a peculiarly virulent form of the hatred directed against Europeans generally; and it is easy to understand why it should be a peculiarly virulent one. Missionary work is practically the only agency through which the influence of Western civilisation can at present reach the masses. . . . The missionary alone goes out into the byways as well as the highways, and, whether he resides in a treaty port or in some remote province, strives to live with and among and for the people. The life which he lives, whether it be the ascetic life of the Roman Catholic missionary or the family life of a Protestant missionary with wife and children, is in itself a standing reproach to the life of gross self-indulgence led by the average mandarin. But in the eyes of the latter it becomes a public scandal when, in glaring contrast to every vice of native rule, the foreign missionary in his daily dealings

with the people of his district conveys a continuous object-lesson of justice and kindness, of unselfishness and integrity."

All outrages on missionaries have their origin in the intrigues of the official class. It is that class which invents and propagates the horrible accusations levelled against the missionaries, and incites the lower orders against them. The author holds that all European Governments, and more especially our own, have been too remiss in exacting due punishment for these ever-recurring outrages. The highest officials of the provinces in which the outrage occurs must be held personally responsible. We think that the publishers should have been above putting into Mr. Chirol's book an old map prepared to illustrate the Life of Sir Henry Parkes. What is wanted is a map that will mark the course of the late war, and will show the advance of Russia in illustration of Mr. Chirol's political chapters.

*Madagascar in War Time.* By E. F. Knight. (Longmans.) We owe this delightful book to the author having been sent to Madagascar as war correspondent by the *Times*. The French Government having refused to allow any foreign correspondents to accompany their army, it was decided that Mr. Knight should make his way to Antananarivo and see the fighting from the Hova side. This was no easy matter, owing to the blockade of the coast maintained by the French. He landed at Fort Dauphin in company with a member of the London Missionary Society; and the two travelled together to the capital through a country much of it hitherto unvisited by any European. Of this country, its people, and its "kings" Mr. Knight gives an excellent account. Long before he reached Antananarivo his eyes were opened to the true character of the Hova Government:

"As corrupt as the worst of Oriental states, without possessing any of the inherent strength and capacity to cope with emergencies often displayed by the latter. It was a machine for robbing, not for fighting. It was ridiculously impotent in the hour of danger, and it was full time that the great Hova bubble was pricked."

It rarely happens that an independent nation is conquered without its misfortunes arousing some feelings of pity or regret, but for the Hovas one can feel nothing but contempt. Mr. Knight had ample opportunities of studying the characteristics of this once dominant race—he was with them at the most critical period of their history; and he found them false, cruel, cowardly, and corrupt. How could such a people, devoid of any strength of character, have become the dominant power they were? It seems certain that they were formerly possessed of some force of character, which they have since lost; and it would seem that the veneer of civilisation which is the result of missionary teaching has replaced stronger, if more savage, qualities. Mr. Knight considers Hova religion but skin deep, and he does not think much of the present generation of missionaries; he makes, however, a marked distinction between the old missionary and the new. Describing his companion, Mr. J. Pearse, he writes:

"He is a missionary of the old sort: that is, a man who honestly endeavours to do good, who speaks the truth about the people, neither exaggerating the results of the mission work among them nor veiling their faults; not the man to give a glowing but quite misleading description of 'Christian Madagascar' for the gratification of a suburban mission meeting; a Dissenter of broad views, and no narrow-minded bigot full of prejudices against all who do not agree with the tenets of his sect. There are, I am glad to say, other missionaries like him in Madagascar. There are others very unlike him."

Had the Hova Government possessed a modicum of patriotism, and the Hova people a little courage, the French must have been annihilated. Mr. Knight gives a pitiable picture of their sufferings; nothing could have been worse than the blunders committed by the French administration. Will the same blunders be committed in the event of an European war? On the other hand, the commander-in-chief, General Duchesne, deserves great credit for his conduct of the campaign. He preserved a rigorous discipline, and punished any soldier found looting with the utmost severity. The soldiers paid for everything they required, and their behaviour was admirable. It is hardly necessary to say anything in praise of Mr. Knight's style; everyone who has read *Where Three Empires Meet* will be certain to send for the present volume, and when they have it they will certainly enjoy it.

## NOTES AND NEWS.

MESSRS. BRADBURY, AGNEW & Co. have made arrangements to issue *The Political Life of the Right Hon. W. E. Gladstone*, illustrated from *Punch*. The illustrations will nearly all consist of reproductions of cartoons and sketches that have appeared in our contemporary; while the historical record will be a continuous narrative, only partly drawn from the same source. The mode of publication is to be in twenty-one monthly parts, of which the first will appear on May 20. It will have for frontispiece a photograph of a portrait of Mr. Gladstone at the age of twenty-eight, by W. Bradley, which is now at Hawarden Castle.

MESSRS. CHATTO & WINDUS will publish shortly a new volume by Mr. Swinburne, to be called *The Tale of Balen*.

THE Rev. Charles H. Simpkinton, rector of Farnham, is engaged on a memoir of the late Bishop of Winchester, which will be published by Messrs. Isbister & Co.

MR. ANDREW TUEB's forthcoming *History of the Horn-Book*, from which in early days our ancestors learned their A B C, is dedicated by command to the Queen, and is the third book written by the author thus distinguished. He has been able to discover about 150 examples of horn-books still in existence, which are all described in his pages. The work will be in two quarto volumes, illustrated with two copperplate frontispieces, and 300 other engravings. Recossed in the inside covers are to be some facsimiles of horn-books from rare examples. The edition is limited to 1000 copies, of which a large portion have been disposed of to Messrs. Charles Scribner's Sons, of New York.

MESSRS. WILLIAMS & NORGATE will shortly publish a reprint, with appendices, of three letters which Mr. Herbert Spencer has lately written to the *Times* against the adoption of the metric system. In this pamphlet Mr. Spencer advocates the re-organisation of our system of numeration on the duodecimal system, in preference to re-organising our weights and measures on the decimal system.

MR. T. FISHER UNWIN announces a volume of *English Studies*, by the late James Darmesteter, with a preface by his widow, and a photograph portrait. The following are the subjects of some of the twelve chapters: "The French Revolution and Wordsworth," "Irish Literature and Ossian," "Oliver Madox Brown," and "The Poetry of Mary Robinson." It was by the last of these, we believe, that he won his introduction to his wife.

MESSRS. RICHARD BENTLEY & SON have in the press the *Diaries and Letters of General Windham*, of Redan fame, during the Crimean War.

UNDER the title of *The Dawn of Modern Geography*, Mr. John Murray will publish at an early date a book by Mr. Raymond C. Beazley, the biographer of Henry the Navigator, giving a history of travel and geographical science in the early middle ages. It is based mainly upon the writings of Viking explorers, Arab students, and Christian pilgrims; and will be illustrated with reproductions of the principal maps of the time.

MR. GEORGE D. LESLIE, R.A., has written a continuation to that charming volume "Letters to Maroo," to which he gives the more significant title of *Riverside Letters*. It will be published shortly by Messrs. Macmillan & Co., in handsome form, with illustrations by the author.

THE next volume of the "Cambridge Historical Series," which is now in the press, will be *Ireland to the Year 1868*, by Judge O'Connor Morris.

MESSRS. JAMES MACLEHOSE & SONS, publishers to the University of Glasgow, will issue early in May *The Authorship of the King's Quair*, a new criticism, from the pen of Mr. J. T. T. Brown, calling in serious question the laurel hitherto worn by James I.

MESSRS. G. P. PUTNAM'S SONS propose to add to their series of "Writings of the Fathers of the Republic" a collection of the works of President Monroe, in four volumes, to be edited by Mr. S. M. Hamilton, keeper of the MSS. in the State Department at Washington; and also the Constitutional Decisions of Chief Justice Marshall, with an historical introduction by Mr. Simon Sterne, of the New York bar.

*The Jaws of Death*, by Mr. Grant Allen, will form the first of a new series which Messrs. Jarrold & Sons will shortly publish under the title of "The Daffodil Library," in a dainty shape and tasteful binding.

MESSRS. ARCHIBALD CONSTABLE & Co. announce a new novel by Miss Fiona Macleod, entitled *Green Fire*.

MESSRS. HUTCHINSON & Co. will publish shortly a novel by Mr. Frederic Carrel, entitled *The City*, which deals largely with company promotion and so-called "finance."

MESSRS. JARROLD & SONS will shortly issue an authorised translation of Maurus Jokai's *Black Diamonds*, by Miss Frances A. Gerard.

Two new volumes of verse are announced for immediate publication by Mr. Elliot Stock: *Lays of the Heather*, by Miss A. C. Macdonald; and *Loving Whispers*, by Mr. E. M. Pledge.

MESSRS. GEORGE NEWNES & Co. will publish early in May *New Ground in Norway*, by Mr. E. J. Goodman, author of "The Best Tour in Norway," with illustrations from photographs taken by Mr. Paul Lange of Liverpool. These gentlemen travelled together last summer through the districts of Ringerike, Telemarken, and Saetersdalen, as well as along the south coast of Norway, ground but little known to English tourists—hence the title.

THE seventh and concluding book of the series of Historical Reading Books, which Mr. H. O. Arnold Forster has written, under the title of "Things New and Old," is issued this week. The volume contains the story of English history from the accession of George I. down to the present date, with numerous illustrations and authentic portraits.

A POPULAR Analysis of Poetry, dealing with its nature, power, and art, with exercises and examples, by the Rev. W. H. Stanley, will be issued by Messrs. Abbott, Jones & Co. in the course of a few days.

THE second number of the *Savoy*, to be published immediately by Mr. Leonard Smithers,

will contain literary contributions from the late Paul Verlaine, Cesare Lombroso, Edmund Gosse, Frederick Wedmore, W. B. Yeats, &c.; while the illustrations will include work by Joseph Pennell, C. H. Shannon, Will Rothenstein, Walter Sickert, and Aubrey Beardale.

*Chapman's Magazine of Fiction*, which begins the second year of its life with the May number, will henceforth be somewhat increased in bulk. Besides a second instalment of the serial by John Oliver Hobbes, there will be short stories by Messrs. Henry James, W. L. Alden, F. C. Phillips, Eden Philpotts, Miss Violet Hunt, and Miss Clara Saville Clarke.

THE Bishop of Peterborough, Captain Younghusband, and Mr. Henry Craik, will be among the speakers at the Literary Fund dinner on Wednesday next, at which the Earl of Crewe takes the chair.

THE following have been elected by the committee to be members of the Athenaeum Club: Dr. James Little, late president of the Royal College of Physicians of Ireland; Dr. John Murray, editor of the reports of the *Challenger* expedition; and Mr. E. Linley Sambourne, the artist in black and white.

FROM Monday to Friday of next week, Messrs. Sotheby will be engaged in selling the library of the late Lord Coleridge, which is of interest as showing the personal tastes of its owner. It is especially rich in the publications of literary societies—Lord Coleridge even had the extra series of the Early English Texts bound in green morocco; and in the reprints of J. P. Collier, Grosart, Arber, Goldsmid, and Bullen. Modern poets are well represented, Browning having presented many of his volumes—one with the inscription: "To the Attorney-General, *nisi quid tu, docte Trebati, dissenti!* Trebatio gratias agens R. B."; and there seems to be a complete set of William Watson. Rarities dear to bibliophiles are not wanting: such as the Nuremberg Chronicle, Chapman's Homer, Gould's Humming Birds, Ruskin's *Stones of Venice*, Linton's *Masters of Wood Engraving*, and the Grillon Club portraits.

MR. GLADSTONE'S attention having been called to a mention of his name in a review of Dr. Baxter's *Sanctuary and Sacrifice*, that appeared in the ACADEMY of April 11, writes as follows:

"It gave me the first intimation I have ever had of remarks by [Mr. Benn] on some things said by me in reference to Wellhausen.

"I have given no opinion on Dr. Baxter's book, nor do I think myself competent to give one. But I gave an opinion on some tracts by him published about two years ago. Of these tracts I thought, and think, that—*unless and until they be answered*—Wellhausen has undergone in them nothing less than a disgraceful exposure.

"I believe they constitute the opening portions of Dr. Baxter's book."

#### UNIVERSITY JOTTINGS.

MR. STANLEY M. LEATHES, of Trinity, has been appointed assistant-registrary at Cambridge for a period of three years. Mr. Leathes is understood to be preparing for publication some of the earliest records of the university.

DR. A. A. KANTHACK, of St. John's, has been appointed deputy for the professor of pathology at Cambridge for a period of three months.

LAST week the following honorary degrees were conferred by the University of Durham, the Convocation being held, for the first time under the supplementary charter, at the Newcastle College of Science: the degree of D.D.

upon the new Bishop of Newcastle and the Armenian arch-priest, Sukias Baronian; and the degree of D.C.L. upon Sir David Dale, Prof. Arnison, Dr. Dallinger, and Principal Gurney.

SIR E. MAUNDE THOMPSON, principal librarian of the British Museum, proposes to deliver four lectures at Cambridge this term, in his capacity as the first Sanders reader in bibliography. Two lectures will deal with the history of Greek handwriting, from the third century B.C. to the third century A.D.; another with Latin handwriting down to the middle ages; and the fourth with early handwriting in England, showing its derivation from the Hiberno-Latin character. The lectures will be illustrated by means of lantern-slides.

PROF. EDWARD DOWDEN proposes to deliver a course of six lectures at Cambridge this term, as Clark lecturer in English literature at Trinity College. His general subject is "Eighteenth Century Men of Letters"; and he will deal more particularly with Swift, Pope, the English periodical essay, and Johnson as a critic of life.

AT Oxford Mr. E. de Sélincourt, of University, is lecturing this term for the professor of English, on "Elizabethan Non-dramatic Poetry"; while Prof. Napier himself lectures on "Old English Literature."

SIR JOHN STAINER will deliver a public lecture in the Sheldonian Theatre at Oxford next Monday, on "The Secular Compositions of Dufay (*ob. circa 1400*)."

ON Wednesday and Friday of next week M. Jean Réville (professor of ecclesiastical history in the Ecole des Hautes Etudes) will deliver two lectures, in French, at Manchester College, Oxford, on "The Beginnings of the Roman Episcopate," dealing separately with the historical and the traditional data.

Two public lectures were to be delivered at Oxford towards the end of this week: by Prof. H. H. Turner, on "The Total Solar Eclipse of August 9," illustrated with lantern-slides; and by Prof. F. Y. Edgeworth, on "The Use and Method of Statistics."

THE Rev. Dr. Edmund Warre, headmaster of Eton, and Prof. Alfred Marshall, of Cambridge, have been elected honorary fellows of Balliol.

THE accounts of the University of London for the financial year ending March 31, 1895, show that the total receipts from fees amounted to £18,410, of which £5912 was derived from matriculation, £5675 from Arts, £6035 from medicine and science, and £512 from law. Ten years ago the income from fees was £9515, and twenty years ago only £4203.

THE Rev. Dr. E. Moore, principal of St. Edmund Hall, proposes to deliver six lectures at University College, London, as Barlow Lecturer on Dante, on Wednesdays and Thursdays during May, at 3 p.m. The first of the course, to be given on May 13, will be on "The Geography of Dante," with special reference to passages in the *Purgatorio*. The remainder will consist of notes and comments on Cantos II. to IV. of the *Purgatorio*, in continuation of the course delivered last February.

MR. G. H. BLAKESLEY has been appointed to the lectureship in law at Gresham College, vacant by the resignation of Dr. Abdy.

THE catalogue of Lord Coleridge's library, to be sold next week at Sotheby's, contains a "fine and perfect copy" of *Purchas His Pilgrims*, with the following inscription on the frontispiece:—"Liber Collegii Omnium Animarum Fidelium Defunctorum de Oxon. prest. 15s. 1624." At what price will the college now be able to ransom it?



## TRANSLATION.

## THE LAST PRAYER OF DAVID STRAUSS.

[THE following verses, of which a translation has been attempted, were sent by David Strauss to a lady friend a few weeks before his death. They were written after he had long been suffering from a most cruel disease, borne with heroic cheerfulness and resignation. They will be found in the recently published correspondence of the eminent critic and biographer, edited by his friend, Prof. Ed. Zeller (Bonn, 1895). The second and third verses were quoted in an article by Sir Mountstuart Grant Duff, written not long after Strauss' death.]

"Wem ich dieses klage,  
Weiss ich klage nicht;  
Der ich dieses sage,  
Fühlt ich zage nicht.  
"Heute heisst's: verglimmen  
Wie ein Licht verglimmt;  
In die Luft verschwimmen  
Wie ein Ton verschwimmt.  
"Mühe schwach wie immer,  
Aber hell und rein,  
Dieser letzte Schimmer,  
Dieser Ton nur sein."

Let me not bewray it,  
Call not this a wail;  
She to whom I say it  
Feels I do not quail.

As a spent note sighing  
Breathes itself away,  
As a low light dying,  
Life goes out to-day.

Yet, though weak and weaker,  
May my last note here,  
May my light's last flicker  
Still be pure and clear.

ALFRED W. BENN.

## MAGAZINES AND REVIEWS.

THE April number of the *English Historical Review* (Longmans) contains an article entitled "Thomas Warton and Mackyn's Diary," which contains—we regret to say—a damnable impeachment of the whilom poet laureate, professor of poetry, and friend of Doctor Johnson. The author is the Rev. H. E. D. Blakiston, a fellow of Trinity College, Oxford, who has made a study of the archives of that house, of which Warton was also a fellow. On undertaking to write a memoir of Sir Thomas Pope, the founder, for the Dictionary of National Biography, he has naturally examined closely the Life of him by Warton, especially as he had already found reason to doubt Warton's accuracy. The present charge is one not of inaccuracy, but of deliberate falsification of documentary evidence. In his Life of Pope, Warton purports to quote from a specified document various stories about Elizabeth's stay at Hatfield during the reign of her sister Mary, in which Pope's name figures conspicuously. Doubt has already been cast upon the authenticity of these stories by a French student of English history, M. Louis Wiesener. Mr. Blakiston now subjects them to a searching analysis, with the result not only of demonstrating that they never existed in the document, but also of unravelling the tortuous devices with which Warton bolstered up his fabrication. The curious thing about the whole business is that Warton had nothing whatever to gain, except fictitious glory for the founder. The conduct of Chatterton or Psalmanazar one can understand; but this seems to be as futile a deception as the Shakspeare Folio of J. P. Collier. We may add that the same number of the *English Historical Review* has an elaborate study of all the facts recorded about Magister Vacarius, the first teacher of Roman law in England, by Prof. Liebermann.

## ON BOOK-WORMS.

WE quote from the *Nation*, of New York, the following account of the recent finding of book-worms in the library of Cornell University, written by Mr. Willard Austin, the librarian:

"On the 7th day of May, 1893, while working in the catalogue department of the University library, there came to hand a copy of Dante's 'Divine Comedy,' printed at Venice in the year 1536. It had been received through the mails a short time before direct from Italy, and bore on the title-page a stamped device consisting of a crown and, underneath, the words ARCELLI M. CANINO. The old leather cover was perforated with many holes about the size of a pin-head, which is not an uncommon sight to those accustomed to handle old books. Many volumes come to hand during a year bearing such scars, but almost never is the insect found which does the boring. Examining the leaves of the volume, it was found that the worms had not done much damage. The title-page was pierced in eight places, but the holes extended through only a few leaves. Twenty-two holes were found through the back leaves, and they went somewhat deeper than those in the front of the book. Close down in the hinge of the book cover were found several little fat grubs, resembling those sometimes found in a hazel nut. These were taken to the entomological laboratory, where they were found to be alive and sufficiently interesting to be worth studying. From these larvae were developed small brown beetles, and further investigation proved them to belong to the genus known in this country as *Sitodrepa panicea*, and in Europe as *Anobium paniceum*. This species belongs to the family *Ptinidae*, or Death-watch, and the order *Coleoptera*. It was first described by Frisch in 1721. There are two other species of this genus, *Anobium pertinax* and *Anobium eruditum*, and in the larva state all three are so much alike as to be scarcely distinguishable one from another.

"The often-quoted account of the finding by M. Peignot of twenty-seven folios perforated by one insect is mentioned by Blades as an instance of the work of this insect, but it is not quite clear whether the boring was done by *Anobium pertinax* or *Sitodrepa panicea*. The *Library Journal* (vol. x., p. 131) mentions the finding of real book-worms by Richard Savage, librarian of Stratford-on-Avon, in April, 1885. These were the *Sitodrepa panicea*. F. J. Havergal, librarian of Hereford Cathedral, reported the finding of at least a dozen genuine book-worms during his eighteen years' experience, from 1853-71. In the year 1858 William Blades found in the Bodleian Library a book-worm which he showed to the librarian, who at once killed him with his thumb nail. As none of the insects in the above cases were scientifically studied, it is impossible to say to what species they belonged; but, from the general description given, they undoubtedly belonged to the genus *Anobium*.

"In this country one or two instances of the finding of book-worms have been recorded. In 1888 H. S. Kephart, at that time cataloguer in the Yale University Library, found some worms. After keeping them for about six months, he sent all that were left to Prof. Comstock at Cornell. Only one was found to be alive when they reached here, and so nothing could be done towards determining to what species they belonged. Recently, Mr. B. C. Steiner reported the finding of a book-worm about two years ago in the Enoch Pratt Free Library of Baltimore, but again not enough came to hand to enable any one to determine where in the book-worm family it belonged."

## CORRESPONDENCE.

## THE AUTHOR OF "THE CUCKOO AND THE NIGHTINGALE."

Cambridge: April 25, 1896.

Of this poem there are five extant MSS.—viz., F. (Fairfax 16), B. (Bodley 638), T. (Tanner 346), Ar. (Arch. Selden, B. 24), and Ff. (Ff. i. 6, in the Cambridge University Library). My observation that there is a sixth copy in MS., Harl. 7333, is a mistake, due to note 6 in vol. i., p. ix., of Morris's *Chaucer*, where his statement—"collated with Harl. 7333, and Bodleian Seld. B. 24" does not refer to "The Cuckoo

and Nightingale," as one would naturally suppose, but to "The Assembly of Fowles," which happens to be mentioned immediately above.

I noticed long ago that at the end of Ff. is the colophon "Explicit Clanvowe," written with unmistakable clearness. But it is only lately that I have made out the meaning of this. When we find a name at the end of a poem, it refers, naturally, to the author or to the scribe. But there is a difference. The scribe generally gives his name only, or else prefixes to it the word "quod." There is an instance in this very MS., where Chaucer's "Parliament of Fowles" occurs, with the note "Explicit Parliamentum Avium, quod W. Calverley."

The word "quod" sometimes refers to the author; see my *Chaucer*, i. 359, last line. But when "explicit" is used, the following word naturally refers either to the poem (as above) or to the author, not to the scribe. We even have a case where the colophon is in English, "here endis Barbour," &c.

"Clanvowe" seems a strange name, but it was real enough in the time of Henry IV. and previously. Dr. Furnivall pointed out to me that in his preface to *Hoccleve's Poems* (p. x.), a Sir John Clanvowe is mentioned as having served in Scotland in 1385, but he is supposed to have died before 1390. But there was a Thomas Clanvowe who, in Wylie's *History of Henry IV.* (iii. 333), is mentioned as being a friend of Prince Hal, at a time when the Prince was still friendly to "freethinkers and Lollards." And this may have been the very man, as the poem alludes in a complimentary way to "the Queen at Woodstock."

For we can date the poem in this wise. The metre of it is copied from Chaucer's envoy to "The Complaint to his Purse"; and, whatever be the date of this complaint, the date of the envoy is known to be 1399. Again, the title "The Cuckoo and the Nightingale" is unauthorised, and due to Thynne. The only MS. title is that in MS. B.: namely, "The Book of Cupid, God of Love." This title is imitated from Hoccleve's poem, "The Letter of Cupid, God of Love," and the poem is in defence of true love as known to "every trewe gentil herte and free." That is why the first two lines of the poem quote (from Chaucer):

"The God of love! Ah, benedicite,  
How mighty and how grete a lord is he."

Clanvowe did not take the title of his poem from Christine de Pisan, because her title runs somewhat differently (omitting Cupid); and, moreover, chronology is against it. Christine's poem was not written till May, 1399, and must have taken time to get to England; and there was no Queen of England after September, 1399, till after Hoccleve's poem appeared in 1402. Henry IV. married Johanna of Navarre on February 7, 1403; and she held as a part of her dower the manor and park of Woodstock (Wylie, ii. 284).

The family home of the Clanvowes can be traced. I find, from the Inquisitiones post Mortem, that, in 1339-40 Philip de Clannowe (read Clanvowe) held Rodney manor in the marches of Wales under de Mortimer; and in 1398-9, John Clanvowe held tenements under the same family situate in the honour of Wigmore (Herefordshire). In 1424-5 another John Clanvowe had land in Herefordshire under Edmund de Mortimer; so that we can safely locate them near Wigmore. Hence it was fitting that Thomas Clanvowe should have accompanied Henry of Monmouth in the mountains of Wales, as seems to be implied by Wylie (iii. 333).

The language of the poem is that of the very beginning of the fifteenth century; it is one of the best and earliest of the poems that imitate Chaucer's versification. The finale is used with

fair correctness; and the non-Chaucerian rimes are only two—viz., *grene* with *been*, and *upon* with *mon* (instead of *man*).

On the whole, the following hypothesis will suit the facts—namely, that the poem, imitating Chaucer's manner, and having a title imitated from Hoccleve's poem of 1402, was written by a Clanvowe, who may very well have been Thomas Clanvowe, who held Lollard opinions and was a friend (at one time) of Henry of Monmouth; and it was addressed to Henry's stepmother, Queen of England from 1403 to 1413, who held as a part of her dower the park and manor of Woodstock. If so, we should expect the poem to have been written before April, 1410, when Thomas Badby, the Lollard, was executed in the presence of the Prince of Wales.

I find another allusion to the name in Wylie's History (iii. 296):

"In Hereford and the far West, not Oldcastle alone, but the Actons, Cheynes, Clanvowes, Greindors, and many great gentlemen of birth, had begun to mell of Lollardy and drink the gall of heresy."

We further learn from the same (iii. 261) that Thomas Clanvowe was one of twenty-five knights who accompanied John Beaufort (son of John of Gaunt) to Barbary in 1390.

WALTER W. SKEAT.

#### THE RHONE CALLED ROSE (OR ROZE) IN PROVENÇAL.

Burleigh House, Sydenham Hill.

That this is so is shown by Mistral in his Dictionary of Modern Provençal, and by his use of Rose = Fr. Rhône in his *Mireille* (Paris, 1888), p. 100, &c. In Old Provençal the river was called Roze (see Bartsch's *Chrestomathie Provençale*, 4th ed., 1880, p. 392, 22). But Mistral, in his dictionary, tells us that it does not bear this name during the whole of its course. His words are: "La forme Rose est usitée entre Arles et Montélimar; on dit Roueis et Rouei devers Valence, Roune ou Rone devers Aubenas, et Ro du côté de Vienne." Rose is used, therefore, during the longest part of the river's southerly course, and is evidently considered by Mistral to be its chief Provençal name.

The O. or M.Fr. form of Rhône was Rosne; and how the Lat. Rhodanus, or rather Rhodanum, became Rosne is well shown by Schwan in his *Gram. d. Altfr.* (2nd ed., 1893), sects. 105\*, 146, 181, 239 (note 1). Rhodanu [m] first became Rodne and then Roane, the *d* being changed into *s* as more easily pronounceable before *n*. Schwan does not pursue the changes beyond Roane, but he tells us (sect. 239, note 1) that in French the nasals *n* and *m* remain after all consonants. We see, then, how it was that the *s* had to give way: first, no doubt, ceasing to be pronounced, and finally disappearing, though leaving a circumflex accent behind to mark its disappearance. This would give us Rhône, and with the *h* after the *R*—reintroduced, I suppose, by some purist—Rhône.

In Southern Provençal, however, the *n* of Rosne seems to have been dropped and the *s* retained, and thus Rose was formed. The curious point about this is that the original Rhodanus, especially if put into Greek letters (ῥοδανός), must remind anyone knowing a little Greek of ῥόδον, "a rose"; and, indeed, Liddell and Scott give a doubtful adjective, ῥοδανός = ῥόδινος, "made of roses." Not that I think that the name of the river

had anything to do with roses, though they are so very abundant in that part of the South of France, and Mistral tells us that Plutarch thought it had; still the coincidence of form, especially when Rhodanum has become Rose, is remarkable. I say coincidence, because I see no reason for believing that the change had anything whatever to do with the settlement of Greek colonists in Provence. And there are, moreover, two differences: Rose = Rhone has remained masculine; Roso (O. Prov. *rosa, roza*) = rose is feminine, so that the gender is different, as well as the final vowel.

It is curious also, that, if Prof. Skeat is correct when he says that the Latin *rosa* "is not a true Latin word, but borrowed from Gr. ῥόδον," here also, and quite independently, a med. *d* became an *s*.

F. CHANCE.

#### PROF. KNIGHT AND MR. T. HUTCHINSON—AN EXPLANATION.

St. Andrews: April 24, 1896.

Will you kindly print a few words from me regarding a letter which appears in the ACADEMY of April 18, to which my attention has just been called? For some weeks I have been absent from home, and have received no papers. That I should be ungrateful or forgetful of the services rendered to me by Mr. Thomas Hutchinson in revising the proof-sheets of the first two volumes of my Wordsworth is an impossibility, and the omission of his name seemed to me also an impossibility until I re-examined my preface. The omission is a mystery to myself, and I am profoundly sorry that the accident should have occurred. All that I can now do is to make acknowledgment of Mr. Hutchinson's aid in a note in a subsequent volume. He need not fear that the full extent of his services will be overlooked.

As many copies of the proofs of the preface passed between me and the printers, the oversight may have arisen in this way. I mentioned both Mr. Hutchinson's services and those of Prof. Hill, of the Bengal Education Department, in what I *thought* was the final proof returned by me; but an earlier one must have been "passed for press" and printed off. It grieves me to think that, by the merest accident in the world, no mention is made of these two gentlemen—Mr. Hill's services were chiefly in discovering Wordsworth's indebtedness to earlier poets, and Mr. Hutchinson's in tracing earlier textual readings. I have always spoken to my publishers—and to every Wordsworth student—of Mr. Hutchinson, in the same terms in which Prof. Dowden has spoken of him. I found him more accurate than Mr. Dykes Campbell, and most accurate of all, with the exception of Mr. Kinghorn. In all his communications with me hitherto he has been kind and courteous. In explanation of his complaint that he "had not been favoured with the sight of an emended proof," I may add that he told me that he was in a very indifferent state of health, and naturally I abstained from troubling him with further revision, either of the proofs of vols. i. and ii., or of subsequent ones, more especially as the same kind of work—viz., the revision of earlier readings—was being undertaken by the publishers in London.

It is a pity that Mr. Hutchinson calls what he criticises "a re-issue of Prof. Knight's Wordsworth," when the preface tells him that it is "not a reproduction" of my former edition. It is also regrettable that he should ridicule a note, which he saw in a rough proof, which was never published, which was not mine, but was suggested to me by one of the Wordsworth students whom he praises.

I specially regret that the proof of vols. i. and ii. was put into Mr. Hutchinson's hands in such a very rough and unfinished state, because

of the additional work it gave him; but the same rough proof was sent to many other friends.

WILLIAM KNIGHT.

Dublin: April 20, 1896.

If, indeed, the non-acknowledgment of which I complained to the ACADEMY is, as Prof. Knight suggests above, to be explained by the accidental printing-off of a wrong proof, then doubtless he is to be commiserated, and so perhaps, in some degree, am I. What, however, persuaded me that the omission of my name from his preface was deliberate was the extraordinary manner in which, a year before, our intercommunications ceased. When, according to our compact, having corrected and returned the sheets of vols. i. and ii., I was awaiting the sheets of vol. iii. and of the preface, Prof. Knight suddenly, and silently, receded from the engagement in which he had entered with me. If, as he says, his action was prompted by a regard for my health (which at this time he had reason to know was re-established), why did he not inform me that he was about to make fresh arrangements for the correction of the sheets? A line on a postcard would have sufficed, and would have rendered any subsequent misunderstanding impossible. His neglect of this obvious duty was, I am constrained to say, a breach of courtesy, and to the misapprehensions arising from which alone my letter to the ACADEMY is to be traced.

I regret if I have erred in applying the word "re-issue" to Prof. Knight's volumes. What should I have called them?—a "rifacimento," perhaps. After all, what is this new work but a re-issue, or second edition, revised and enlarged, of the old? No doubt it is better than the first, as a second edition ought to be. But it also contains sundry errors which are not to be found in the first edition, and which certainly did not appear in the proof-sheets of this one, when they passed out of my hands.

THOMAS HUTCHINSON.

#### THE SIN-EATER IN WALES.

Cardiff April 27, 1896.

Mr. J. P. Owen, writing under the above heading in the ACADEMY of April 25, seems to have mistaken the true meaning and etymology of *abeilon*, a term used in the neighbourhood of Llandilo, in Carmarthenshire. The *a*, probably, as Mr. Owen suggests, represents the article; but the word is composed of *y bylon* or *y mylon*, literally "edges" or "margins," and then "perquisites" or "gifts." The *bylon* of which Miss Beall speaks were the customary perquisites given in the neighbourhood of Llandeifnant, and are still in vogue in some parts of Wales. The term is used in other parts of Carmarthenshire, and also in North Wales. It is the plural form of *byl* or *myl*, "side," "edge," or "margin," and still heard in the phrase *hyd y fyl*, "to the brim," or "brimful." It is a good word, and should have found place in every Welsh dictionary; and it is somewhat strange that Chancellor Silvan Evans has not included it in his great work. Both forms, *bylon* and *mylon*, are heard in the neighbourhood of Newcastle Emlyn, a locality with which the Chancellor is well acquainted.

W. KILIER EVANS.

#### PAMELA'S DAUGHTER.

Paris: April 25, 1896.

Mrs. Helen MacCorquodale, so unaccountably described in the *Times* as ninety-six years of age, yet as the daughter of Lord Edward Fitzgerald, who died ninety-eight years ago, must have been Pamela's daughter by her second husband, Pitcairn, the American consul at Hamburg.

\* In sect. 105 Schwan tells us that the *o* of Rhodanu (= Rhodanum) is open and has remained open in Rosne. Now, in French, the *o* in Rhône is certainly generally pronounced as long as the *o* in Fr. *rose*, and is, indeed, more *ferme*; and so it interested me last summer to hear a Nice gentleman when speaking French, pronounce Rhône with the *o* short and open, much as in our *on*.

In the Dictionary of National Biography I was only able to state that that daughter in 1835 was married and living in New York. In 1878, however, calling on the late Mr. Henry Reeve at the Hôtel du Danube, Paris, I mentioned that Pamela died in that hotel, whereupon a friend staying there with him informed me that that daughter was then living in the vicinity of Thames Ditton, whither Pamela's remains had been removed in 1880. Mrs. Mac-Corquodale's death at Richmond confirms that information.

J. G. ALGER.

## APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, May 3, 7 p.m. Ethical: "The Simplification of Life," by Mr. Herbert Rix.  
 MONDAY, May 4, 4.30 p.m. Victoria Institute: "Evolution," by Dr. Kidd.  
 5 p.m. Royal Institution: General Monthly Meeting.  
 5 p.m. Hellenic: "Newly Discovered Paintings at Pompeii," by Mr. Telford Ely.  
 8 p.m. Royal Institute of British Architects: Annual General Meeting.  
 8 p.m. Society of Arts: Cantor Lecture, "Applied Electro-Chemistry," II., by Mr. J. Swinburne.  
 TUESDAY, May 5, 3 p.m. Royal Institution: "Ripples in Air and on Water," I., by Mr. C. V. Boys.  
 3 p.m. Anglo-Russian: "The Tretiaikov Gallery of Pictures at Moscow," by Mr. E. A. R. Hodgotta.  
 8 p.m. Biblical Archaeology: "The First Chapter of Genesis and the Babylonian Cosmogonies," by the Rev. P. J. Ball.  
 8 p.m. Civil Engineers: "American and English Methods of Manufacturing Steel Plates," by Mr. Jeremiah Head; "Four American Rolling-Mills," by Mr. Samuel T. Wellman.  
 8 p.m. Society of Arts: "Australia's Prospects in British Markets," by Mr. James F. Dowling.  
 8.30 p.m. Zoological: "Little-known Batrachians from the Caucasus," by Mr. G. A. Boulenger; "Contributions to the Anatomy of Picarian Birds, II., the Pterylosis of the *Cephalopoda*," by Mr. F. E. Beddard; "Contributions to the Study of Mammalian Dentition, III., the Teeth of certain Insectivora," by Mr. M. F. Woodward.  
 WEDNESDAY, May 6, 4 p.m. Archaeological Institute: "Recent Discoveries of Mural Paintings at Willingham Church, Cambridgeshire, and elsewhere," II., by Mr. Charles E. Keyser; "Great Stones at Gozo, Malta, explored in 1893," by Dr. A. A. Caruana.  
 4.30 p.m. Royal Society of Literature: "Gothic and Modern Culture," by Dr. K. Lentzner.  
 8 p.m. Society of Arts: "High Explosives and Smokeless Powder," by Mr. Hudson Maxim.  
 8 p.m. Elizabethan: "Some French Criticisms of the Elizabethan Drama," by Mr. W. Hutchison.  
 THURSDAY, May 7, 8 p.m. Royal Institution: "The Art of Working Metals in Japan," I., by Mr. W. Gowland.  
 8 p.m. Linnean: "The Tooth-Genesis of the Canidae," by Dr. H. Maretz Tims; "Lantern Slides Illustrative of the Habits of the Tiger Beetle (*Oicnide a caspensis*)," by Mr. F. Enoch; "Preparations of the Hermaphrodite Glands of *Apus*," by Mr. H. M. Bernard.  
 8 p.m. Chemical: "Luteolin," II., by Dr. A. G. Perkin; "Morin," I., by Drs. Hermann Bablick and A. G. Perkin.  
 8 p.m. Civil Engineers: James Forrest Lecture, "Physical Experiment in relation to Engineering," by Dr. A. B. W. Kennedy.  
 8.30 p.m. Antiquaries.  
 FRIDAY, May 8, 9 p.m. Royal Institution: "Electric Shadows and Luminescence," by Prof. Silvanus P. Thompson.  
 SATURDAY, May 9, 3 p.m. Royal Institution: "Three Emotional Composers, I., Borlino," by Mr. F. Corrier.  
 3.45 p.m. Botanic: General Fortnightly Meeting.

## SCIENCE.

"THE SACRED BOOKS OF THE OLD TESTAMENT."—Part XX., *The Books of Chronicles in Hebrew*. Printed in Colours exhibiting the Composite Structure of the Book, with Notes by B. Kittel, English Translation of the Notes by B. W. Bacon. (Leipzig: J. O. Hinrichs; Baltimore: The Johns Hopkins Press; London: David Nutt.)

Nor long after the edition of the Psalter by Wellhausen comes this excellent edition of *The Books of Chronicles* by Kittel, whose interest in the problems of the composition of the narrative books of the Old Testament is well known. It is a solid piece of work, and is certainly one of the best edited portions of the new Hebrew Old Testament.

Four colours are used—namely, dark red, for certain parts of 1 Chron. i.-xi., which the Chronicler derived from older sources not extant in the Canon; light red, for sections derived from passages preserved in our present Old Testament (especially Genesis, Samuel, and Kings); dark blue, for certain subsequent additions to the work of the Chronicler (such as 1 Chron. iv. 21-23); and light blue, for still later additions (e.g., 1 Chron. ii. 18-24). The critical notes have been translated by Dr. Bacon—a task of great delicacy, which has, it would seem, been performed with accuracy. Many points of much interest are touched upon. The very first note, relative to the comparative value of the two pronunciations Kainan (Septuagint and Vulgate) and Kenan (Masoretic text), is a real contribution to study. The notes on Hazarmaveth, Asarel, Meribael, Issachar, Daniel son of David, also deserve reading. On the last-mentioned name, however, the student would have been grateful for a longer annotation, in which Klostermann would not have been neglected. Budde, in his edition of Samuel, affixes notes of interrogation to the strange form "Chileab." Why does Kittel substitute this name for "Daniel" without any attempt to explain it? The excellent note on the puzzling names of the Hemanites in 1 Chron. xxv. 4 would have gained in clearness by a little expansion. It is a sign of the times that Kittel is giving so much attention to Assyriology. Among other evidences of this I may mention his note on 2 Chron. i. 16, where he adopts Winckler's suggestion that מְקוֹר in 1 Kings x. 28 and 2 Chron. i. 16 contains the name of a country—namely, Kuē (i.e., Cilicia); cf. Ezek. xxvii. 14, where Syria receives its horses from Togarmah—i.e., from Western Armenia. But Winckler does not stand alone. Hommel and McCurdy also deserved honourable mention.

T. K. CHEYNE.

## CORRESPONDENCE.

## EPIGRAPHIC DISCOVERIES AT MATHURÂ.

Vienna: April 30, 1896.

A letter from Dr. Führer, accompanied by a batch of impressions of inscriptions, informs me that a grant of 300 rupees from the Government of the North-Western Provinces enabled him to resume his explorations at Mathurâ during February last. Dr. Führer spent this (for excavations) rather insignificant sum partly on "prospecting operations" in the large Katra Mound, which is said to conceal the ruins of Késava's ancient temple, destroyed by Aurangzebe, and partly on diggings in some unexplored portions of the Kankali Tilâ, which some years ago yielded the splendid collection of important Jaina inscriptions.

The Katra Mound furnished none of the hoped-for Brahmanical sculptures and inscriptions, but only, as in former times, fragments belonging to a Buddhist Stûpa of the Kushana period. But the results of Dr. Führer's work in the Kankali Tilâ were as valuable as those of 1889-93. Besides a number of smaller fragments of inscriptions, giving the names of various Jaina schools and teachers, he found a longer one, which, in spite of the omission of the reigning king's name, possesses a considerable interest, and perhaps indicates that the dates of the Kushana kings, Kanishka, Huviska and Vâsudeva or Vâsushka, must be interpreted otherwise than is usually done.

The curiously misspelt text of the mutilated document runs thus:

1. *Namasvarvaidhant Ārahantand | Mahā-d-jasya rājatirijasya svarvaccharasate d[il] . . . . .*
2. *200 90 9 (?) hemahitandse 2 divase 1 ārahāte Mahāvirasya prā'im[ā] . . . . .*
3. *... sya Okhārikāye vītu Ujhatikāye ca Okhāye sadvikāhhaginiy[ā] . . . . .*
4. *... ārahāya S'ivadinnāya ca eteh ārahātā-yatīne sthāpit[ā] . . . . .*
5. *... devakulān ca |*

With the obvious corrections *namas-sarva* for *namasvarva*, *samivaccharasate* for *svavaccharasate*, *dhītu* for *vītu*, *arāhikā* for *arāhikā* and *etah* for *eteh*, as well as with the highly probable restoration *dū[ti]ya nava(?)*—*navatyadhike* at the end of l. 1, the following translation may be given:

"Adoration to all Siddhas, to the Arhats! In the second century [estimated by ninety-nine (?) 299 (?) of the Mahārāja and Rājātrāja, in the second month of winter, on the first day—an image of the Arhat Mahāvira was set up in the Arhat-temple by the following [persons], by . . . and by Ujhatikā, daughter of . . . [and] of Okhārikā, by Okhā, the lay-sister . . . of . . . sika and S'ivadinnā . . . . . and a temple."

As the first two numeral signs are very distinct, and only the third is somewhat blurred and of unusual form, it is evident that the document was incised at all events after the year 290 (possibly in the year 299) of an unnamed era, and during the reign of an unnamed king who bore the titles *mahārāja* and *rājātrāja*. The last mentioned circumstance permits us to determine, at least, to which dynasty the king belonged. For though the two combined titles occur before the names of Azes, Azilises, Gondopheres, Pakores, Kadphises I. and II., Kanishka, Huviska, and Vâsudeva, only one of the last three kings can be here intended, because, as far as is known at present, none of the first six ruled over Mathurâ. And to this conclusion points also the type of the characters of the inscription. It fully agrees with that of the numerous votive inscriptions of the time of the Kushana rule over Mathurâ; and it preserves in the broad-backed *sa* with the slanting central stroke, and in the tripartite subscript *ya*, two archaic forms which during this period occur only occasionally for the later *sa* with the horizontal cross-bar and the bipartite *ya*. These characteristics, as well as the general appearance of the letters, preclude also the (otherwise possible) assumption that the inscription might belong to the time of a later Kushana king, who ruled after Vâsudeva and before the conquest of Mathurâ by the Guptas about 400 A.D.

Under these circumstances, the date of Dr. Führer's inscription, which differs from those found in the other inscriptions of the Kushanas of Mathurâ, gains a considerable importance. Hitherto we possessed only documents with the years 5-28 for Kanishka, 29-60 for Huviska, and 74 (misread 44)-98 for Vâsudeva; and these dates have been taken by most Sanskritists to be years of the S'aka era of 78 A.D., supposed to have been established by Kanishka, but by Sir A. Cunningham as years of the fifth century of the Seleucid era, or equivalent to [40]5-[4]98, i.e., 93-191 A.D. If we now have reason to believe that the new date Sam 299 fell in the reign of one of these three kings, that may be explained in two ways. Either it may be assumed that the Kushanas of Mathurâ used two eras—one established by Kanishka, and a second which began much earlier; or it may be conjectured that their dates with the figures 5-98 are abbreviated by the omission of the hundreds, and that, being in reality equivalent to 205-298, they have to be referred to the era which occurs so frequently in the lately discovered Kharosthi inscriptions from the Panjab, as well as in some older finds.

It seems very tempting to consider the Mathurā date of S'odāsa, Sani 72, the Taxila date of his contemporary Patika, Sani 78, the date Sani 102 of M. Senart's No. 35 (*Notes d'Épigraphie Indienne*, v.), the Takht-i-Bahi date of Gondopherres, Sani 103, the date, Sani 113, of Dr. Waddell's Kaldavra inscription (*Vienna Or. Jour.*, vol. x., No. 1), the Panjtar date of a Gushana king (name lost), Sani 123, the date, Sani 200, of M. Senart's No. 34, the date, Sani 276 or 286 of the Hashtnagar image and Dr. Führer's new Mathurā date, Sani 299 (?), as links of one and the same chain, to which also the abbreviated dates of Kanishka and his successors, Sani [20]6-[2]98, belong. If all these dates are really connected in the manner suggested, the beginning of this Northern era must fall in the first half of the first century B.C. For the time of Gondopherres, who ruled in its 103rd year, is undoubtedly the first half of the first century A.D.

For the present, and until more dated inscriptions of this period with royal names are found, this suggestion, which coincides in the main with M. Senart's views expressed at the end of his article quoted above, is nothing more than a bare possibility. Perhaps further explorations in the Kankālī Tilā, which Dr. Führer intends to undertake, will prove its correctness.

G. BÜHLER.

## SCIENCE NOTES.

Nature of Thursday next, May 7, will contain, as an addition to the "Science Worthies Series," a Life and an Appreciation of Sir Joseph Lister, the new president of the Royal Society. The latter is by Prof. Tillmanns, of Leipzig. A photogravure portrait of Sir Joseph Lister will accompany the articles as a supplement.

MR. JOHN MURRAY will publish this week a new edition of Sir Charles Lyell's *Student's Elements of Geology*, entirely revised throughout by Prof. J. W. Judd, who was formerly a pupil of Sir Charles, and is now dean of the Royal College of Science.

At the Royal Institution, on Tuesday next, Mr. C. V. Boys will begin a course of three lectures on "Ripples in Air and on Water." The evening discourse on Friday will be delivered by Prof. Silvanus P. Thompson, his subject being "Electric Shadows and Luminescence."

THE fourth James Forrest Lecture will be delivered on Thursday next at the Institution of Civil Engineers by Prof. A. B. W. Kennedy, who has taken for his subject "Physical Experiment in relation to Engineering."

A COURSE of ten lectures will be delivered in the gardens of the Zoological Society by Mr. F. E. Beddard, the prosector, on Saturdays at 4 p.m., beginning to-day.

THE spring meeting of the Iron and Steel Institute of Great Britain will be held on May 7 and 8, at the Institution of Civil Engineers, Westminster, under the presidency of Sir David Dale. Upon that occasion the Bessemer gold medal, which is awarded annually in recognition of meritorious services in advancing the science or practice of the metallurgy of iron and steel, will be presented to Dr. Hermann Wedding, of Berlin.

At the last meeting of the Geological Society, Prof. Albert Heim, of Zürich, was elected a foreign member; and Prof. S. L. Penfield, of Newhaven (Conn.), and Dr. J. Walther, of Jena, were elected foreign correspondents. It was also announced that a portrait in sepia of Prof. Bonney, executed by Prof. Trevor Haddon, had been presented to the society by thirty-four fellows.

## PHILOLOGY NOTES.

THE fifth part of the Oxford Concordance to the Septuagint, by Hatch and Redpath, has just been published by the Clarendon Press, going as far as τρέπυλον. One more part, which is already in an advanced stage, will conclude the work; and it is hoped that this will appear in the course of the summer. The whole of this large and valuable undertaking will thus be completed within little more than four years from the appearance of the first part.

At the meeting of the Society of Biblical Archaeology, to be held on Monday next, at 37, Great Russell-street, the Rev. C. J. Ball will read a paper on "The First Chapter of Genesis and the Babylonian Cosmogonies."

WITH reference to the reported purchase by the Czar of an ancient MS. of the Gospels, belonging to the Greek community of Sarumsahly, near Caesarea, Prof. Armitage Robinson writes to the *Times* that, judging from the description, he has no doubt that it must be a missing portion of Codex N, of the sixth century, of which thirty-four leaves are at Patmos, six in the Vatican, four in the British Museum, and two at Vienna. He adds that the late Dr. Hort told him, eight or nine years ago, that he was confident the rest of Codex N would one day appear, probably in the neighbourhood of Ephesus.

## REPORTS OF SOCIETIES.

ANGLO-RUSSIAN LITERARY SOCIETY.—(Tuesday, April 7.)

E. A. OZALETT, Esq., president, in the chair.—M. Owiankin, of Vladivostok, read a paper on "Siberia." After referring to the scanty and erroneous knowledge possessed by people in this country, he gave an historical sketch of the conquest of Siberia three centuries ago (1582) by the Cossack adventurer Ermark, who had been outlawed from Russia on account of the robberies he had committed on the Volga. Assisted by the great merchants Strogonoff, Ermark conquered a portion of Siberia, and presented it as a peace-offering to the Czar Ivan the Terrible, who thereby acquired this immense territory without war or cost. The lecturer then gave a geographical sketch of Siberia and a description of the colonists (among whom perhaps the most successful were Russian Disenters and the so-called "Old Believers") and of the various aborigines, some of whom, as, for instance, the Bourlats, were not dying out, as was unfortunately the case with natives in other parts of the world. He dwelt on the innate kindness of the Russian peasant in his relations with the semi-savages, whom he treated as brothers. The exile system was the cause of much evil, by filling Siberia with criminals, who robbed the population and contaminated them by their bad example, as they were free to roam about after their term of penal servitude had expired. At the present time the Russian Government was affording considerable assistance to respectable labourers who wished to work the virgin soil of Siberia. The productiveness of the country was proverbial; and mining was important, especially gold, of which nearly three millions sterling was obtained annually. There was also a great future for the iron and coal industries; but there was a lack of technical knowledge and appliances, which, combined with immense distances and bad communications, rendered traffic very difficult. As regards trade and commerce, goods could now be brought, not only in the primitive way from Russia, in carts and by the rivers, but also by the Kara Sea and the Yenisei, which had been navigated, thanks to the enterprise of Capt. Joseph Wiggins, but also and most especially by the Pacific Ocean to Vladivostok, at one-twentieth of the cost of the former land carriage. From that port, which had been almost monopolised by German merchants, goods could be distributed all over the Amur region. England should enter into closer commercial relations with Siberia by this sea route. The frugal Chinese had acquired great influence

on the Amur as labourers and in the conduct of retail business, but probably their services will have to be dispensed with in the future. The press, learned societies, and the facilities for education were described in more or less favourable terms; and the thirst for education, which was a characteristic of the local population, was dwelt upon with complacency. It appears that some of the towns have more newspapers and general mental activity than in the European provinces of Russia. Mr. Owiankin commended several of the administrative and judicial improvements which appear to be in contemplation. But the great Siberian Railway was the all-absorbing subject. Its importance for Siberia and for Russia, both politically and commercially, and its advantages, in an international sense, for all nations, formed the main theme of his discourse. It would bring Europe and the Far East into touch; and if the terminus on the Pacific could be a harbour free of ice in all seasons the result would benefit the whole world and shorten the Siberian Railway by more than 500 miles. The sundry treaties, in virtue of which China had ceded territory to Russia, were also explained. The population was estimated at seven millions, all told, and the value of the manufactures at about £1,000,000 a year.—During the discussion which ensued Dr. Markoff, who had travelled in various parts of Asia, expressed regret that of late years English capitalists had not known how to take advantage of the commercial and industrial opportunities which Russia and Siberia offered to skill and enterprise, whereas during the last twenty years nearly twenty million sterling had been invested by Belgian and French capitalists in the coal and iron mines of Southern Russia, and in other establishments of a productive and lucrative character.—Mr. Oswald Cattley, who has visited the western portions of Siberia with the object of extending commercial relations, said that his experience did not point to profitable results. The absence of proper communications and other elementary drawbacks resulted in a very unequal distribution of grain and other produce which could not be sold in some localities, while in other places there was a lack of these articles even for local consumption.—Mr. Howard, the author of a book about the I-land of Saghalin, and perhaps the only Englishman who has visited some portions of that penal settlement, said it was in many respects a remarkable island, which would ere long come prominently before the public. As regards Siberia, he considered that it would be the means of solving most useful social and economical questions, thanks to the great railway which is now in course of construction. He predicted that the terminus (Vladivostok?) would have a greater future than San Francisco, being bound up with more world-like interests. It would be the link between the boundless seas and oriental populations on the one side, and a rich continent on the other, reaching into the very heart of Europe as far as Berlin and Paris.—The president wound up the discussion by stating the fact, which had not been mentioned, that serfdom had never existed in Siberia, though the advantages of municipal and communal government, &c., (Zemstvo), which had been granted to Russia after the emancipation of the serf in 1861, had not yet been conferred on Siberia. He doubted whether the railway could pay as a commercial enterprise, because grain and other low-priced produce of Siberia could not bear the high charge of railway freight. He commended the system of employing convicts in the construction of the line, but pointed out the danger in the future from Chinese labour and Japanese industry, which could penetrate through Russia into Europe, where they would lower still more the cost of production and the value of manufactures, complicating various social problems. The transfer of the prison administrations of Russia from the Ministry of the Interior to the Ministry of Justice showed that improvements were in contemplation. In conclusion, he mentioned several Russian names, which were connected with questions regarding Siberia and the Amur, beginning with Admiral Count Pontiatine, and ending with Admiral Tchihatcheff, the present Minister of Marine, who were personally known to many members of the society.



CLIFFTON SHAKESPEARE SOCIETY.—(Saturday, April 11.)

Mrs LOUISA MARY DAVIES in the chair.—Mr. J. W. Mills, in a paper on "Venus and Adonis," said that before we formulate a definite judgment concerning this poem, it is indispensable, in the interests of equity and truth, that we pause for a moment to take a cursory survey of the method of treatment adopted by artists of the period when their theme was such a one as that under discussion. Of all English poets Spenser is unsurpassed for loftiness of moral aims and spotless purity of life and conduct. The first two cantos of the "Faery Queen" suffice to show that he was a high-souled, pure-minded, Christian man, filled with loftiest aspirations after spiritual truth, and athirst for all manner of virtuous excellence. Canto X. of Book I. undoubtedly inspired Bunyan and George Herbert, two writers who have exalted the higher life of quite different classes of English folk. Yet in Canto XII. of Book II. Spenser, with a daring frankness of treatment, uses an Oriental voluptuousness of portraiture and a lavish exuberance of every conceivable form of sensuous beauty that can intoxicate the senses or bewilder the unstable heart of man. This is a perfect analogue to those bold touches and that warmth of gorgeous colouring that make us somewhat wince as we read the "Venus and Adonis." Now read Spenser's "Epithalamion," with its Rubens-like unveiling of the manifold corporeal perfections that adorn the bride's person, and finish with his hymns on "Love" and "Beauty." That unhappy mental condition, which, in every phrase of more than customary boldness, and in every frank and true presentment of nature, can at once detect a *lesa majestas* against sacred Virtue, savours rather of morbid pruriency than of purity of thinking. In their handling of these subjects both Shakespeare and Spenser are in most perfect harmony with the artistic instincts of the epoch, and Shakespeare's treatment of the Venus and Adonis legend is precisely similar to that of the Italian artists, and the poem in no way tended to lower the prevailing notions of morality, but is simply on the same plane with them, which is all that needs be said in his defence as an artist. If he errs, at least he errs in unimpeachable company; his friends are Tasso, Ariosto, Boccaccio, Spenser, Titian, Michael Angelo, Correggio: and, in a word, all the other intellectual giants of the seed of the Italian Renaissance. But it is by no means sufficient that the Areopagus of letters shall grant Shakespeare a grudging acquittal on the charge of immorality; it must be thankful and laudatory for the sound morality of his works. Coarseness, the fault of his age, is not always vice; nor plain speaking lewdness. The principles of ethics are indeed immutable; but morality, or the consequences deduced therefrom, will vary greatly with various nations, and with each evanescent generation of men. To place Shakespeare's essential soundness of morals in its true light, we may contrast him with certain writers of the nineteenth century. Goethe, the greatest literary intellect of the century and the idol of his nation, squanders all the resources of his great powers in adorning and recommending the wildest licentiousness. He seemed possessed by a perfect frenzy of wickedness. Proof of this is found in the *Lehrjahre* of Wilhelm Meister; *Werther*; the "Walpurgis Nacht" scene in *Faust*; the *Wahlverwandtschaften*, *Stella*, the *Mitschuldigen*, *Egmont*, *Bajazet*. Shakespeare's morality contrasts very finely also with the newest school of English fiction, represented by such works as *The Woman Who Did*, *Life on an African Farm*, *The Heavenly Twins*, *The Second Mrs. Tanqueray*. Equally to the advantage of honest Will is it to compare him with the modern French school of fiction, many of which, such as *Nana*, *L'Assommoir*, have not even the extenuation of artistic beauty. The more we compare our own Will with much of modern literature that stands high in the favour of the age, the more highly glow his honesty of purpose and his manly and essentially sound code of morals.—Miss Davies, in a paper entitled "With the Immortals," said the reading world has almost without exception surrendered itself so completely to the fascination of the human interest in Shakespeare's dramatic works, that the classic beauties of his Poems and the tender charm of his Sonnets have been comparatively overlooked. And yet it is not too much to say that if he had never

written a play, the wealth of imagination, and the splendour of the language of his Poems, and the inimitable and varied perfections of his Sonnets, would still have placed him in the foremost rank of the voices of the world. In the interests of Art we cannot afford to leave Shakespeare's "Venus and Adonis," his "Lucrece," his "Lover's Complaint," and even his "Passionate Pilgrim"—to say no word of the Sonnets—with uncut leaves. In the "Venus and Adonis" an unattractive theme is made to serve as an elaborately-chased setting for some of the purest gems of poetic thought and expression that have ever seen the light of day. This little read poem is a storehouse of untarnished beauties, exquisite descriptions of nature and stirring pictures of country life. A series of glorious word-paintings will be found in the portrait of the favourite horse of Adonis, and in (to adopt William Sharp's headings in the "Canterbury Poets" edition) "The Warning of Adonis," "The Hunting of the Hare," "A Hunting Morn," "The Death of Adonis." Among its minuter beauties, there are many touches descriptive of well-known aspects of nature. In lines 931-6 we find a remarkable instance of Shakespeare's power of flinging together jagged and inharmonious syllables to deal with a hateful idea. There are many other passages which contain the essence of true poetry. The characterisation of the hero and heroine would also doubtless well repay examination. Human nature, however, has its limitations, and one of these seems to be an inability to project itself into sympathy with the heart-beats of unconventional demi-gods and goddesses. And the incomprehensible defies analysis.

ARIATIC.—(Tuesday, April 14.)

SIR W. W. HUNTER, vice-president, in the chair.—Mr. Beveridge read a paper on "Anquetil Du Perron." It dealt chiefly with his personal history, and was mainly an abstract of the *Discours Préliminaire* to the *Zend Avesta*. His voyage to India was described, as also his interview with Siraj-ud-Daula and Mir Madan (the hero of Plassey), and his wonderful journey of 1200 miles from Oolgoong to Pondicherry. The chief novelty in the paper was some extracts from the Proceedings of the Council of Bombay and Surat of September and October, 1759, which gave details about Du Perron's encounter with another Frenchman in the streets of Surat. It appeared from them that Du Perron's antagonist was M. Biguent.

METEOROLOGICAL.—(Wednesday, April 15.)

E. MAWLEY, Esq., president, in the chair.—Mr. W. Ellis read a paper on "The Mean Amount of Cloud on each Day of the Year at the Royal Observatory, Greenwich, on the Average of the Fifty Years 1841-90," in which he showed that a principal maximum occurs in winter and a principal minimum in autumn, with a secondary much less pronounced maximum in summer and a secondary minimum in spring. There is, however, considerable irregularity in the succession of daily values, the differences between which on consecutive days are in numerous cases relatively large. Cloudless days are most numerous in spring and autumn, and least so in winter and summer; days of little cloud are somewhat less numerous in winter as compared with other parts of the year, while days of medium cloud are much more numerous in summer than in winter. Days of much cloud are nearly equal in amount in all parts of the year; while overcast days are much more numerous and nearly equal in amount in the first and fourth quarters of the year, much less numerous in the second quarter, and again less numerous in the third quarter.—Mr. E. D. Fridlander gave an account of some observations of the amount of dust in the atmosphere made at various places during a voyage round the world in 1894-5. The experiments, which were made with a form of Altken's Pocket Dust Counter, showed that there are often considerable variations in the number of dust particles in a very short space of time. Not only did dust occur in the air of inhabited countries, over the water surfaces immediately adjoining them, and up to an altitude of 6000 or 7000 feet among the Alps, but it was also found in the open ocean, and that so far away from any land as to preclude the possibility of artificial pollution,

and its existence has been directly demonstrated at a height of more than 13,000 feet.—Major H. E. Rawson gave an analysis of the Greenwich rainfall records from 1879 to 1890, with special reference to the declination of the sun and moon.

HISTORICAL.—(Thursday, April 23.)

SIR M. E. GRANT DUFF, president, in the chair.—Mr. J. Ragland Powel was elected a fellow.—A paper was read by Dr. F. Salomon, of Leipzig, on the "Foreign Policy of William Pitt during the First Ten Years of his Ministry."—A discussion followed, in which Mr. Oscar Browning and Lord Edmond Fitzmaurice took part.

## FINE ART.

### ERNEST GARDNER'S "HANDBOOK OF GREEK SCULPTURE."

"HANDBOOKS OF ARCHAEOLOGY AND ANTIQUITIES."—*A Handbook of Greek Sculpture.* By E. A. Gardner. Vol. I. (Macmillans.) The appearance of Mr. Ernest Gardner's *Handbook of Greek Sculpture* is very timely. The increasing facilities for travel in Greece, the growth of "processes" which reproduce with startling exactitude photographic images, and the creation in certain towns of collections of casts from the antique, have done something to rouse that popular interest in the subject without which no handbook could expect a sale, and no deeper work would have a chance of being widely read. There are many people now waiting to be told what they are to think. It is on the diffusion of the spirit of Greek art, too, that the best hopes for European art in the future must rest. To an intelligent understanding of that spirit we must look for a deliverance from the petty prettiness of our toys and the smart vulgarity of our galleries; and it is just such an understanding that Mr. Gardner's book is fit to bring about. Of works upon the subject, small in compass, yet scientific and well-illustrated, there has hitherto been no great choice. The section on sculpture in M. Collignon's clever little *Archéologie Grecque* is too small to carry the reader far; and it was published earlier than that wonderful series of discoveries on the Athenian Acropolis (1886 *sq.*), which, as Mr. Gardner says, has "made Athens the centre of the study of early Greek art," and "the Attic school of sculpture the most prominent in a history where it was before represented only by a few isolated examples." The *Manual of Ancient Sculpture*, by M. Paris, well translated as it is by Miss Harrison, is too short and simple to really lay the foundations of a scientific knowledge. Mr. Gardner has contrived to hit the right mean between bulk and sketchiness. He seems to have learned just the best part of the German method of exposition. He is logical and builds up upon system, but he is not cumbersome and his sentences all tell. If the second part or volume draws an equally firm and clear outline of the rest of the subject, he will have enriched English readers by a useful and much-needed work. Vol. i. contains the introduction and a history of Greek sculpture down to the time of Phidias, the introduction dealing with the sources of our knowledge, and with the materials and processes of the sculptor. Vol. ii. is to comprise the rest of the fifth century, the fourth century, Hellenistic sculpture, and Greco-Roman sculpture. As a theorist Mr. Gardner is, if not actually conservative, at least very cautious; and rightly so. Handbooks are not the place for theories yet greatly in doubt; and Prof. Furtwangler's combination of the Bologna head with the Dresden statue, though it gives us a whole of great beauty, must not be too hurriedly referred to the famous Lemnian Athena of Phidias. The publishers

are to be congratulated on the excellent illustrations to the book. The drawing of the Discobolos (p. 237) is brought up to date by having the head turned in what is now known to be the right way. On p. 228, in the representation of Hercules and Atlas from the metopes of Olympia, the face of Hercules is made to bear a sort of "archaic smile," which we cannot find in a cast taken from the metope. We could have wished for an illustration of the "Niobe" of Mt. Sipylus, all the more because that given by MM. Perrot and Chipiez (*History of Art in Sardina, &c.*) is of no great use. (Indeed, the best known to us is the small sketch in the *Illustrated London News*, January 31, 1880). But we must not be greedy. The fare before us is abundant enough and excellent.

#### LETTER FROM EGYPT.

Cairo: April 18, 1896.

PROF. FLINDERS PETRIE, in his letter to the ACADEMY of April 11, notices that one of the temples discovered by him this winter must have been built by Queen Ta-Useret, the last sovereign of the XIXth Dynasty, though "the form of the name is new." That he is right in the identification is made clear by some scarabs published by Dorow & Klaproth from Palin's Collection (*Collection d'Antiquités égyptiennes*, Paris, 1829), Pl. xxvii. Nos. 1493, 1494, and 1497, which read *Useret-sotep-n-Mât*. So long as Ta-Useret reigned alone, like Hathepau, she adopted the style of a male sovereign, and her cartouche was accordingly assimilated to that of Ramses II.

One of the pyramids at Lisht may now be considered definitely to have been the tomb of Useratesen I. The discovery of the beautiful white limestone statues of that monarch made there last year by M. Gautier has been followed this winter by the discovery of the finest and most perfect Egyptian altar in existence. It is of black granite, of very large size, and exquisitely sculptured with dedications to the Ka of Useratesen I. One more addition has thus been made to our knowledge of the history of the pyramids.

At Hau (Diospolis Parva) blocks of stone have been found in the rubbish mounds near the river with the cartouches of Ptolemy X. and Hadrian. Ptolemy X. must, therefore, have restored the temple there.

Captain Lyons has just returned to Cairo, having concluded his excavations at Philae. His latest discovery has been that of the temple of Har-nez-istef, to the north of Hadrian's chapel. Its stones had been carried away to build the Coptic Church of St. Mary. This discovery completes the number of temples known to have once stood on the island.

I hear that the remains of a temple and stones bearing the name of Shishak I. have been found at Tel el-Hamrâwi, near the station of Râs el-Khalig, north of Mansûra.

The Coptic community has consented to allow its ancient churches, including those at Old Cairo, to be placed under the care of the Committee for the Protection of Mediaeval Art, and two Coptic members have accordingly been added to the committee.

A. H. SAYCE.

#### NOTES ON ART AND ARCHAEOLOGY.

In addition to the Royal Academy, the following exhibitions will open next week: a collection of English and Dutch pictures, at Messrs. P. & D. Colnaghi & Co.'s, Pall Mall East; water-colour drawings of Japan, by Miss M. R. Hill Burton, at the Clifford

Galleries, Haymarket; and a collection of old embroideries and brocades—mainly Spanish, Italian, French, and Polish ecclesiastical work of the sixteenth and seventeenth centuries—at Messrs. Debenham & Freebody's, Wigmore-street. The catalogue of this last exhibition, which Messrs. Debenham & Freebody have had compiled by an expert, contains an introduction, giving an interesting account of the development and historical importance of the handicraft. It is, perhaps, not beneath our notice that it has been very handsomely printed.

MR. W. F. YEAMES, R.A., has been appointed curator of the Painted Hall of the Royal Hospital, Greenwich, in succession to the late W. W. May.

THE annual general meeting of the Royal Institute of British Architects will be held on Monday next, at 9, Conduit-street.

At the Royal Institution, on Thursday next, Mr. W. Gowland, formerly of the Imperial Japanese Mint, will begin a course of three lectures on "The Art of Working Metals in Japan."

At the meeting of the Society for promoting Hellenic Studies, to be held at 22, Albemarle-street on Monday next at 5 p.m., Mr. Talfourd Ely will read a paper on "Recently Discovered Paintings at Pompeii."

At the meeting of the Anglo-Russian Literary Society, to be held at the Imperial Institute on Tuesday next at 3 p.m., Mr. E. A. Brayley Hodggets will read a paper on "The Tretiakoff Gallery of Pictures and Moscow."

MESSRS. CASSELL & Co.'s fourteenth annual black and white exhibition will be held (by permission of the Court of the Cutlers' Company) at the Cutlers' Hall, Warwick-lane, E.C., from May 28 to June 12. Drawings by Sir J. D. Linton, Messrs. J. MacWhirter, F. Dicksee, W. L. Wyllie, H. M. and W. Paget, the late O. Burton Barber, and many other artists will be on view.

At the annual general meeting of the Hampstead Art Society Sir J. E. Millais was elected an honorary member in place of the late Lord Leighton, Mr. Brodie Hoare, M.P., was elected president, and Mr. Henry Woods was also made an honorary member. The summer exhibition will be held at the Conservatoire, Eton-avenue, Swiss Cottage. The receiving day is May 16, when a special meeting of the council will be held for the election of artist members.

MESSRS. CASSELL & Co. are about to issue a cheap edition (at less than one-fourth the original price) of Prof. Eber's *Egypt: Descriptive, Historical, and Picturesque*, with 800 illustrations. Part 1 will be published on May 27.

ON Tuesday next Messrs. Sotheby will offer for sale—together with a number of military medals, &c.—the King's colours formerly belonging to the 72nd Regiment, now the Seaforth Highlanders. This very week also comes the announcement that the officers of another regiment have purchased their old colours, which were recently put up to auction by a grandson of a former colonel. We believe that, about a century ago, it was the custom to burn the old flags when new ones were presented.

ON Monday next will be sold at Paris the collection of pictures belonging to the late M. Lefebvre, of Roubaix, which includes Millet's "La Triotouse," three important Corots, and examples of Greuze, Van Goyen, Fromentin, Delacroix, Meissonier, Diaz, and Jules Dupré.

#### THE STAGE.

##### STAGE NOTES.

THE two most important of recent productions at the theatre—though they are two that would not habitually be classed together—are Mr. Henry Arthur Jones's skilful "Rogue's Comedy" at the Garrick, with an important part for Mr. Willard, and telling little ones for other people; and the new musical piece which it has pleased Mr. George Edwardes to bring out at Daly's, "The Geisha," which deals with the adventures of certain English visitors to a free-and-easy Japanese tea-house. At the Shaftesbury, the days of Mr. Stuart Ogilvie's somewhat ambitious piece were very speedily numbered. The Criterion has a piece in rehearsal, but, at this present writing, it has not yet been produced. Of one or other of these things we may have a little more to say another day. And, meanwhile, it may suffice to remind our readers that the interesting experiment of "Romeo and Juliet," with the star-crossed lovers acted by two young ladies—Miss Esmé Beringer as Romeo, and Miss Vera Beringer as Juliet (so it seems, but, remembering Lord Fauntleroy, the parts, it seems to us, might have been reversed)—is to be made at a matinee held before many days are over. The Miss Beringers are both so clever and attractive that the experiment has a considerable chance of success.

One day last week, at the smaller Queen's Hall, we heard Miss Fay Davis give publicly certain of those recitations, which have "caught on" so at large private parties, and which, hereafter, she will repeat in public two or three times. The attendance, naturally, was "smart" and influential; and Miss Fay Davis was listened to with very close attention—which is more, so far as our own experience, than it is possible always to secure for even the most favourite artist in a private drawing-room. That Miss Fay Davis is comely to behold, is distinctly to her advantage, and to ours. But she is much more than comely. She has the interest of excellent all-round intelligence; and this intelligence, seconded by excellent physical means, permits her a range open to few people who recite. If her comedy is telling, her pathos is delicate: that is to say, she possesses not exactly inspiration perhaps, but genuine art. Her performances will, on the whole, deserve the vogue which they are certain to secure.

"Qui a bu, boira," says the French proverb—and we have been again to the music hall. This time it was chiefly for the purpose of hearing the latest and perhaps youngest, and certainly not least able and enjoyable, of givers of "imitations"—the gifted ladies who substitute a mental "quick-change" for a merely material one, and are at one moment Letty Lind and at another Lottie Collins. Miss Marie Dainton is the music-hall artist in this genre whom we have last seen. Not only are her imitations very skilful, she has distinct individual charm, a rich, full voice, and, apparently, excellent spirits. Certainly she is to be watched; and she may do something of her own before long, and, if she does, it is likely to have character in it. Meantime, Miss Marie Dainton is excellent as Letty Lind, and her imitation of the "spasm" of Lottie Collins—there is no other word for it—when Lottie Collins is possessed of the seven devils of her music-hall energy, is as vivid and forcible as it can possibly be. Miss Marie Dainton, we predict confidently, will be welcomed in many places which the ordinary "artist" of "the halls" can scarcely hope to reach.

## MUSIC.

## RECENT CONCERTS.

THE Bristol Royal Orpheus Glee Society gave a concert last Friday week at St. James's Hall. When the members last visited London they won golden opinions, and they have again fully maintained their reputation. There is no need to enter into detail: the programme included familiar glees and part-songs. Mr. George Risely, the conductor of the society, may well be proud of his men, while they may be proud of such a general. The *ensemble* is perfect, the attention to lights and shades excellent; the fortes vigorous, and the pianos most delicate. The evening was altogether most enjoyable. Miss Esther Palliser and Mr. Andrew Black, by their excellent singing, added to the success of the concert.

MR. MOTTL gave his first concert at Queen's Hall on Tuesday evening; and the chief feature of interest was, undoubtedly, the performance of Beethoven's Pianoforte Concerto in E flat, by Mr. Eugen d'Albert. Fifteen years have passed since the pianist, a youth in his teens, left England, after having given wonderful promise as both executant and composer. We have read of his successes in Germany as a pianist and of his chequered career as a composer; it was, indeed, only last year that we heard him at the Cologne Festival, and bore testimony to his great artistic gifts. The rendering of the Concerto on Tuesday was interesting: intellectual and emotional power and fine technique were displayed, and yet it was not ideal. An instrument not in perfect tune either with itself or with the orchestra proved somewhat distressing; while, as regards the performer, a certain inward excitement, of which the outward signs were occasional hardness of touch and note imperfection, interfered with the calm dignity of the music. Mr. d'Albert, however, commences a series of recitals on Friday, and then, we believe, he will create a far stronger impression. On Tuesday he played for an encore a transcription of an Organ Prelude and Fugue in D by Bach, and fully satisfied the audience that in the matter of technique he could vie with the best. Such transcriptions, judged from an art point of view, are altogether unsatisfactory; but, as an executive display, Mr. d'Albert's performance was little short of marvellous. Nothing that skill and energy could do was wanting; but the fingers even of a Liszt could not give organ tone-colour to the pianoforte.

The performance of the Pastoral Symphony was unequal. In the first movement Mr. Mottl was too demonstrative: sharp contrasts and a certain formality interfered with the poetry of the music. The slow movement, on the other hand, was beautifully played; the conductor seemed to be one with, rather than over, the orchestra. The "Tannhäuser" Overture, with the "Venusberg" music written for Paris, was given. The "Venusberg" music, at first so intense, and afterwards so subdued, creates in the concert-room a strange impression. One feels that there is meaning in the powerful sounds; but the stage, with its constantly moving figures—the key, in fact, to unravel that meaning—is missing. It is strange that conductors like Richter and Mottl should care to present this music in the concert-room—a presentation, at any rate, quite at variance with the teachings of Wagner. The "Vorspiel" to "Parsifal," and that to "Die Meistersinger," completed the scheme, which was scarcely arranged in the best of ways, and moreover, contained nothing new. The desire for novelty may degenerate into a craze; but Mr. Mottl is known to be a man of catholic and progressive tastes, and one almost expects

him to introduce something new into his programmes.

MISS MURIEL ELLIOT, a pianist trained by Miss A. Clinton, gave an orchestral concert at St. James's Hall on Wednesday evening. The programme included no less than three Pianoforte Concertos. In Beethoven's No. 5 in C minor and Schumann's in A minor the young lady, though she played correctly and intelligently, did not catch the true spirit of the music: one missed the nobility and humour of the former, the romantic character of the latter. The third Concerto by Herr Stavenhagen, who ably presided at the conductor's desk, was, however, interpreted with marked feeling, while the virtuosic passages were executed in brilliant manner. The work itself, played in

London last season at a Philharmonic Concert, is one of considerable merit. There are some curious reminiscences of Wagner; but the music shows individuality, and the scoring talent. Miss Elliot may be congratulated on having made a successful *début*.

J. S. SHEDLOCK.

## MUSIC NOTES.

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"truth was apt to come to Seeley in the garb of paradox . . . the new ideas . . . had a tendency to assume, quite spontaneously, a form strongly opposed to the popular drift of thought on the subject; and it required a subsequent deliberate effort to qualify and reduce this opposition" (p. x).

But it would seem as if this opposition was sometimes artificially produced by attributing to others opinions which they neither held nor were logically obliged to hold. For instance, in denouncing the sentimental

enthusiasm for liberty—rather a work of supererogation, one would think, in the present day—Seeley quotes some lines from Shelley's "Masque of Anarchy," saying that

"in countries that are free,  
Such starvation cannot be  
As in England now we see."

The meaning of this, one would have thought, was too clear to be mistaken. The people would not voluntarily allow themselves to be starved; and therefore the fact of their starvation is a sign that they are not free, being indeed, as Shelley thought, a consequence of the wretched way in which they were misgoverned by an oppressive oligarchy with its wasteful ways, corn-laws, and so forth. But Seeley understands the poet to mean that a man who is starving is not free; and observes with triumphant but irrelevant sarcasm, "so liberty is discovered to be something to eat" (p. 106). Again, to take a much more serious instance, in sketching the rise and progress of the modern English parliamentary system, Seeley very justly calls attention to the great part played by the House of Commons during the reign of Charles II. in establishing a permanent control over the Executive; but he very needlessly presents his account of the matter as opposed to "the view made fashionable by Macaulay," which, according to him, "underrates the importance of the Restoration" (p. 253). Now one need only turn to Macaulay's masterly sketch of the circumstances preceding the fall of Clarendon, to see the injustice of this charge:

"The great English revolution of the seventeenth century," we are there told, "that is to say, the transfer of the supreme control of the executive administration from the Crown to the House of Commons was, through the whole long existence of this [the Cavalier] parliament, proceeding noiselessly, but rapidly and steadily,"—

with a great deal more to the same effect.

It seems to have been less Seeley's object to draw sharp lines of demarcation between the different classes of governments than to smooth down the recognised differences, whether obtaining between co-existent forms of polity in separate states, or between successive forms in the same state. In this he follows the general method of evolution as now practised by all serious thinkers. But, as no one knew better than Seeley, even a good thing may be exaggerated; and he himself is not free from exaggeration in his adjustments of historical phenomena to a theoretical standard of symmetry and gradation. It may be true that all governments are more or less, and rather more than less, representative, aristocratic, and personal. Still, there are relatively such things as democracies; and the old view of Athens as a type of the class is substantially correct. Yet Seeley takes up without examination, because it suits his purpose, the modern view which regards the Demos as a slave-holding aristocracy, with about the same measure of culture and intelligence diffused through all its ranks. Such was certainly not the opinion of Aristophanes,

who is very careful to present his sausage-seller as a distinctly uneducated man, reading and writing very badly. Neither was it the opinion of the Xenophontic Socrates when, in reference to the reluctance of Charmides to face the popular assembly, he asked him was it the fullers he was afraid of, or the leather-cutters, or the smiths, or the husbandmen, or the traders, or the hucksters. Plato tells us something about the schooling given to this Charmides. Intellectually, it was probably better than the best education now given at Eton; and the associations connected with our word "cad" would but feebly express the feelings of this "good and beautiful" youth towards the industrious persons enumerated by Socrates. Travelling, too—a means of education at that time immensely more important than at present—was open only to the rich. That "the poor Athenians" were "the class of which Socrates came" (p. 328) is true, as it would be true to say that English farmers are the class of which Newton came, but not more to the point. They would be better described as the class that put Socrates to death for trying to make young men wiser than their fathers. On the other hand, it is misleading to dwell on the election of magistrates by lot as a feature which distinguishes Athenian from modern democracy, without mentioning that the only really important magistrates of Athens, the Strategoi, were chosen for their personal qualifications.

In all countries, except those which, like India, are controlled by a foreign army, the government, according to Seeley, exists by the consent of the people, and cannot continue permanently to exist against its wish. A free constitution like our own does not mean one in which the power of the government is limited, but one which provides the machinery for electing, controlling, and changing the government without a violent revolution. This, in the lecturer's opinion, is the great function of our House of Commons, and that which alone gives interest to its debates. Of these he speaks with his usual epigrammatic exaggeration, as if they were the sole subject of English conversation. "Without Parliament," he says, "we should all be struck dumb" (p. 222). Why, for more than half the year there are no debates to talk about; and Carlyle, who never read the debates, was a most eloquent conversationalist. Equally strange is the reason assigned for our reading them. It is "simply to see whether the Government is likely to stay in or to go out" (p. 223). As if votes were changed by speeches! Evidently Sir John had formed his ideas of Parliament and the part it plays under a system which no longer exists, the system which came to an end with the General Election of 1868. Since then there have been exceedingly few parliamentary struggles the issue of which was not a certain and universally foreseen triumph for the party in power. Whatever interest we still keep up of a sporting kind has been transferred to the bye-elections. And, after all, I cannot help thinking that the fate of such a measure as Home Rule is more interesting to the general public

than the fate, for example, of the Rosebery Ministry.

In the hands of Seeley and other historians, the scientific method of studying history seems sometimes to degenerate into optimistic fatalism. Every country has the government that it deserves; and what used to be called the crimes and follies of particular rulers were, relatively to their time, quite justifiable. In one of these lectures religious intolerance is picked out as the test question between a dogmatic and a scientific view of history. Those who condemn it without exception write themselves down as unscientific. Indeed, to judge by our author's language there are few, if any, exceptions to the rule that we should approve of it almost as long as it exists.

"I should like," he exclaims, "to meet the man who would venture to tell me plainly that it would have been safe to introduce toleration in the great European states earlier by a century or two than it was introduced: that, for instance, it might have been introduced into England under Elizabeth, or that Philip II. might have introduced it into Spain, or the House of Valois into France" (p. 138).

One would suppose from the Professor's way of expressing himself that the Valois dynasty reigned "a century or two" before the Edict of Nantes was signed. And how about the revocation of that Edict? Was it and were the subsequent dragonnades, as Froude thought, "necessary"? Philip II. might certainly have introduced toleration into the Netherlands with much greater safety to himself than resulted from his actual policy. As to Spain, he no doubt inherited Isabella's bad system; but was Isabella herself obliged by considerations of public order to introduce persecution into a country where Jews and Christians had lived peaceably together for so many centuries?

Although professedly standing aloof from party politics, Sir John Seeley has let fall more than one smart epigram which will certainly be taken up and used for party purposes:

"Like some king who can do no wrong, Liberty is disguised in a splendid robe of legal fiction, and if she appears to do harm it is considered decent to say that someone else was acting in her name. The formula runs: 'That is not liberty, that is license!' Oh! yes, it is liberty. But like everything else that is real, Liberty is only good in certain circumstances and in a certain degree" (p. 122).

I submit that license means a violation of personal rights which the violator would resent if it were practised on himself; and that is *not* liberty. In this connexion one cannot help recalling another epigram by the same writer, to the effect that the Unionist government in Ireland was substituting "coercion of the bad for coercion of the good."

Here is a brilliant *reductio ad absurdum* of the common assumption that, "in arguing for the admission of a class to the franchise, it is only necessary to show that so long as it is excluded its interests are certain to be disregarded." On this principle

"the class which would have the most undeniable right to the franchise, which ought to have the largest share in government, would be the criminal class. For how much more intimate, how much more practical and living,

is their connexion with law and government than ours! Compared to them we are all mere theorists, mere amateurs in politics! To how many of us, after all, if we will confess the truth, it makes little difference what laws are in force! Personally, we never come in contact with these laws. But to the criminal class the question is evidently all important, in the strictest sense a matter of life and death" (p. 326).

What Seeley thought about the Socialistic drift of modern politics may be inferred from the sardonic humour of his commentary on Aristotle's definition of democracy, as "a system under which government does not aim at the welfare of the whole, but is warped to suit the interest of a part—namely, the common people."

"That the poor should be trampled on by the rich and little people by great we recognise as only too possible. But when Aristotle tells us that there is an opposite perversion by which the rich are sacrificed to the poor, and the few to the many, we are perhaps inclined to smile at such a conceit. It seems to us theoretical and pedantic; and we are not disposed to allow such a good work as democracy to retire altogether from active service by being appointed to the sinecure of representing a system which does not actually exist. The truth is, that little Greece had a richer political experience than great modern Europe. The whole popular side of politics was better known there than it is among us, who, after a thousand years of landed oligarchy, are but beginning to make the acquaintance of democracy. The next generation may perhaps learn to understand Aristotle's use of the word" (p. 322).

What is presented as a paradox to the youth of Cambridge was realised before the birth of their professor by the wealthy conservatism of these islands as the necessary outcome of modern democracy, denounced as an imminent danger by so staunch a Liberal as Macaulay in his great speech against the Charter, and predicted by the same statesmanlike historian as the nemesis of universal suffrage in the United States.

ALFRED W. BENN.

*Sir Samuel Ferguson in the Ireland of his Day.* By Lady Ferguson. (Blackwoods.)

THE account of this "happy life"—so the writer of it terms it—ought to rejoice the hearts of those who are weary of Irish jeremiads. On the other hand, those who know that the short and simple annals of the prosperous almost invariably incline to the dull, will not be surprised to find in this Life less of interest than would assuredly have marked it if the author had not been the favoured child of fortune that he was; also if he had not been—to give the matter homeliest phrasing—just an Irish gentleman. To realise to the full the disadvantage at which this circumstance puts a man from the biographical standpoint, it is only needful to read another life which appears contemporaneously with this of Sir James Ferguson, the life of the Irish peasant, William Carleton. A native of the country of these two writers, in a novel recently published by him, makes the storyteller say: "I have felt that there is a divinity that doth hedge a gentleman, keeping him free from every

possibility of meeting with an adventure to relieve the sameness of his life." These words very fairly state the case as against gentlemanhood; when knighthood is super-added one's heart quails, and it is for having under these limitations produced a biography which, on the whole, is capital reading, that Lady Ferguson claims high admiration. In fact, this accomplished and wisely book by a lady of advanced age has a strange and sweet savour. It is not to be understood that the writer of it is without faults. She is garrulous. In sheer garrulity she tells how Dr. Haughton operated on a tiger, how Mr. Fitz-Simon's father was mulcted, and how Miss Bailly became Mrs. (afterwards Lady) Kane through a romantic incident, which, by the way, shall here be commended for its newness to the novelist in search of a plot. If you are chafed by this garrulity, you must be counselled to betake yourself with quickest speed to another star. She has a taste for antiquarian matters. There are weighty words hereon, and some of the weightiest are hers—this wholly unknown to herself, for she is absolutely without self-consciousness. How are we younger women herein shamed! She is bewilderingly optimistic, and still sees a brightness where most of us have lately heard only of dimness. For many years past Dublin has been spoken of in London as a dead city. Read her description of Ireland's capital given in chap. xii. of vol. i., and opening—"Society in Dublin, agreeable at all times, becomes brilliant during winter and early spring."

To pass now from the biographer to the subject of the biography. Ferguson is treated less as a man than as a scholar and poet. Many of his letters are given. Do you care to know how an Irish gentleman formed an apology for slackness in correspondence in 1832? Read this: "I have been reproaching myself for this last two months for not writing to you, and have gone on procrastinating till I am now past the power of apology, although still, I hope, within the security of pardon." Do you care to know how the writer of this polished "period" writes of an old gentlewoman (the extract is from the same letter): "He [Campbell] introduced me the other day to Lady Caroline Drummond, a great old *dust*." Have you any knowledge of the way in which Irishmen lavish that precious thing "copy" on their private friends and kinsfolk? If you have not, turn to a letter from Ferguson to his old mother contained in chap. vii. (vol. i.) of this work. There is here as remarkable writing on Gothic architecture as you will find outside Ruskin. Elsewhere, in his tale "The Wet Wooing," Ferguson relegates to a footnote a description of tickling trout which is a masterpiece of truth and humour. This circumstance, and one other—the fact that the tale is brought to a close with unpardonable abruptness in a paragraph of the tritest—can alone explain that a place among the minor classics of prose fiction has not been accorded to "The Wet Wooing," with its unsurpassed descriptions of rain, flood, and storm, its broad fun, delicate romance, and wonderful dialect.

Very versatile was Ferguson—too versatile. It is, perhaps, the fault of all of his country. One grows heart-heavy to find him, poet and romancist as he was, satisfied with putting on record in facile essay style that, according to Sir Walter Scott, the county of Cork alone abounds in more unwrought romance than all Scotland, that Ireland is the richest mine of historical and romantic material in Europe. The spectacle of a man who, while rising to high distinction at the bar, could write soul-stirring ballads and good historical tales, who was methodical keeper and arranger of public records, who was a painstaking inquirer in regard to Oghams, a grave scholar and a humorist of the first quality, is one so calculated to inspire misgiving, that it is odds if posterity do not say to him in words of George Eliot, "You are dilettantish and amateurish." Only in so far as Ferguson, through manifest lack of concentration, laid himself open to this charge, can one understand his being, to all intents and purposes, condemned unread. The bibliography at the end of this Life proves him to have written what would fill some thirty volumes. The subjects of these works are widely different. Careful selection would show that there is matter among them to fill one volume with high poetry, and one or two volumes with delightful prose. Had Ferguson come before the public with these few works, he would indubitably have commanded admiration from the whole English-reading public; he will still command it when his work is given to the public in that shape. As matters stand, he does not receive even passing mention in the school manuals of English literature. This is discourteous in cases in which the said manuals are drawn up by scholars of Oxford and Cambridge; it merits stronger condemnation when they are drawn up by scholars of Dublin and Belfast. In his remarkable little school-literature, the first edition of which was brought out in 1861, Collier of Trinity College, Dublin, having treated the great classics at some length and the lesser classics with due notice, gives in supplementary lists what, he submits, is "a tolerably accurate idea of those third-class writers, or, rather, first-class writers of the third degree, who adorn the present century." It is only right to say that the lists are drawn up with great care as regards Englishmen and Scotchmen. An unaccountable modesty has caused the Dublin professor to omit even passing mention of such Irish writers as Davis, Mangan, Ferguson. Before 1861 Ferguson had published his "Forging of the Anchor," his "Wet Wooing," his "Fairy Thorn," his "Hibernian Nights Entertainments," his "Father Tom and the Pope," his "Welshmen of Tirawley." A professor of Dublin could scarcely have been blamed with undue partiality had he included the writer of these works in his supplementary lists. The copy of Collier on my shelves is dated 1874. Prior to this date *The Lays of the Western Gael* had appeared, a work surely demanding notice in an English Literature in which Aytoun's *Lays of the Scottish Cavaliers* is warmly commended. Even more curious than the reticence in regard to Irishmen

preserved by Dr. Collier, of Dublin, is that preserved by Dr. Craik, of Belfast, who in his *English Literature* not only omits all mention of Ferguson and the Irish poets contemporary with him, but makes this book unique among books of the kind by omitting from it the name of Sheridan. This sin of omission has a strong touch of the comical; but it is not to be laughed at only in one who made his home for twenty years in the country which could alone produce such writers of English as were the author of "The Rivals" and *The Lays of the Western Gael*.

The poet's wife has gleaned with loving industry all the praise bestowed by dead and living poets upon her husband's work. To touch here only on words of the living. According to one, Ferguson is virile, he has vision. The first statement is unassailable, but the second may be thrown over like a ninepin. There are, perhaps, in the English language, as written by nineteenth-century Englishmen, no two poems more virile than "The Forging of the Anchor" and "The Welshmen of Tirawley"; there are indubitably many with more of vision than "The Fairy Thorn" and "The Forester's Complaint." Another living poet praises in Ferguson's poems "the fine momentum," a phrase, this, which happily describes the poet's leading characteristic. It is a questionable pleasure to find oneself anticipated in one's opinions. On first reading Ferguson's poetry, several years ago, it struck me that it more than any poetry known to me resembled wine, and that he would describe it most aptly who would apply to it the words which are by connoisseurs applied to wines—tawny, rich, light, old, soft, dry, round, full, golden, generous. Among the commendations from living poets, I now find Lady Ferguson citing from one this eulogium: "They are like all I know of yours, like good, strong wine, full of glow and fragrance." Here, as it seems to me, the whole truth is stated.

In the foregoing nothing has been said of his biographer's opinion in regard to Ferguson's work as a poet. It would be remiss not to touch on this matter. With a few baleful exceptions, to which Lady Ferguson does not belong, biographers are not detractors. The poet's work is treated with loving appreciation by his wife, and now and again a noteworthy observation is made in regard to it. The elegy on Davis is given in full, its romantic associations for the lady writing of it are narrated, and the reader is asked to note "its peculiar and characteristically Irish rhythm." Lady Ferguson is less discriminating when she recommends another poem of her husband's, which she also gives in full, as containing a piece of analysis "quite in Browning's manner." No Irish poet has succeeded in imitating Browning's manner, though his mannerisms have been cleverly caught by a few Irish parodists.

Not the least interesting feature about a book of this kind is that in it we revive acquaintance with a host of persons. Its subject is not only Sir Samuel Ferguson, but the Ireland of his day. The volumes opened anywhere at random will hold an Irish reader. Here Dr. Reeves is introduced

as pointing out that legend has it that an Irish king contemporary with Christ said of that act on Calvary what a Frankish king is reputed to have said 500 years later. The Irish king, characteristically, undertook to have done alone what King Clovis undertook to have done "with my Franks." Elsewhere the poet M'Carthy is introduced as contrasting the aims, methods and genius of Calderon with those of Shakspeare. His manner of doing this is highly interesting.

Two thick volumes dealing with Ireland of the nineteenth century naturally contain something of politics. Ferguson's wife asks us to see in Ferguson "a patriot politician, not a party-man." In a chapter under this heading, she gives us the speech in which in 1848 he joined those demanding repeal of the Union, on the ground that Ireland would have weathered the potato crisis more successfully if she had been legislated for by a native Parliament. "Gentlemen," says Ferguson, "that conviction has arisen in my mind of late, and I am not in the least ashamed to come among my fellow-citizens, and confess that I believe that in so long rejecting that conviction I have been in error." When, some forty years later, Mr. Gladstone's Home Rule Bill occupied the public mind, Sir Samuel Ferguson, we are told, was asked to state his views on the subject. He did so in two guardedly worded letters, which are given, and which, on the whole, convey the impression that he had resumed the attitude which he publicly quitted in 1848. Two poems—one of them now published for the first time—show his political bias in 1882. Both take the form of monologues; and in the one, the speaker of which is supposed to be Carey of Phoenix-park notoriety, we have the significant sarcasm—

"'Tis Parnell

And property—in proper hands—will win."

This sort of thing going through some hundred lines of very indifferent blank verse is not delectable reading. The poet is happier in his choice of metre in the singular poem called "The Widow's Cloak." Why the widow in question should have recommended herself to an Irishman for ebullient praise, is a question which some of us might find hard to answer; meanwhile, the poem remains what it was called by Allingham—who, in connexion with it, confessed to little liking of certain subjects for the muse—"a notable artistic feat."

Veritably patriotic are some utterances of Ferguson in connexion with the lack of "particular and local" histories of Ireland. They are given by Lady Ferguson in a long extract from his review of O'Donovan's "Annals of the Four Masters," which appeared in the *Dublin University Magazine*, March and May, 1848. At this time Ferguson could write, "There is a species of national self-knowledge as conducive to public respectability as individual self-knowledge is to personal self-respect," and could deplore "the fact that no history of Ireland is taught in our schools, an instance of self-abasement unexampled in the practice of any country in Europe." It is in such utterances that he shows the highest patriot-

ism; and if he is at all to be forgiven for writing those dull poems called severally "At the Polo Ground" and "In Carey's Footsteps," it is on the score of having, in fine prose and finer poetry, throughout his life bravely agitated for the revival of Irish studies and for the recognition of Irish greatness. There is a noticeable figure in the niche which is first on the right-hand at the entrance of the English House of Lords. It is the effigy of an Irish prelate, one of the Barons whose names appear as witnesses to Magna Charta, and to Samuel Ferguson belongs the credit of its holding that niche. There are many niches in the House of Poets which are still vacant. Had I plantation of this isle, and were the King on't, I would put in a foremost of these niches the effigy of the Irish poet who wrote in the language of Shakespeare *The Lays of the Western Guel*.

ELSA D'ESTERRE-KEELING.

#### TWO SCOTTISH NOVELS.

*Cleg Kelly*. By S. R. Crockett. (Smith, Elder & Co.)

*Robert Urquhart*. By Gabriel Setoun. (Bliss, Sands & Foster.)

*Cleg Kelly* is by far the best work Mr. Crockett has yet produced—the book which shows most clearly that he has the supreme story-teller's gift of a vigorous, resourceful, and genuinely creative imagination. Not only so; but it is out of sight the ablest and richest story of gamin life that has appeared in our time—the story that recalls most readily *Oliver Twist* and *The Hunchback of Notre Dame*. And I say this, in spite of many marks of haste in the book, in spite of certain farcicalities which approach perilously near to vulgarity, and, above all, in spite of the melodramatic and fantastically unreal episode of General Theophilus Ruff. Mr. Crockett would be well advised to give up his habit of making certain of his characters laugh on the most serious occasions, and to abandon certain mild Rabelaisianisms of the too familiar "hinterlands" type. No doubt such Rabelaisianisms are correctly associated with "the Sooth Back" of Edinburgh, and those Galloway byres that are consecrated to a love that is not always tepidly respectable. But as Mr. Crockett could not reproduce all these in their appalling entirety on this side of the Channel, and hardly even on the other, he should have left them alone. But here fault finding ends. What is most notable in *Cleg Kelly*, what distinguishes it from almost all other novels that have recently been published, is the fact that its keynote is the joy in living, which redeems such a life as Gavroche's or Cleg's. Cleg probably inherits this in equal measure from his good Scotch mother (who under other and happier circumstances might have become such a wife and mother as Margaret Carlyle), and from his father, who, drunken, weasel-faced Irishman though he is—burglar in *esse* and murderer *in posse*—has yet all the full-blooded nomad's ecstasies. You see Cleg "evolving" by degrees and inevitably from the criminality of his home, from which, in the first place, he is in a sense happily

repelled by seeing and revenging the murder of his mother, through the mild Bohemianism of the Knuckledusters' Club and his comic defiance of the Deity, into the respectability of a newboy's life, and, finally, into the middle-class respectability in which of necessity the wealthy heir of General Theophilus Ruff lives and moves. Yet Cleg never loses his fundamentally rebellious virility: he dominates the book from first to last, and, as Kit Kennedy learns to his cost, can fight even in the country with the skill and strength of the "Sooth Back." The Kavanagh family is quite as well drawn as that of the Kellys. Perhaps Sal, the mother, is a trifle too much of an "awfu" woman, too obviously intended as a mate worthy of Tim Kelly. But Vara and Boy Hugh, and Cleg's jealousy of Vara, are perfect in their different ways. The railway episodes have rather the look of being dragged in; and there is a little playing to the religious gallery in the death of Muckle Alick. Yet Mr. Crockett is to be commended for having done justice to a life of peril that often ends in tragedy, which has hitherto been celebrated too infrequently by the "Surfaceman," who, if he chose, could easily be the first among Scotch poets. The love-making, not only of Cleg, but of Cleaver's Boy, and of that sheepishly conventional specimen of the Edinburgh middle-class, Donald Iverach, is managed lightly and artistically. In this respect Mr. Crockett has made an enormous advance upon *The Lilac Sunbonnet*. Finally, *Cleg Kelly* is full of a humour, the simple fidelity of which to nature makes one forget its exuberance—makes one even forgive Mr. Crockett for the preposterous General Ruff with his coffin, his corpse, and his jars filled with sovereigns. Mr. Crockett can only improve on *Cleg Kelly* as Cleg improved upon himself.

With *Robert Urquhart* the author of "Barneraig" and "Sunshine and Haar" steps at once into the ranks of Scottish novelists and into an independent position. Although he may have been tempted to write, by the success of Mr. Barrie, he cannot be reckoned an imitator of *The Little Minister*, or even of *A Window in Thrums*. Still more independent is he of Mr. Crockett—of the Mr. Crockett who has written *Cleg Kelly* even more than of the Mr. Crockett who wrote *The Raiders*. He stands indeed midway between Annie Swan and Mr. Crockett, having set himself above all things to be a simple Scotch narrator of genuine Scotch possibilities. There is nothing either heroic or eccentric about his hero. Robert Urquhart is but a young teacher—somehow the word "dominie" does not appear to fit him—who falls in love with the pretty girl in the Scotch country village, in which he secures an uncongenial situation as instructor in "the Code," and whom he marries after he has made a footing of some sort in London journalism. The pettinesses associated with such a position are admirably brought out. There is, in particular, a sharp-tongued, mischief-making school-mistress (who ultimately and appropriately marries Urquhart's clumsy and vindictive

rival) who is almost fit to enter the immortal company of Mrs. Mailsetter, Mrs. Heukbane, and Mrs. Shortcake. Of Urquhart's friends, his more or less literary and artistic chums who play at Bohemian club life in Edinburgh are greatly inferior to the acquaintances he makes in King Kelvie, more especially truth-loving, sin-hating Rob Buchan and loyal Wattie Spence. Gabriel Setoun ought really to have spared us some of the extravagances of Sandy Grant. Elsie Austin is, in spite of her birth, but an ordinary example of the sweet, fairly cultured country girl who is certain to get married happily; and her father, the Rev. Nial Gordon, is an impossibility. No divinity student in Scotland would venture to get licensed, much less become a popular Evangelical minister, who knew that at some moment the fact of his having seduced a girl could be brought home to him. The other characters, however, are all excellent. The inevitable pathos is not overdone. It is represented by Michael and Marg'ret Downie, who have a ne'er-do-well son. Marg'ret dies before she knows of that son's disgrace, and after her death the lad—to whom Gabriel Setoun is far kinder than is Mr. Barrie to the son from London—has the grace to repent and reform. Altogether, *Robert Urquhart* indicates in its author a power and resource that could not have been suspected from his previous work, good, careful, and thoroughly real though that was.

WILLIAM WALLACE.

"CHIPS FROM A GERMAN WORKSHOP." New Edition. Vol. IV., *Essays on Mythology and Folk-lore*. By F. Max Müller. (Longmans.)

In a powerfully written preface, the eminent searcher in the domain of language fixes his mythological standpoint with such eclectic liberality as to win the consent of all who do not go by a cast-iron rule. He says:

"Mythology is like an enormous avalanche of ancient thought that has carried down with it not only snow and ice, but rocks, trees, plants, and animals, nay, even many fragments of human handiwork. . . . Nothing is more natural, therefore, than that each explorer should have his attention attracted by one class of objects, made ready for his inspection, and closely connected with his own studies. . . . That there is hardly a mythology without solar myths, who would deny? That there is hardly anything else in mythology, who would affirm? . . . There is room for all of us in the immense goldfields of mythology, both ancient and modern, both savage and civilised, both solar and lunar. We have read of zoological and botanical mythology, and we might have equally useful works on astronomical, on religious, nay, even on philosophical mythology. To me every new contribution is welcome. . . . That there are historical ingredients also in mythology, who could deny after studying the legend of Buddha, the exploits of Herakles, or the Saga embodied in the Nibelungenlied?"

By way of illustration, the author shows, in the case of Cyrus, how largely a Nature myth is at the bottom of tales connected with his name. But he adds:

"Yet, for all that, Cyrus was a real man."



an historical character, whose flesh and bone no sublimating process will destroy. Here, then, we see that mythology does not always create its own heroes, but that it lays hold of real history and coils itself round it so closely that it is difficult, nay, almost impossible, to separate the ivy from the oak, or the lichen from the granite to which it clings. . . . Not only Cyrus and Charlemagne, but Frederick Barbarossa, and even Frederick the Great, have been drawn into the vortex of popular mythology."

Here we might mention that full research, begun some twenty-five years ago, has clearly proved that the tale about the Hohenstaufen ruler, who sits entranced in a hill until the time comes for bringing back the might of the German Empire, originally applied not to the Redbeard, but to his scarcely less famous grandson, Frederick II., well known for his philosophical freethought. In this connexion I would point out that Barthel Regenbogen, the Smith, a popular poet of the thirteenth century, already prophesies the return of Kaiser Frederick, "who will hang his shield on the withered tree." Now, one of the great feats of that restorer of German power, who is to oppose the Pope, is thus described by Regenbogen: "That high-born Prince will destroy the cloisters and give the nuns into marriage." Disestablished monkhood "will then have to grow wine and corn for us. When that shall come about, good years will be our lot." Such a prediction could not possibly be made about Frederick I., but very well about the second of that name, who anticipated some of the theories of modern science.

Prof. Max Müller's earliest contributions to Comparative Mythology were devoted to the special subject of Solar Myths. For this reason, as he complains, he has "been represented again and again, even by Mr. Gladstone, as a Solarist, as teaching that the whole of mythology is solar." Yet it can easily be seen, by those who wish to do him justice, that from the very beginning he had an open eye for the multifarious origins of myths which were subsequently regulated into a system. Even the essay on Welcker's *Grischische Götterlehre* (1857) is a proof. I confess that I once read that essay with all the deeper interest because, many years ago, when I was a student at Bonn, the renowned Professor was still active there whom Prof. Max Müller aptly characterises as "one of the few men remaining of the heroic age of German scholarship." Welcker was a patriot too. Like his brother, the co-editor of Rotteck's *Staatslexikon*, he at one time strove for his country's freedom and union, and had to suffer persecution therefor.

Now, for Welcker mythology was "not only a collection of fables, to be described, sifted, and arranged, but a problem to be solved"—even as the ancients already had tried to do since the days of Xenophanes (who came near Schiller's graphic saying: "In his Gods, man paints himself"), of Epicharmos, Empedokles, and not a few others. Another characteristic of Welcker was, that

"he never looks on the Greek fables as a system. There were myths before there was a mythology; and it is in this, their original

and unsystematic form alone, that we may hope to discover the genuine and primitive meaning of every myth. . . . When he treats of Apollo, he does not treat of him as one person, beginning with his birth, detailing his various exploits, accounting for his numerous epithets, and removing the contradictory character of many of his good or bad qualities. The birth of the god is one myth, his association with a twin-sister another, his quarrel with Hermes a third—each intelligible in itself, though perplexing when gathered up into one large Apollonic mythology."

Nearly forty years have passed since those researches of Welcker were published. To-day, there are, perhaps, some mythologists or folk-lorists who imagine that they were the first thus to go to the root of things. It would do them good to cool their assumption by diving into the works of explorers like Welcker. They might then find that there were strong men even before Agamemnon, supposing they themselves could be compared with that Greek hero of Thracian—that is, non-Hellenic—descent. Here it may be pointed out that not a little of what passes as "Greek Legends" is—though adopted by the Greeks—of Thracian origin: Ganymed, Kerberos, Tantalos, Atreus, Pelops, Niobe, and many other figures of partly mythic, partly prehistoric import, might be quoted as belonging originally to the Thracian circle of ideas.

Dealing with the grand conception of Yggdrasil, which symbolises the Universe, Prof. Max Müller acknowledges its "decidedly cosmogonic and philosophical character." No one could deny that who considers all the Eddic passages. As to the position of the three roots of the colossal World-Ash, of which the author speaks, the Older Edda has a slightly different statement from that of the Prose Edda, which contains a later exegesis of Norse cosmogony and theology. Most Scriptures show such contradictions. In the Younger Edda, there are several manifestly Christian interpolations: for instance, in Gylfaginning, where All-father creates heaven and earth—an assertion quite at variance with paragraphs 4, 5, 6, 7, 8, 9, 34, and 51 of the same tale.

As to a comparison of Yggdrasil with the mystic, sacred, and cosmogonic trees of Eastern races, Prof. Max Müller's contention is that the two trees of the Iranian Paradise—which have a counterpart in the Semitic Tree of Knowledge and Tree of Life—must not be compared to any single tree symbolising the Universe. Now, it is quite true that the greatest care has to be taken in tracing the connexion of mythic ideas, lest everything should become everything else. It must, however, be kept in mind that the process of differentiation in divine figures is the very essence of the development of mythology; and what is true of divine figures may apply also to trees. In *Yggdrasil; or, the Teutonic Tree of Existence* (1877), I have given the corresponding Latin, Greek, Iranian, Chaldaean, and Hindoo tree lore. It suffices to mention here that, as in the Hebrew and the Iranian account the two trees stand in a garden surrounded by other plantations, so the Norse World Tree has "nine worlds" issuing from its stem in the shape of branches.

The depth of thought contained in some Germanic myths may be seen also in the Norns. Their names, Urdhr, Verdhandi, Skuld, are usually explained as Past, Present, and Future. Verdhandi's name, however, has a profounder meaning. It is derived from *verdha* (German *werden*), and signifies the process of growing, or evolution. Perhaps it is generally forgotten that the Valkyrs, the Battle Virgins, whose figures pass into those of the Norns, are in Eddic lore said to be "southern," that is German, women. In the divine as well as in the heroic saga of the North, the German element is often clearly indicated. Thus, the Norse Hephaistos, Völundr, or Wayland the Smith, is in the Edda a son of the Rhineland, as also are Sigurd (Siegfried) and all the heroes connected with his story, whose life and tragic fate are localised on the Rhine in the Norse Scripture.

Referring to the much-talked-of views of Dr. Bugge and Dr. Bang, Prof. Max Müller, while thinking that "not only Greek and Roman, but also Jewish and Christian, ideas have penetrated the mythological lore of the North," adds: "But Prof. Bugge and his countryman, Dr. Bang, have gone too far." A still stronger expression would be nearer the mark. A number of Germanistic scholars—among whom only Müllenhoff, and Werner Hahn need be mentioned—have effectually traversed the exaggerations of the authors mentioned. Dr. Bang's *Om Kristi Opstandelse Historiske Virkelighed* certainly does not give evidence of that unbiassed frame of mind which is necessary for the proper treatment of bygone creeds.

In "Greek Legends," Prof. Max Müller lays due stress on the importance of Hellenic dialects for interpreting the names of local gods, heroes, and tales. It is too much the habit of otherwise thoughtful scholars to ignore the difference in accentuation in the dialects of the same people. In some German dialects a change of accentuation occurs even between the nominative and the other cases of the same noun, as thus—*das Gräss, des Grässen*. Yet, on the mere plea of a strictly fixed accentuation in Greek, which, dialectically, may be quite different, an obvious explanation of a word is sometimes needlessly rejected. Sensible philology, however, will turn from written speech—generally the result of irregular compromise—to the real wells of language, the dialects.

When John Stuart Blackie somewhat fiercely contended against Max Müller on a matter of Greek and Sanskrit etymology, the genial Scottish professor was likely to be worsted. Germans cherish Blackie's memory for his excellent translations of their Student and War Songs. But a wide range of philological knowledge, even in Greek, was scarcely his forte: not to speak of his curious attempts at Celtic derivation—for instance, in a word like the "skerries." That word is traceable through all the Germanic languages, and its occurrence round the coasts of this country marks the sea-path of the Norse Vikings. Blackie was rather astonished when, after his lecture in London, I pointed out to him these obvious facts.

In "Zulu Nursery Tales," a review of Dr. Callaway's work, Prof. Max Müller says:

"As in the German tales the character of Reynard the Fox is repeated in a humanised shape as Till Eulenspiegel; so among the Zulus one of the most favourite characters is the young rogue, the boy Uhlakanyana."

At first glance one might almost expect that Uhlakanyana was to be equated, even in name, with the Low German Uhlenspiegel, so that a Dutch origin for those South African drolleries might be inferred. But it is, of course, not so. No such trap for the unwary is laid in the article on Zulu Tales. It may be useful to state here that on one of Eulenspiegel's tombstones (for not less than two are attributed to him, in Germany and in Belgium) an owl (*Eule*) and a looking-glass (*Spiegel*) were represented as illustrative of his name. But recently it has been shown that the Low German word "Uhlenspiegel" had a very different meaning, unfit for printing. In consequence, however, of a "disease of language," or a misunderstanding of words, the trickishly merry and not always decent wag obtained in popular belief the symbols in question.

It was not possible, in a rapid review, to do more than bring out a few points with observations of my own. The very richness of the contents of this volume compelled such a procedure; but only a faint idea is thus given of the standard value of a work, from some of whose views one may differ, but which, both in learning and in style, has few equals, if any, in the corresponding literature of the world.

KARL BLIND.

#### NEW NOVELS.

*Nell Haffenden.* By Tighe Hopkins. In 2 vols. (Ward & Downey.)

*Stories from the Diary of a Doctor.* By L. T. Meade and Clifford Halifax, M.D. (Bliss, Sands & Foster.)

*The Ten Commandments.* By George R. Sims. (Chatto & Windus.)

*A Husband's Ordeal.* By Percy Russell. (Bellairs.)

*A Mask and a Martyr.* By E. Livingston Prescott. (Edward Arnold.)

*The Heart of a Mystery.* By T. W. Speight. (Jarrold.)

*The Strange Transfiguration of Hannah Stubbs.* By Florence Marryat. (Hutchinson.)

*Muff.* (Century Library.) By J. Tweeddale. (Fisher Unwin.)

MR. TIGHE HOPKINS'S *Nell Haffenden*—which he describes as "a strictly conventional story"—is fresh and vigorous. Most of the characters are creations of flesh and blood, and not mere wooden puppets. Nell herself is very good, though not, perhaps, equal to Frank Lyne, the East-end parson. It is not the first time that a clergyman of good family, working in the London slums, has been depicted in novels; but Lyne is so upright and down-right manly in everything, that we feel strangely drawn towards him. There is a

contest between him and a bucolic lover, Martin Olymo, for the affections of Nell; but the parson is first favourite, and carries off the prize in the end, though not until his rival has put some ugly spokes in his wheel. But supposed mysteries are cleared up, and Nell is made happy, for she is not alarmed by her husband's Socialistic tendencies: indeed, she enters heartily into his work. The Anglo-American colony at the London boarding-house of Miss and Mr. Gripp is humorously described. Gripp himself is not unworthy of Dickens. There is a touch of pathos in the way he is kept under the thumb of his clever, lynx-eyed sister; and his delight at the prospect of a little rest when the boarding-house is given up is very genuine. The whole story is full of interest; there is not a dull page in it, and it worthily sustains its author's reputation.

The second series of *Stories from the Diary of a Doctor* contains some clever and some gruesome narratives. It is not the kind of book to read just before going to bed, though the authors manage to give a favourable finish to most of their exciting tales. "The Strange Case of Captain Gascoigne" treats of the cure of cancer by inoculation with the attenuated virus. If this could be proved to be an infallible remedy, it would be one of the greatest boons ever conferred upon suffering humanity; but we fear that the terrible disease must still be regarded as incurable when it has passed a certain stage. "On a Charge of Forgery" is a sketch possessing real human interest, and "Little Sir Noel" also is a very moving story. Indeed, this series altogether is, in our judgment, much superior to the first. There is more literary finish about the sketches, so that they can be read with the greater pleasure.

A strong series of stories illustrative of breaches of the Ten Commandments has been gathered together by Mr. George Sims. They are all popularly written, and extremely interesting. The first one especially is very effective; and there is a terrible irony in the sketch founded on the tenth commandment, where a company promoter, who is allowed to bring ruin into hundreds of homes without being called to account, sends a poor clerk of his to prison who had taken a bottle of brandy which he could not afford to buy, brandy having been ordered by the doctor for his dying wife. The last story is an excellent little deliverance on the subject of being contented with one's lot, instead of envying those in high and wealthy positions, and ignoring the fact that they may have a ghastly skeleton in the cupboard.

We cannot say much for *A Husband's Ordeal*. It professes to relate the confessions of Gerald Brownson, late of Coora-Coora, Queensland. Brownson was an English artist who left his native land under peculiar circumstances. Into his quiet little home there came as domestic servant a girl to whom he had formerly made love. This fact became known to his wife, who was of a terribly jealous disposition; and on a certain day, during the absence of the

husband, there was a battle royal between the two women, which ended in the mistress strangling her maid. Brownson took upon himself the suspicion of this to save his wife; and as he had just been left a large fortune, he secured £3000 of it, and with this he and his wife fled from England. After a time the wife dies, and Brownson returns to this country. The conclusion is inconsequent and defective; for if he fled to avoid suspicion, he could not expect to return without encountering it, and nothing is said about this. But the whole story does not appear to us to be natural: it gives the impression of having been manufactured, and of not being properly welded together.

*A Mask and a Martyr* is the most powerful story on our list, though not the most pleasant. The name of the author is unknown to us, but he has the root of the matter in him as a novelist. Yet it would be well to choose more agreeable topics in the future. In the present work we have depicted the life of a man who makes the most unheard-of sacrifices in order to screen his wife from the judgment of the world. She is addicted to the vice of drinking, and the husband takes this and other things upon his shoulders to save his wife's name. It is very noble, very heroic, thus to become the scapegoat for another. After a life which can only be described as a hell upon earth, Coamo Harradyne bravely meets his death while fighting in the Soudan; and his final act of heroism, in saving a comrade at the expense of his own life, rehabilitates his memory in the eyes of those who had attributed many of his past actions to cowardice.

Mr. Speight's novel is a mixture of the styles of Wilkie Collins and Mrs. Henry Wood. It is not equal to the work of the former, but in some respects it is better than that of the author of *East Lynne*. There is the same building up of a mystery, followed by the same careful unravelment of it. The death of a banker in his own office with an accusing weapon by his side, and blood stains all over the desk of a clerk, offers a fine field for mystification. After one man has been tried for his life for the supposed crime and found not guilty; and after other theories, including suicide, have been started, we are finally treated to a solution of the puzzle. Altogether *The Heart of a Mystery* will keep the reader's attention well enchained.

*The Strange Transfiguration of Hannah Stubbs* only too sadly emphasises the deterioration of Florence Marryat as a novelist. We unfeignedly regret this, because we look back with considerable satisfaction on some of the early novels of the author. They were well constructed, and they were literature. The present story does not strike us as being either. The style is weak and careless, and the second sentence at the opening—"That was the legend that was engraved on the small brass plate that surmounted the bell that admitted visitors," &c.—reminds us of "The House that Jack Built." Hannah Stubbs is a domestic servant, who is taken in hand by a Signor Ricardo, because he has discovered

that she possesses wonderful hypnotic power. She becomes infused with the spirit of a she-devil who had once been Ricardo's wife, and she plays the very devil with various people in the course of this bewildering narrative. After masquerading as an Italian Marchesa, she returns to her own self, and dies as the original Hannah Stubbs, a coarse and ignorant creature. If this volume is intended to commend spiritualism to unbelievers, we should say that it would rather confirm them in their scepticism.

There are some crisp studies of character in *Moff*; but he would be a bold Englishman who went through it conscientiously and declared that he enjoyed it. The style is Scot of the Scots, and there is no glossary. Mr. Tweeddale has talent; but, as holding a brief for the average reader, we must ask for fewer Scotticisms in his next venture.

G. BARNETT SMITH.

#### TWO BOOKS ABOUT SPAIN.

*Don Emilio Castelar.* By David Hannay. (Bliss, Sands & Foster.) This volume is one of an international series, entitled "Public Men of To-Day." The previous and the forthcoming volumes treat of real statesmen, and of men who are only in some sense politicians. But Mr. Hannay has to write of one who is in no true sense either a statesman or a politician: of one whom the accidents of the time placed for a few months in supreme power, whose distinction is a matchless oratory of a peculiar kind, glowing with a rhetoric which lights up everything alike, but who has also displayed a noble integrity in private and public life rare among men of his class in Spain. As a writer and a critic, Castelar has seldom any true insight into the questions, or grasp of the subjects, of which he treats; but he decks or hides all his deficiencies with a cloud of gorgeous and dazzling imagery. Thus Mr. Hannay, in writing the life of Emilio Castelar as a statesman, has had almost to make bricks without straw. The political career of Castelar in Spain is nearly like that of Lamartine in France in 1848: only Lamartine did not so directly contradict in action all his previous professions of political faith, as Castelar did in 1873. Yet both did inestimable service to their country at a given moment, and for this they both earned a gratitude which has been far more generously acknowledged in the case of Castelar than in that of Lamartine. The reader will hardly, then, be astonished to find that this *Life of Castelar* is rather a sketch of the political history of Spain since 1868 than a biography of the man. It partly covers the same ground as *Les Origines de la Restauration des Bourbons en Espagne*, by M. A. Houghton, Mr. Hannay's contemporary in Spain. Castelar's career as professor and journalist, and his literary work, are scarcely touched; but, on the other hand, we have sketches of most of the contemporary politicians. Mr. Hannay hits well one of the great faults of Spanish statesmen of the nineteenth century: their copying of French institutions, the borrowing of French ideas, and the unsuitable application of them. But in dealing with Federalism, or, as it is now called, Regionalism, he does not sufficiently see that it has its origin in the very physical constitution of the land, which makes the commercial, industrial, and agricultural interests of the different regions so opposed; added to this, is the difference of race and language in these different districts; and lastly in them alone is the municipal and local administration honest and efficient, while that of the central government is hopelessly inefficient and corrupt. The defect of Mr.

Hannay's book is that he has not sufficiently realised these conditions. Otherwise it is an able commentary on the recent political history of Spain; but it cannot be accepted as a complete biography of Castelar, whether in his public, private, professional, or literary capacity.

*The Bible in Spain.* By George Borrow. A New Edition, with Notes and a Glossary by Ulick Ralph Burke. In 2 vols. (John Murray.) Unhappily the title-page of these volumes is hardly complete. Mr. Ulick Burke had to start for South America before he had finished his revision of Borrow's work, and died shortly afterwards. The task has been completed by Mr. Herbert W. Greene, of Magdalen College, Oxford. It is to him that we owe the historical introduction in great part, and nearly all the Gypsy and Arabic lore which make the glossary so valuable. It is not often that either a record of missionary labour, or a book of tourist travel—and Borrow's *Bible in Spain* partakes of the character of both—is considered worthy of republication sixty years afterwards. But Borrow's *Bible in Spain* stands out from all its compeers; its only rival is Ford's *Guide-Book* in its early editions. It is well worth all the pains that the editors have bestowed upon it; and the labour of such a revision is by no means slight. Borrow frequently touches on some of the least known of the many curious "Cosas de España." Most of these are satisfactorily explained, in either the notes or the glossary. In one or two cases only have the editors failed to be aware of the latest solutions. An excellent account of the Batuecas (vol. i., p. 152) and their inhabitants, with map, has been given by D. Vicente Barrantes in *Las Jurdas y Sus Leyendas* (Madrid, 1893); and Dias Jimenez in the *Boletín* of the Real Academia de la Historia (vol. xx., p. 123, 1892) has clearly shown that the Maragatos (vol. i., p. 321) of Leon had their origin from an immigration of Mozarabes from Andalusia in the tenth century or a little before. On pp. 340, 341 both Borrow and his editors have confused Miguelistas, the partisans of Don Miguel of Portugal, with the Spanish Migueletes or Miqueletes, a far older body. They are sometimes mentioned as a Catalan militia; their name occurs in the archives of Simancas as early as the time of Philip II.; in both Carlist wars there was a corps of Miqueletes on the Liberal side. Strangest of all missionaries was George Borrow. He had a genius for language, a gift of style, and an ineradicable love for horse-dealing. Like Carlyle, he had a singular power of reading the inner man from his outward garb and bearing; like Carlyle, too, with all his literary gifts and attainments, Borrow was at heart the peasant adventurer—of the eastern counties—and was never really at ease in higher society. His theology never sits easily upon him. In his missionary work he has the oddest way of persuading himself that it is his duty to follow his wildest caprices, as when he makes journey to Cape Finisterre, which he longed to see, to leave there a single copy of the New Testament: and he gives thanks most piously for his neighbours' misfortunes:

"After travelling four days and nights we arrived at Madrid without having experienced the slightest accident, though it is but just to observe, and always with gratitude to the Almighty, that the next mail was stopped" (vol. ii., p. 217).

They who are fond of literary coincidences should compare Borrow's description of dawn on the Guadalquivir with that in Echegaray's drama *El Hijo de Juan*. This reproduction of *The Bible in Spain*, with its map, engravings, introduction, notes, and excellent glossary, should be welcome to all who wish to read a piquant account of the work of the Bible Society and of the state of Spain from 1835 to 1838.

#### NOTES AND NEWS.

MESSRS. WILLIAM BLACKWOOD & SONS will publish shortly a Memoir of Admiral Sir Geoffrey Phipps Hornby, G.C.B., by his daughter, Mrs. F. Egerton. The volume will form an interesting chapter in the history of the Navy, for during his long career the late Admiral had experience of nearly every position possible in the Service.

GENERAL O. WILKINSON and General J. Wilkinson have put together a volume of reminiscences and memoirs, to be entitled *The Gemini Generals*. A large first edition has been sold by private subscription for the benefit of the Gordon Boys' Home; and a new edition will be immediately issued to the booksellers and the libraries, of which the profits will be appropriated to the Royal School for Officers' Daughters and the Soldiers' Daughters' Home. Messrs. A. D. Innes & Co. are the publishers.

MESSRS. LONGMANS & Co. will publish immediately a School History of Rome, written by two Oxford tutors—Mr. W. W. How, of Merton, and Mr. H. D. Leigh, of Christ Church. It will be illustrated with maps and plans, as well as numerous engravings.

MESSRS. CHAPMAN & HALL will publish, during the present month, a new volume by Mr. John Ashton, entitled *When William the Fourth was King*, with numerous illustrations of the manners, fashions, and characters of the time.

MESSRS. ISBISTER & Co. will publish early next week Mr. Canton's new volume, entitled *W. V.: Her Book*; and Various Verses. W. V., it may be of interest to state, is the "Little Woman" of Mr. Canton's former volume, "The Invisible Playmate," now grown to be five years old. The poems treat of various themes, but one or two at least will be found to be about W. V.

MR. GEORGE ALLEN, of Ruskin House, has arranged for the publication of a series of volumes, under the editorship of Mr. Joseph Jacobs, giving impressions of England and English life by continental authors. The first, to be published immediately, will be *The England of To-day*, translated from the Portuguese of Oliveira Martins; and it will be followed by *Across the Channel*, from the French of Gabriel Mourey.

In the course of next week the Religious Tract Society will publish the *Life of Robert Whitaker McAll*, founder of the McAll Mission. The book is partly autobiographical, and has been edited by his wife. It gives many interesting details of his father (Dr. R. S. McAll), of his own boyhood, his student life at Lancashire College, and his early pastoral work at Sunderland, Leicester, and Hadleigh. It will contain two fine photogravure portraits and many other illustrations.

THE Kelmscott Press has just ready for issue Mr. William Morris's new romance, *The Well at the World's End*, printed in double columns, with entirely new borders and ornaments by the author, and four illustrations designed by Sir E. Burne-Jones. The edition is limited to 350 copies on paper and eight on vellum.

MR. H. S. NICHOLS has ready for issue, in an edition privately printed for subscribers only, an English translation of the Memoirs of Jacques Casanova, in twelve volumes. The translation has been made from one of the few existing copies of the French original, in its complete form, which was printed by Brockhaus in 1826, and immediately suppressed.

MESSRS. MACMILLAN & Co. will shortly add to their series of "Foreign School Classics" an edition of *Minna von Barnhelm*. The task of bringing out this play had been originally

entrusted to James Sime; the work, interrupted by his death, has been executed by the Rev. Charles Merk. The bearings of Lessing's drama on the political and literary history of Germany during the age of Frederick will be considered in the introduction; and an analysis of the characters will show to what extent the poet has drawn upon his experiences, his friendship for Major von Kleist, his acquaintance with military society at Breslau, and his own inner life, in representing the principal persons of his play.

MESSRS. HUTCHINSON & Co. announce a novel by John Bickerdyke—well known as a writer on fishing—to be called *Lady Val's Elopement*.

MESSRS. F. V. WHITE & Co. will publish this month the following novels, each in one volume: *The Case of Ailsa Gray*, by Mr. G. Manville Fenn; *Our Widow*, by Miss Florence Warden; *Two Lads and a Lass*, by the same author; and *The Courage of Pauline*, by Mr. Morley Roberts.

MR. JOHN MACQUEEN will publish shortly a new novel by Lorin Kaye, entitled *Her Ladyship's Income*.

MESSRS. OLIPHANT, ANDERSON, & FERRIER have in the press *A Mist from Yarrow*, a Story of the Hills, by Mr. A. J. B. Paterson, with illustrations by Mr. G. M. Paterson. Early in May the same firm will issue, as the fourth volume of the "Famous Scots Series," *John Knox*, by Mr. A. Taylor Innes.

MR. ELLIOT STOCK announces for immediate publication a work for compiling family records, under the title *First Steps in Pedigree*. The same firm will also publish shortly a new story by Miss Blanch Garvock, entitled *Raymond's Angel*.

MESSRS. WILLIAM ANDREWS & Co. will publish at an early date *The Quaker Poets of Great Britain and Ireland*, by Mrs. Evelyn Noble Armitage, herself a poet and also a member of the Society of Friends.

THE REV. A. E. GARVIE is writing a book, entitled *The Ethics of Temperance as Applied to the Drink Question*, to be published by the Sunday School Union as a companion to Prof. Mackenzie's "Ethics of Gambling," of which a third edition is now in the press. The same firm will also publish, in a day or two, *The Busy Man's Bible, and how to use it*, by Mr. George W. Cable, also uniform with the "Ethics of Gambling."

ANOTHER book by Prof. Douglas Mackenzie will shortly be published by the Sunday School Union, entitled *The Revelation of the Christ: Familiar Studies in the Life of Jesus*.

A RE-ISSUE of Mr. Norris-Newman's *With the Boers in the Transvaal and Orange Free State, 1880-81*, with appendix including the Convention of 1884, will be issued by Messrs. Abbott, Jones & Co. in the course of a few days.

IN the Cymmrodorion section of the National Eisteddfod, to be held at Llandudno, Mr. W. E. Tirebuck will read a paper entitled "Welsh Thought and English Thinkers." Mr. Tirebuck's "Tales from the Welsh Hills," which appeared serially in several newspapers last year, are to be shortly published in volume form, illustrated by a Welsh artist. Mr. Heinemann has added Mr. Tirebuck's latest book, *Miss Grace of All Souls*, to his "Colonial Library."

AT the meeting of the London Ethical Society, to be held on Sunday at Essex Hall, Strand, Mr. Arthur Sidgwick will give a lecture on "Character-drawing in the Greek Drama."

THE annual report of the committee of the public libraries at Liverpool records the gift

during the past year of the following books for the blind, in Braille type: Shakspeare's "Winter's Tale" and "Richard III." Byron's "Childe Harold," Carlyle's *Hero Worship* (in 6 vols.), Trench's *Study of Words* (in 4 vols.), *The Cricket on the Hearth*, *Undine*, *The Water Babies*, *Amos Barton*, and *Silas Marner*. The collection of books for the blind in the central lending library at Liverpool now numbers no less than 570 volumes.

#### UNIVERSITY JOTTINGS.

THE financial board at Cambridge have been compelled to address a third application to the Duke of Devonshire, as Chancellor of the university, that, in the statutory exercise of his discretion, he may reduce the amount payable by the colleges for university purposes. Similar requests were made in 1888 and 1891. A table is printed, showing that during the last fourteen years the total amount of corporate income distributed among the heads and fellows has diminished by nearly 35 per cent., and that the fall has been specially rapid during the last three years of this period. If the total amount of so-called "taxable income" does not show a corresponding reduction, this is mainly due to changes in the mode of keeping the accounts. In reply to the application, the Chancellor has directed that the amount to be contributed by the colleges shall be reduced for three years by three twenty-fifths of the minimum, which will thus yield a little more than £20,000 a year.

THE REV. R. L. OTTLEY, successor to Canon Gore as principal of Pusey House, has been elected Bampton Lecturer at Oxford for next year.

BISHOP OREIGHTON, having been commanded to attend the coronation of the Czar at Moscow, is compelled to postpone the delivery of his Romanes Lecture at Oxford to June 17, the Wednesday before Commemoration.

IN Congregation at Cambridge this week, Sir Gabriel Stokes, Prof. Forsyth, and Prof. J. J. Thomson were appointed to represent the university at the celebration of the fiftieth anniversary of Lord Kelvin's appointment to the chair of natural philosophy at Glasgow, which is to be held at Glasgow in June.

SIR M. MONIER-WILLIAMS, Boden professor of Sanskrit at Oxford, will deliver a public lecture next Monday, at the Indian Institute, on the following subject: "The Light thrown on the Religions of India and their Points of Contact with Christianity by the Discussions in the World's Parliament of Religions held at Chicago."

MR. E. B. POULTON, successor to the late Prof. Westwood in the Hope chair of zoology at Oxford, proposes to deliver two lectures this term on "The Hope Collections." It may be as well to state that the Hope collections are not confined to natural history, but include also a fine series of engraved portraits, now kept in the old Philosophy School.

MR. H. E. WOOLDRIDGE is continuing his course of lectures on "The Art of Painting," as Slade professor of fine art at Oxford. This term he proposes to give four lectures, during May, on "The Methods of the Old Masters."

MR. W. RIDGEWAY, Disney professor of archaeology at Cambridge, announces two lectures this term on "The Mycenaean Age."

AT a meeting of graduates in divinity, to be held in the Divinity School at Cambridge on Monday next, a paper will be read by the Rev. Dr. A. Jessopp on "Periodic Revivals of the Religious Sentiment."

THE council of the senate at Cambridge recommend that the universities of Bombay and Toronto be admitted to the privileges of affiliated institutions.

THE Rev. H. A. Redpath, editor of the Oxford Concordance to the Septuagint, has received a grant from the Hort Fund, to enable him to collate a portion of the Codex Zittaviensis of the Octateuch, in Saxony, for the large edition of the Septuagint, which is in course of preparation at Cambridge.

DR. H. FRANK HEATH—one of the most distinguished graduates in English from University College—has been elected assistant-registrar of London University, in the place of Mr. F. V. Dickins, the successor to Mr. Milman in the office of registrar.

#### TRANSLATION.

HESIOD—THEOGONY, 565 sqq.

THE Titan's son, outwitting Jove, stole fire from  
out the akies,  
And in a hollow reed brought down to earth the  
far-seen prize.  
The Thunderer's soul was stirred, and he devised  
in vengeful ire  
A woful thing to set against man's goodly gain  
of fire.  
He called to him heaven's armourer, the halt-  
of-foot, and bade  
Him mould of clay a figure like a blooming, bash-  
ful maid.  
It lived. Blue-eyed Athene then in raiment silvery  
white,  
Gladd the fair figure, and a veil with broidery  
bedight  
Herself had wrought flung over it, and last a  
crown of gold  
Set on its head: rare crown it was, a marvel to  
behold,  
More marvellous than words can tell. The halt-  
ing god of fire  
Had fashioned it, and gladdened much the heart  
of Jove his sire.  
A host of things he carved thereon, strange things  
of land and sea,  
And figures like to speaking men, all carven  
cunningly.  
And now complete, the wondrous work the  
heavenly craftsman brought  
Full in the light of gods and men, fair work with  
evil freight,  
Set-off to good. Exultingly in the rich gear  
arrayed,  
Wherewith had largely dowered her the Thun-  
der's blue-eyed maid,  
She stood—this thing of beauty there, the admiring  
throng before—  
Thus woman came—poor hapless man to tease for  
evermore.

G. A. H.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for May is chiefly remarkable for Prof. Ramsay's paper, entitled "A Fixed Date in the Life of St. Paul." The fixed point is the date of Paul's partaking of the Passover in the course of his journey to Jerusalem, related in Acts xx. Prof. Ramsay argues that this must have been in 57 A.D., the only year which will suit the conditions of the narrative; and he meets objections to it. He also states his conclusions on other points of interest. In particular, the martyrdom of Paul took place, according to Chrysostom, in the sixty-eighth year of his age and the thirty-fifth of his Christian career. This agrees excellently well with the critic's theories. The date of the martyrdom may be placed about 67 A.D. Prof. Ramsay is not less confident than ever in the minute and exact accuracy of the narrative in the Acts, and shows a zeal and a copiousness of argument which few scholars are in a position, or perhaps have the ability, to show. Dr. Karl Clemen, through the



*Expositor*, makes known his hypothesis as to "the oldest Christian sermon," which he takes to be the "homily" that lies between Heb. iii. 1-6 and iv. 14-16. Mr. Redpath, the energetic editor of the new Concordance to the Septuagint, puts forward a new proposal with reference to the Hebrew text of the Old Testament. He wishes for an unpointed edition of the Masoretic text, with notes showing the variations of that text from that indicated by the Versions where the reading or pointing of the two would be different. This proposal takes a rather narrow view of the conditions of textual criticism of the Hebrew text, and somewhat overlooks the unsatisfactory state of the Versions. Will not the edition of the Hebrew text now being prepared by Prof. Haupt and his contributors more completely meet the requirements of students for some time to come? At any rate, there is an underlying difference of opinion between Mr. Redpath and the not undistinguished Hebrew scholars who are assisting the Baltimore professor. Dr. Bruce continues his admirable popularisation, for religious purposes, of Gospel criticism. Prof. A. Roberts discusses the interpretation of Romans viii. 33, 34. A sermonette by Dr. Dale, and essays by Mr. Whiteford and Dr. Hugh Macmillan, interesting from their style, complete the number.

## CORRESPONDENCE.

HORACE WALPOLE AND HIS EDITORS.

Dorset Wood, Bucks.

In Cunningham's edition of Walpole's Letters, Letter 536, vol. iii. (to George Montagu), dated December 23, 1757, is misplaced. In this letter Walpole writes: "You . . . well know how to feel for me, who have at last lost my dear friend, Mr. Mann." Galfridus Mann (brother of Sir Horace) died (vol. iii., Letter 491) "in the night between the 20th and 21st" (of December, 1756). It is more probable that Walpole would use the expression "have at last lost my dear friend" (Mann died after a lingering illness) immediately after his death, than in the following year. It appears, therefore, that this letter should be placed between Nos. 491 and 492 in vol. iii. Cunningham, oddly enough, prints the identical letter a second time in the Appendix (Additional Letters, vol. ix., p. 488), dates it rightly, and mentions it in a note as "now first published" (!)

In Letter 661 (vol. iii.) occurs a mistake which has escaped the editors. Walpole (according to Cunningham) writes: "I had consulted Mr. Lethinkai" (in connexion with his "History of Painting"). There is no doubt that "Lethinkai" here is an error of the copyist or printer for Lethinullier or Lethieullier. The latter was a well-known antiquary and naturalist, who died in 1760. He is again mentioned by Walpole in Letter 791 as "the late Mr. Smart Lethinullier," the name in this instance being correctly given. Neither Cunningham nor Croker (the editor of the letters to Zouch) has made any remark on this point, and Cunningham has even given the two names in the index as if they belonged to two different people.

In Letter 899 (vol. iv.) Walpole mentions "Sir Chas. Cottrell's collection" (of prints), and in the following letter (900) he refers to the sale of "Sir Clement Cottrell's prints." The editor (presumably Wright) in a note concludes that the same person is alluded to in both cases. It will be seen, however, from Letter 578 (vol. iii.) that Sir Clement Cottrell Dormer, Master of the Ceremonies, died in October, 1758, and was succeeded by Sir Chas. Cottrell Dormer (see Letter 673, vol. iii.). It is evident that Walpole's allusion is to the

sale by Sir Chas. Cottrell Dormer of the collection of prints which he inherited from his predecessor, Sir Clement Cottrell Dormer. The editor's note here is, therefore, not only superfluous, but misleading.

Croker, in a note on Letter 905 (vol. iv.), says that the Duchess of Richmond was the "sister of Lady Aylesbury's first husband." This is a mistake. Lady Mary Bruce, who married in 1757 Charles, third Duke of Richmond, was the daughter, not the sister, of Charles Bruce, third Earl of Aylesbury, here alluded to as "Lady Aylesbury's first husband." The second husband of Lady Aylesbury (a title which she retained after her second marriage) was Walpole's friend and cousin, General Conway.

Croker, again, in a note on Letter 925 (vol. iv.), states that Mitchell was "Minister from the Court of Prussia to London." He has evidently confused two people of somewhat similar names. There was one *Michel* who is mentioned by Walpole in 1753 (Memoirs of George II., ed. 1822, vol. i., p. 259), as "Mons. Michell, secretary of the embassy from the King of Prussia," and again in 1756, as "Meehell, the Prussian Minister" (Memoirs, vol. ii., p. 2). Walpole also says, in a note to Letter 254, vol. ii., in which Michel is mentioned, that he was "Prussian Chargé d'Affaires." Carlyle (*History of Frederick the Great*, vol. vi., p. 296), refers to him as "a Secretary of Legation, Herr Michel." On the other hand, *Mitchell* (the person in question) was British Minister at Berlin from 1753 till 1771. He visited England in 1765, and returned in the following year to Berlin, where he retained his post till his death (1771).

HELEN TOYNBEE.

## HOW FOLK-LORE IS SPREAD.

London: April 20, 1896.

That the introduction of the *Connoisseur's* superstitions into Pembrokeshire, as told in my former note under the above heading (ACADEMY, March 21), did not pass quite unobserved, may be gathered from the interesting quotation translated below. It is an extract of a letter on witchcraft in the parish of Nevern that appeared in *Seren Cymru* for August 7, 1858 (p. 236). That date is about midway between the time of Iorwerth's letters in *Seren Gomer* (1818) and Simon Llwyd's "Reminiscences of Uncle Hugh" in *Cymru* (1895-6).

" . . . It is asserted by some that, before the power of bewitching is gained, it is necessary to profess religion (*myndd at grefydd*), to partake of the elements in the Communion, to drink the wine and keep the bread; that, when the place of worship is quitted, something in the shape of a toad, outside, will take the bread; and that thenceforward the novice will be able to operate. . . . Some say that if a mare's shoe is nailed to the lintel of the door, no witch can ever enter the house, and that if one of them happens to go into a neighbour's house a broom placed across the threshold by a member of the family will prevent her leaving. Somebody has said that two straws laid crosswise on the threshold will serve the purpose quite as effectually. A neighbour's wife heard one of them mumbling something to herself, and believed that she was saying the Lord's Prayer backwards. . . . Somebody has also said that they can all be sent after Pharaoh and his chariot into the depths of the Red Sea, if recourse be had to an expert, but that the latter must be skilled in arithmetic, algebra, Hebrew, Greek, Latin, and all the original (*gwreiddiol*) tongues before he can compass this mighty feat. The belief in these things is rapidly gaining ground nowadays. It has already crossed the new bridge by Cilgwyn Mill, and has crept up from Oaru Ingh, past Morfa, along the seashore as far as Llech-y-drydded. It is also making its way eastwards, having by this time almost reached that famous old stone called

'Arthur's Quoits,' and, if its progress is not checked, it will soon arrive at the *Seren* office in Carmarthen, then on to the *Dinogwior* [Llanelli], thence to the *Gwron* [Aberdare], and *Seren Gomer* . . . so that ere long they will all be full of witches and their works."

The writer calls himself "The Fox." In these days, he would have been a valuable acquisition to the Folk-lore Society.

J. P. OWEN.

## THE "PRENZIE" ANGELO.

Oxford: April 29, 1896.

It was not to provoke controversy that I wrote on April 6, pointing out the insufficiency of the evidence Prof. Skeat brought forward in his letter in the ACADEMY of April 4, for the existence of a word "preuzie" in English. Nor should I be writing again about it, were it not necessary to call attention to an error in Prof. Skeat's last letter. The Roxburgh word cited by him is not spelled "prowzie" in Jamieson, but the two forms of the word appear there as "prossie," "prowsie." I did not refer to these words in my last letter, because it seemed so very unlikely that they should have anything to do with a supposed "preuzie." For not only are the consonants different, voiced *s* in the one case and voiceless *s* in the other, but the vocalic elements are also unlike—*o*, *ow* in the one case (for the variation see Murray, *Dialect of the Southern Counties of Scotland*, p. 116), and *eu* in the other. And according to Ellis's word-lists a French *eu* from a Latin *o* ought to have developed into a *u*-sound, and not into an *o*-sound, in the dialect of Roxburgh (*cf.* Ellis's *History of English Sounds*, v., p. 720, No. 893). So that it is equally difficult to associate "prossie," "prowsie" with Old French "preus," even though we ignore the difference of meaning between the two words.

MARK LIDDELL.

## THE SIN-EATER IN WALES.

Llanwrin, North Wales: May 4, 1896.

Permit me to correct an error into which Mr. W. Eilir Evans has fallen, in his letter in the ACADEMY of May 2, regarding the word *hyl*.

He there states that "it is somewhat strange that Chancellor Silvan-Evans has not included it [*hyl*] in his great work." The word is included in the dictionary referred to, and will be found, together with the phrase "llawn hyd y fyl," in its alphabetical order on p. 600.

HENRY SILVAN-EVANS.

[In justice to Mr. Silvan-Evans, we ought to say that the assertion he contradicts seems to have arisen from a misunderstanding. It was a former correspondent (Mr. J. P. Owen, in the ACADEMY of April 25) who affirmed that the (anglicised) Welsh word *abeilon* was not to be found in Silvan-Evans's Welsh Dictionary. Mr. W. Eilir Evans, while supplying the real Welsh form *hyl*, appear to have supposed that Mr. Owen's assertion extended likewise to that.—Ed. ACADEMY.]

## "AUCASSIN AND NICOLETTE."

London: May 1, 1896.

Mr. Oelsner kindly asks for a fresh edition of my *Aucassin*. I wrote my version as a labour of love, and presume that only a limited edition could have found purchasers. An American gentleman writes that he is sending me his "Old World Series" of my translation. What Mr. Nutt may think it right to do in face of this competition will, no doubt, be done.

A. LANG.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 10, 7 p.m. Ethical: "Character-Drawing in the Greek Drama," by Mr. Arthur Sidgwick.  
 MONDAY, May 11, 8 p.m. Society of Arts: Cantor Lecture, "Applied Electro-Chemistry," III., by Mr. J. Swinburne.  
 9 p.m. Aristotelian: "Voluntary Action," by Mr. G. F. Stout.  
 8.30 p.m. Geographical: "Through the Central Sudan to Sokoto," by Mr. W. Wallace; "Hausaland," by the Rev. C. H. Robinson.  
 TUESDAY, May 12, 3 p.m. Royal Institution: "Ripples in Air and on Water," II., by Mr. C. V. Boys.  
 4 p.m. Asiatic: Anniversary Meeting; "The Discovery of a Pali Work in the Chinese Buddhist Collection," by Mr. J. Takakusu.  
 8 p.m. Civil Engineers: Discussion, "American and English Methods of Manufacturing Steel Plates," and "Four American Rolling-Mills."  
 8 p.m. Colonial Institute: "Picturesque New Zealand," by the Hon. W. P. Reeves.  
 8 p.m. Society of Arts: "Wood-engraving as compared with other Reproductive Art, and its Future as a Fine Art," by Mr. W. Biscoombe Gardner.  
 8.30 p.m. Anthropological: "Recent Observations on the Andamanese by Mr. M. V. Portman," and "Photographic Apparatus for Travellers," by Dr. J. G. Garson; "The Cranial Characteristics of the South Saxons, compared with those of some of the other Races of Great Britain," by Mr. R. J. Horton-Smith; "An Unpublished Batak Creation Legend," by Heer C. M. Pleyte.  
 WEDNESDAY, May 13, 8 p.m. Society of Arts: "Tunnelling by Compressed Air," by Mr. E. W. Moir.  
 THURSDAY, May 14, 3 p.m. Royal Institution: "The Art of Working Metals in Japan," II., by Mr. W. Gowland.  
 4.30 p.m. Society of Arts: "Tea-Planting in Darjiling," by Mr. G. W. Christison.  
 8 p.m. Electrical Engineers: "The Influence of the Shape of the Applied Potential Difference Wave on the Iron Losses in Transformers," by Messrs. Stanley Beeton, C. Perry Taylor, and J. M. Barr.  
 8 p.m. Mathematical: "The Application of the Principal Function to the Solution of Delaunay's Canonical System of Equations," by Prof. E. W. Brown.  
 FRIDAY, May 15, 8 p.m. Ex Libris Society: Annual General Meeting.  
 8.30 p.m. Viking Club: "The Influence of the Northmen on the British Islands, as determined by Personal and Place Names," by the Rev. E. McClure.  
 9 p.m. Royal Institution: "Cable Laying on the Amazon River," by Mr. A. Siemens.  
 SATURDAY, May 16, 3 p.m. Royal Institution: "Three Emotional Composers, II., Wagner," by Mr. F. Courder.

## SCIENCE.

## THE ACCENTUATION OF THE RUSSIAN VERB.

*De l'Accentuation du Verbe Russe.* Par Paul Boyer, Professeur à l'École des Langues Orientales vivantes. (Paris: Imprimerie Nationale.)

In attacking the Russian verb and Russian accent at the same time, M. Boyer has given proof of learning and courage. The verb is *par excellence* the *crux* of the Slavonic languages, and the laws of its accentuation are of equal importance. Let us see, then, how our author proposes to discuss it.

In the first place he rejects the old arrangement into six classes, which forms the basis of its treatment in the great *Vergleichende Grammatik* of Miklosich. He takes the division of Prof. Leskien into four classes, and shows the laws of accentuation which govern each.

Now, the accent in every verb is either fixed or movable. Those verbs especially have a fixed accent which are denominatives—i.e., derived from nouns. The verb keeps the accent of the noun; and thus there will be a difference in the accent where the verb is a denominative and derived from a noun already compounded with a preposition, and where it takes the preposition itself. Thus, *okhótitsa*, "to sport," from *okhótnik*, "a sportsman," *rabólat*, "to work," from *rabóta*, "work," and also the verbs ending *íchat*, have the same accent as the nouns from which they are derived: as *liberálníchat*, "to play the liberal," *kokétníchat*, "to coquet." These seem to be generally used in a depreciatory sense.

In the *-nu* conjugation, which, it may be remembered, forms the second in the system of Miklosich, the accent is always on the syllable *-nu*, in both the infinitive and the indicative, when the verb is perfective, but goes to the first syllable, when the verb is imperfective and inchoative: as *dvínut*, "to move." These verbs drop the syllable *-nu* entirely in the past tense: as *pogib*, "he perished," *pogas*, "he expired."

On p. 38 M. Boyer gives us a list of verbs which have a double accentuation, the meaning being in some cases varied. The effect of *polnoglasie* upon verbs is shown, especially in the case of tri-syllabic infinitives, many of which would be dissyllabic in Old Slavonic. Thus, *vorotit*, with the accent on the *binds-vocal* "i," but in its old form *vratit*, "to turn back."

It is interesting to see the effect of the accent in determining the aspect, and notably in the case of verbs compounded with prepositions. When the verb is in the perfective aspect, it keeps the accentuation of the uncompounded verb; when the aspect is imperfective, the accent is on the *binds-vocal*. Imperfective verbs, however, compounded with *vy* the accent is always on the preposition.

The accentuation of the verbs ending in *-ovat* (pres. *uyu*) is very clearly analysed. Of this conjugation (which is the sixth in the scheme of Miklosich) M. Boyer very truly remarks that it is the one employed for the introduction of new verbs into Russian which are derived from nouns. It plays much the same part as the termination *-ren* in the German language: *marschiren*, &c. It contains some primaries—e.g., *kovat*, *kuyut*, "to work as a smith," but most of the verbs in it are secondaries. Of the primaries M. Boyer gives a list. Verbs exhibiting such forms as *-ot* in the infinitive—e.g., *kolot*, "to stab," *borotsa*, "to fight"—are rightly explained by him as owing their existence to *polnoglasie*. And, indeed, this fact is proved at once if we look at the other Slavonic languages. And here, by the way, we must remark that, although M. Boyer speaks at the beginning of his learned treatise of explaining the Russian verb by itself, he has allowed himself frequently (and, we may add, very naturally) to take many illustrations from the Serbian—a language where the shorter and older form prevails. This is the language of the Eastern branch best suited to his purpose, as Bulgarian, owing to neglect and foreign influences, has become so mutilated.

The verbs belonging to the class which has no *binds-vocal* in the present indicative singular are all accented on that vowel in the plural; thus *dam*, "I will give"; *dadite*, "you will give." The imperative follows the rule of the indicative in ordinary verbs, except in the instance of *vnémlyu*, imp. *vnemli*, "to pay attention." In the few verbs in Russian where the infinitive ends in *ti* (this being the common termination in Serbian and Chekh), it is accented on the last. Of course, these verbs are remnants of the Old Slavonic; and M. Boyer shows how, in their compounded shape, they take the normal forms: as *pasti*, but *spast*, "to save."

The verbs having the *binds-vocal* of the

infinitive in "ie" accent it throughout. These verbs correspond to the second form of the third conjugation of Miklosich. Two only accent the root: *vidiet*, "to see," and *obidiet*, "to offend." The latter has throughout the accent of the noun from which it is derived, unless, as M. Boyer very pertinently adds, it be a compound of *vidiet*, and to be explained, we suppose, as if the *b* of the preposition *ob-* has pushed out the *v* of the word with which it is compounded. This frequently occurs in Slavonic; and on this principle the derivation might be explained as "to overlook," thus to treat with contempt and insult (cf. *nenavidiet*, "to hate").

But it is impossible, in a short review, to do justice to this learned essay, which is one of the dissertations written in honour of the centenary of the School of Oriental Languages at Paris. M. Boyer has thoroughly studied his difficult subject. We cannot, unfortunately, follow him step by step in the limited space at our disposal. He writes with a lucidity which is truly French, and has given us a complete platform, as the Americans would say, of the whole subject.

At the conclusion of his treatise he rightly dwells upon the interest and importance of the Russian accent, as illustrating the Old Aryan system.

W. R. MORFILL.

## CORRESPONDENCE.

## THE RESTORED PRONUNCIATION OF GREEK.

Cardiff: April 19, 1896.

As Dr. Lloyd has now completed his criticism of our pamphlet, we owe it to your readers to reply; but the misconceptions into which he has fallen, mainly through disregarding its contents, bid fair to make the task of correction a long one. Prof. Arnold is kept from work this week by illness, and has asked me to reply for us both.

Dr. Lloyd repeats in every letter the curious statement that we "despise" or "scorn" the teacher's standpoint. Seeing that the pamphlet was written by two teachers, and carefully revised by at least a dozen others, the reader may guess how far this is probable; and he may judge how far it is borne out by the pamphlet itself from the following quotations, which Dr. Lloyd seems not to have read.

We were requested to

"draw up a scheme of pronunciation which should be based on historical principles, and at the same time be a practical character" (Pref., p. iii.).

"Any attempt to frame a system . . . should avoid placing any really serious difficulty in the way of beginners in Latin or Greek. For it must always be the principle of the study of these languages that the learner shall, as soon as possible, begin to read for himself the works of the classical authors" (p. 3).

"After careful discussion we feel that the scheme proposed offers no difficulty that can be called serious even to the English-speaking student; while those who are familiar with spoken Welsh or French should find it far easier than the local English method. . . . Slight deviations from the best standard will be better left uncorrected, when the effort to correct them would produce either an error in the opposite direction or real danger of misunderstanding in the oral work of a class. Such difficulties . . . are especially numerous in the system which has been so far usual in England. How far we and our colleagues are right in thinking that the scheme here proposed is free from objections of a practical nature experience alone can decide" (p. 4).

What we do demur to, if not "despise," is the attitude adopted by Dr. Lloyd of measuring the difficulty of reform, not by the judgment of an experienced teacher, but of a schoolboy before he is taught; a boy who is to be allowed to believe himself incapable of distinguishing between the *e*-vowels of *il mène* and *été*. We do not share the low opinion which Dr. Lloyd appears to hold of the powers of the general body of English teachers.

Another sentence of the pamphlet which Dr. Lloyd is still unwilling to read, even when quoted in the ACADEMY, must be quoted again:

"The margin of doubt that remains, though from the scientific point of view it is considerable, is nevertheless, when seen from the standpoint of the practical teacher, confined within very narrow limits."

Now of all the numerous points in which Dr. Lloyd differs from us there is only one—that of the aspirates—in which the divergence between us exceeds these "narrow limits"; and in this case, as will be seen, we cannot admit that there is any "considerable doubt from the scientific point of view."

We observe that Dr. Lloyd tacitly admits the objection we urged in our former letter, from the teacher's point of view, to the Demosthenic pronunciation—namely, that *p* and *u* were then sounded alike; and there are other equally serious objections of a similar kind. Dr. Lloyd's own contention, were it true, that *η* also was then identical in sound with *p* and *u*, would furnish another not less weighty. It may be taken, then, that the questions he wishes us to discuss refer to the age of Pericles, and that the matter of *η* and *ε* in Aristotle's time is of academic interest only; but as Dr. Lloyd's view of it appears to me entirely contrary to the evidence, I will deal with it in conclusion.

On the question of the aspirates, our critic accuses us of misrepresenting Brugmann's view, and of neglecting a recent "authority," and then adduces one or two well-known comments\* on a small part of the evidence for the view which we hold in common with Brugmann, Gustav Meyer, Meisterhans, and Blass: namely, that the aspirates contained an explosive and a genuine aspiration throughout the fifth and fourth centuries B.C.

With regard to the first-named scholar, if Dr. Lloyd had done himself the justice of consulting the book to which we refer in our preface, he would have found that his alarm was baseless. Dr. Lloyd quotes the *Grundriss*, which we did not cite. But Brugmann's more recent *Griechische Grammatik* (2<sup>o</sup> Aufl.), which we did cite, gives a fuller statement of his views on all that concerns Greek. On p. 52, after saying, as he does in the *Grundriss*, that we cannot state the exact time in the different dialects at which the Greek aspirates became spirants, he adds:†

"We must infer that the explosive element still remained wherever we find *κ, τ, π* written for *χ, θ, φ*, and conversely. . . . Also the transcription of the

Greek aspirates by *c, t, p* at Rome and the representation of Latin *p* by *φ* (Ξαλφικιος and the like, see Meisterhans, *Gr.* p. 60) indicate that the explosive element was then still preserved."

Dr. Lloyd further "commends" to us a dissertation on the Greek aspirates which he thinks has "escaped our notice." We may be allowed to "commend" to him in return a review of the dissertation in question, which appeared in the *Classical Review* for February. In that article one of us has stated the reasons which prevent us from regarding the dissertation as an "authority." Seeing that it was sent for review six months before our pamphlet appeared, and that the notice of it was published nearly two months before Dr. Lloyd's letter, the omission was hardly on our side. These things are an amusing commentary on what Dr. Lloyd calls the "trenchant" tone of his share in this correspondence.

On the practical question, whether *t+h, p+h, k+h*, are teachable values, we are anxious to obtain opinions, and we are glad to know Dr. Lloyd's. On the main historical question I may be allowed to quote the concluding sentences of the review just mentioned; the last concerns the *mediae* also:

"I do not think that anyone who has really grasped the argument from the detachableness of the aspiration in vulgar Attic inscriptions of the fifth and fourth centuries B.C. (χιδών and κιδών for χιδών, εὐδρόκουντι for εὐδρόκουντι, κ.τ.λ.) can have any doubt that *θ, φ, and χ* each contained an explosive and a genuine aspiration in Attic at that date. The evidence of transcription into and from other languages, to which the writer hardly alludes, is equally decisive, and in the same direction (see, for instance, the well-known passages *Oic. Orator*, §160, and *Quintilian* I. iv. 14) and there is a mass of evidence of the same kind in the transcriptions of Greek words into early Latin and the other Italic dialects (e.g., Lat. *purpura, apua, tus*, Osc. *Meslikio- melixlor. Santia- Savthia*, and conversely in Greek letters, *Φελεχα-*, the Oscan word corresponding to Lat. *Volcanus*). Compare, too, the difficulty with which a representation was found for Oscan and Etruscan *f* in the Greek alphabets (both Chalcidian and Ionic) of the fifth and fourth centuries B.C., and in the Latin *fh* of the fifth (*The Phaedrus*).

"Since the essay was published fresh evidence of a most conclusive character from the transcription of a very large number of Demotic words into Greek letters in the two Gnostic papyri of London and Leyden has been lucidly set forth by Hess in the current number of *Indog. Forschungen* (vi., p. 223). The papyri are ascribed on palaeographical grounds to the second century A.D. *φ* is the invariable transcription of Demotic *p+h*, while Demotic *f* is represented by a special sign taken over from the Egyptian alphabet; *χ* is the invariable transcription of Demotic *k+h* and *g+h* (Demotic *g* is voiceless), never of the Demotic spirant *h*, which is represented by another borrowed Egyptian sign, while *θ* always transcribes *t+h* except before *i* and *e*, when it also represents *u*, showing that in this position *θ* had become a spirant at this date. Hess shows by similar evidence that *γ* was then in all positions an explosive, and *δ* an explosive except before *i*, where it had become a spirant."

This last evidence, coupled with the invariable representation of *θ, γ, δ* by the Lat. *h, g, d*, and the converse, may perhaps excuse us from any more detailed statement of our reasons for agreeing in the matter with Brugmann, Gustav Meyer, Dr. Lloyd, and Blass at the bottom of p. 108, and rejecting altogether, in the same company, the untenable explanation of the

name *μύση* which Blass most inconsistently advances in the middle of the same page. That technical term may be explained, I think, simply by reference to the amount of noise or audible resistance involved in the formation respectively of *φ* (*δασφ*), *θ* (*μέσθ*), *π* (*ψιδόν*), as the word *δασφ* suggests; the voiced *mediae* involving the buzz or hum of the vibrated breath or "voice" in the mouth, which may be heard by the speaker himself, and occasionally by others, before the "explosion" takes place. This conjecture may be right or wrong; but, in any case, we agree with Dr. Lloyd in thinking that the evidence as to the sound of *θ, γ, δ* is quite clear. It is curious that he should demur to our neglecting Blass's impossible conjecture ("that *θ=π+½h*," as Dr. Lloyd writes it), and, all the more, since we have repeatedly indicated (e.g. Pamphlet, p. iv.) the far higher degree of authority which we attribute to Brugmann and Gustav Meyer.

With regard to *p* and *u* in the fourth century B.C., the following are the facts, which we take directly from Meisterhans (*Gramm. d. Attischen Inschr.*, 2<sup>o</sup> Aufl., pp. 28 and 52). In that century *p* and *u* are constantly confused and clearly had the same sound; whereas *η* is only written once and *ε* twice for *p* or *u*, while *p* or *u* is written regularly 509 times, and is never wrongly inserted (as it is after 200 B.C., when *η* had become identical with *ε* and *p*). To any student of epigraphy this is absolutely convincing evidence that the three omissions of *ε* are merely accidental, and that the sound of *η* was clearly distinct from that of *ε*. Against this Dr. Lloyd has only a doubtful inference from a passage of Aristotle (*Poetics*, c. 21) which, he thinks, shows that Aristotle regarded *α* as the (not *α*) long sound corresponding to *ε*. All that Aristotle says is that *πολλος* is used *φωρητύ* μακρότερον "with a longer vowel" than the true (*eikelou*) stem vowel of *πλεως*. What reasonable critic could extract from this a statement that *η* corresponded in quality more closely to *ε* than did *ε*? Indeed, what evidence is there that such a question ever entered Aristotle's mind when he was choosing his example of epic lengthenings? I am glad that the passage should have been quoted, for what it may be worth, against itacism; but it is not hard to see why it has been left to Dr. Lloyd to urge it as evidence against the distinction between *η* and *ε*.

With regard to the fifth century, we still assert that it is a "commonplace" in all the authorities on Attic grammar that *η* was "open" and *ε* "close," though some hold, as we stated, that to the close *ε* was added a short *i*. The addition or omission of the *i* after a close *ε* is a small matter from the practical standpoint: so small that it would be difficult to distinguish classes of forms by means of it, as Dr. Lloyd wishes to do. But the distinction between close and open *ε* is, as we have pointed out, essential to enable the class to separate the second vowel of *καλέ* from that of *καλέ*; and I cannot understand how Dr. Lloyd can suggest to your readers that it is a help to the teaching of modern languages to disregard it. Into the academic question as between Brugmann and Blass I do not propose here to enter, further than to say that the apparent balance of evidence which the latter adduces has been far more simply explained by Brugmann (p. 34, note 2), and, in any case, is not enough, in my opinion, to outweigh the probability that the *e*-vowels and diphthongs underwent a parallel, not a converse, development in Attic to that (1) which they underwent in the neighbouring Boeotian and Corinthian dialects; and (2) which the *o*-vowels and diphthongs underwent in Attic itself. The "greater phonetic probability" which Dr. Lloyd accepts from Blass is merely apparent; a close monophthongal *ε* passes into *i* (as did Gr. *ε* ultimately) quite as readily, e.g.

\* On the double aspirates I will only observe: (1) That the evidence of cognate languages by no means points to more than one aspirate as the original initial sound of *χιδών, φθίω*, &c.; (2) That the modern Greek change of *φθ* and *χθ* to *ft* and *cht* shows indeed that the second aspirate contained an explosive (*θ=τ*), but proves nothing different as to the sound of *t* *ε* first, since in Modern Greek an original *ττ* and *κκ* equally becomes *ft* and *cht* (see Hatzidakis *Neugr. Gram.* p. 161f.).

† "Verbleiben des explosiven Elementes ist überall da anzunehmen wo für *χ θ φ, κ τ π* geschrieben wurde und umgekehrt. . . . Auch weisen die Transkription der griech. Aspiraten durch *c, t, p*, bei den Römern und die Widrigkeit von lat. *p* durch *Ξαλφικιος* u. dgl., s. Meisterhans, *Gr.* S. 60) noch auf Verschlusslaut hin."

\* The whole passage shows that the "bilabial" criticism of the Fundanus story is beside the mark. "Antiqui dicebant) *fordeum faudoque*, pro aspiratione similis littera utentes. Nam contra Graeci aspirare solent ut pro Fundanio Olcero testem, qui primam eius litteram dicere non possit, irridet." Quintilian is talking about *h*, not about any "bilabial *f*."

in Oscan and Romance, as does the diphthong *ei*.

With Dr. Lloyd's curious speculations on the question of accent, and with our recommendations as to the *o*-vowels, I will deal next week.

R. S. CONWAY.

### SCIENCE NOTES.

THE following is the list of fifteen candidates who have been selected by the council of the Royal Society for election to the fellowship: Sir George S. Clarke, Dr. J. N. Collie, Dr. A. M. W. Downing, Dr. F. Elgar, Prof. A. Gray, Dr. G. J. Hinde, Prof. H. A. Miers, Dr. F. W. Mott, Dr. John Murray, Prof. Karl Pearson, the Rev. T. R. R. Stebbing, Prof. C. Stewart, Mr. W. E. Wilson, Mr. H. B. Woodward, Dr. W. P. Wynne.

MR. FREDERIC DU CANE GODMAN—well known for his studies on tropical insects, and for his munificent donations to the national collection—has been elected a trustee of the British Museum.

THE evening discourse at the Royal Institution next Friday will be on "Cable-laying in the Amazon River," by Mr. Alexander Siemens, with illustrations.

AT the meeting of the Anthropological Institute, to be held on Tuesday next, Mr. R. J. Horton-Smith will read a paper on "The Cranial Characteristics of the South Saxons, compared with those of some of the other Races of Great Britain"; and Mr. H. W. Seton-Karr will exhibit some stone implements discovered by him in Somaliland.

THE trustees of the estate of the late Earl of Moray have granted a donation of £1875 to the Ben Nevis Observatory.

THE annual meeting of the members of the Royal Institution of Great Britain was held last Monday, with Sir James Crichton-Browne, treasurer, in the chair. The report of the committee of visitors for the year 1895, testifying to the continued prosperity and efficient management of the Institution, was read and adopted. The real and funded property now amounts to above £100,000, entirely derived from the contributions and donations of the members and of others appreciating the value of the work of the Institution. Seventy-two new members were elected in 1895, and sixty-three lectures and nineteen evening discourses were delivered. The books and pamphlets presented in 1895 amounted to about 260 volumes, making, with 594 volumes (including periodicals bound) purchased by the managers, a total of 854 volumes added to the library in the year.

WE quote the following from the *Times*:

"The resolution of the Government of India on the annual report of the Geological Survey for the past official year mentions that, although survey work was continued in Rewah, the Central Provinces, and Baluchistan, the amount of work of this kind done was much less than usual, owing to officers being withdrawn for inquiries on economic subjects. The Rewah survey has led to some modification of the views hitherto held in regard to the Vindhyan system, the chief point established being the separation of the lower from the upper Vindhyan. On the north-western frontier, the survey extended to the range between the Luni plain and the Zhoob country to the Tochi valley, and to the country lying between Dera Ghazi Khan and Zurat. The publications of the Survey during the year include a fresh volume of the 'Palaeontologica Indica,' dealing with the fossils from the ceratite beds on the lower Trias of the Salt Range, and part of a volume on Himalayan fossils descriptive of the Cephalopoda of the Muschelkalk. This is the first instalment of the monographs now being prepared in Europe, for which a special grant has been made by the Government of India. Certain miocene fossils of Upper Burma were also treated in a publication of the Survey. As to the economic

side of the work of the department, the oil-boring operations at Sukkar were continued without success; in Burma Dr. Noetling brought to a close his inquiries into the occurrence and nature of earth oil; and in various other districts mineralogical surveys have been made, and existing gold and coal mines in Mysore, the Central Provinces, and Hyderabad have been visited, while proposals for the regulation of the working of mines in India have been drawn up."

### PHILOLOGY NOTES.

THE anniversary meeting of the Royal Asiatic Society will be held on Tuesday next, at 4 p.m., at 22, Albemarle-street, for the election of president and council, and the adoption of the annual report. The secretary, Prof. T. W. Rhys Davids, will also read a paper from Mr. J. Takakusu, of Japan, on "The Discovery of a Pali Work in the Chinese Buddhist Collection."

AT the last meeting for the present session of the Viking Club, to be held on Friday next, at the King's Weigh House Rooms, the Rev. E. McClure will read a paper on "The Influence of the Northmen on these Islands, as determined by existing Personal and Place Names."

PROF. MAX MÜLLER writes:

"The suggestion which I made some time ago that the Pāli text of the *Tiṭṭhaka*, as preserved on the marble slabs of the Kuthodaw, should be reproduced, seems to have been anticipated by the Burmans themselves. I learn from Mr. Ferrars that a reproduction of the engraved text of the Kuthodaw has been undertaken at Rangoon, and that it is already out of print. However, the printers have only got so far as about two-fifths of the *Vinaya Pīṭaka*, namely, the *Parasika* (*Parāṅika*), *Paṭikā* (*Pāṭikā*). They are now engaged on the *Sāḍawa* (*Kūḷa-vagga*), *Mahāwa* (*Mahāvagga*), and *Paḍāwa* (*Parivāra-pāṭhā*), but these are not expected to be in type for some years. Still the intention is to print the whole, as the Burmans have given up their prejudice against paper and print. Second-hand copies of the first volume can still be procured at Rangoon."

### REPORTS OF SOCIETIES.

VIKING CLUB—(Friday, April 17.)

THE Rev. A. SANDISON, president, in the chair.—The annual general meeting of the club was held at the King's Weigh House.—Mr. A. W. Johnston presented a pair of "rivlins," or shoes made of undressed hide, formerly in general use in Orkney and Shetland, and still manufactured in Sanday, Orkney, and read some notes on the derivation of the word *rivlin*.—The president commented on differences between the "rivlins" under discussion and those which he remembered in use in Shetland in his youth.—Mr. F. T. Norris, hon. editor, then read a paper on "The Worship of Freya and other Teutonic Goddesses and Gods in Roman Britain." Alluding to the erroneous belief popularly held, that the first connexion of Teutonic peoples with Britain took place at the period of the Saxon Conquest, he pointed out that numerous Coloniae and Municipia were created by imperial rescripts, consisting largely of time-expired German soldiers. The *Notitia Imperii* of Theodosius, the six bronze rescripts discovered in England, and other records, prove that about two-thirds of the garrison, especially in the later years of the occupation, were of one or other of the Teutonic races, in which designation were included the Belgae, whose former frontier lines on the Continent were the Seine, the Rhine, and the Straits of Dover. The various Municipia, Coloniae, and Stations colonised or occupied by German troops were then passed in review, and an inquiry set on foot as to the extent of the influence on the social and, in particular, on the religious life of the population of Britain, which such a large constituent of Teutonic people must exert. The *Deae Matres* and *Deae Matronae* were distinctively German divinities, representing Freya and her maidens; and the very numerous temples, altars, and other dedications to them found in Britain, not to speak of those discovered on the

Continent, showed the high favour in which they were held not only by civilians, but by soldiers, and attest the essentially peaceful and domestic tendency of the Teutonic genius. The lecturer then alluded to the catholicity of the theological views of the Romans, which led them to regard alien gods with similar attributes to their own as identical with them. Caesar's statement that the Gauls worshipped Mercury under the name of Teutates was cited in confirmation. Inverting this argument, it was contended that the half Romanised Germans, when worshipping Mars or Neptune, or other Roman gods, really worshipped, by a kind of transferred worship, their native gods. The case of the altar found in the north of England dedicated to "Neptuno Sarrabo Sino" was cited in support, the limiting adjective *Sarrabo* standing for the river *Sarr*, showing that the dedicant intended not the Roman Neptune, but Nike, the god of rivers of old German mythology. The "gods of the auxiliaries," as described by antiquaries, were then examined in detail. They were declared to be inventions, which had no existence save in the imagination of antiquaries. Mogont, Vettres, Cocidlo, Mapono, Belatucadro, and many others, with the various goddesses, were passed in review, and their names shown to be merely topographical expressions, and not personal titles at all. In the case of the dedications to single goddesses, it was suggested that Freya was most probably meant.—In the slides thrown on the screen the rudiments of a distinctive Teutonic art and architecture were pointed out: in particular, attention was called to two Batavian terra-cotta altars of peculiar basket shape construction, which were then for the first time published.—In answer to Mr. R. A. Macalister, the lecturer stated that the name *Garmangabis* had never been identified. The identifications the lecturer had put forward were the result of his own independent research, in several of which instances he was pleased to notice since that Mr. Roach Smith agreed with him. As to *Garmangabis*, it might stand for a topographical appellation like *Germangan*, "region of the Germans."—Mr. A. F. Major, hon. sec., congratulated the lecturer on his paper, which had shed light on a subject little known and imperfectly understood. But while it had been demonstrated that there was a very large Teutonic element in the garrison of Britain in Roman times, he had been disappointed to find that the identification of the deities they worshipped with the gods of the Northern mythology rested on very vague and slender grounds, and was by no means conclusive. Even Mr. Norris's identification of the *Deae Matres* or *Matronae* with Freya and her maidens, rested apparently on the occurrence, in one instance only, of the emblem of a boar on an altar to these deities, the boar being sacred to Freya. But, so far as he remembered, the conjunction of Freya with attendant maidens, or other goddesses, in northern mythology was not usual. Frigga, whose handmaids were often mentioned, was at least as likely to be the deity intended, while some elements seemed to point to the three Norns. At the same time, Mr. Norris had given strong grounds for his contention that these deities were Teutonic. He had also conclusively shown that the names of fancied deities were, in reality, place-names, used to indicate the gods whose names the worshipper withheld, or only mentioned under a Roman name. He hoped he would pursue the subject, and possibly obtain clearer evidence of identity.—Mr. G. M. Atkinson thought that the numerous dedications to the *Deae Matres* might point to a Latin, not to a Teutonic, idea. The sculpture shown on some of the altars was of a very primitive type. He had seen the so-called Roman Wall near Glasgow that ran from the Forth to the Clyde, but this was not really a wall, but an earthwork piled up, in which the separate layers of sods could still be traced. The ditch before and road behind were still distinctly visible. He should like to ask the lecturer if the name of Dover was not Celtic. It was so named from the little river Dour which still flowed through the valley, Dour meaning in Celtic "black." The thanks of the meeting were due to Mr. Norris for the pains he had taken in working up his subject. Were there not to be found on the course of the Roman Wall, as in other parts of Britain, bricks bearing the names of the legions?—The president said that he wished to express the great



interest with which he personally had listened to the lecture. It was a subject that he had studied very little, but what he had heard from Mr. Norris had opened up a new and surprising field for thought. If the paper had a fault, it was that there was too much detail. He remembered a story of a little boy who, allowed to help himself to some plums out of a jar, grasped such a handful that he found he could not withdraw his hand without letting go a great part of his spoil. He himself felt somewhat in the same plight mentally; but at the same time detail was unavoidable in such a paper as this, and the lecturer must have found it hard to know what to omit. Mr. Major's criticisms had indicated the impression in his own mind also; and he was bound to say that he thought the identification of Freya weak, and that at present Mr. Norris had not even made out a case of strong presumption. Starting from Caesar's statement that the Germans worshipped Roman deities under German names, Mr. Norris assumed that the converse was also the case. But would the Germans be likely to bring themselves to worship their home deities under a foreign name? or, rather, when their thoughts turned to the gods of their fathers, would it not be under the names that had been familiar to them in their childhood's days?—Mr. Norris, in reply, said that he would first point out, in answer to Mr. Atkinson's questions, that no inscribed bricks were found near the Wall, because in those northern counties bricks were little used, stone being abundant; but the records of the regiments quartered in the country were innumerable. With regard to the Wall, he must point out that there were three Roman Walls, so-called: the one he had been describing, that of Hadrian, built of stone, having a second wall or earthen vallum running parallel as an advanced work; while the Antonine Wall, mentioned by Mr. Atkinson, was situated further north. With regard to Mr. Major's criticisms, he admitted that he had not yet fully developed his theory of Freya's identification, though in his own mind he was quite clear on the point. As to the general question whether Germanic races would worship their ancestral gods under Roman names, it must be borne in mind that the Germans in question were those who had accepted Roman pay and conformed to Roman customs, on which account they were ostracised and hated by the free Germans. But he had pointed out where, under the name of Neptune, it was clear that the god worshipped was Nike, the God of the River Sarr; and he thought we might fairly deduce from this a similar practice as prevailing in other cases. Besides, we know that the Romans did not worship the Deae Matres; and the fact of the gods being constantly identified only by a locality must be traced to the German custom of never mentioning the names of their gods, which Tacitus gives as an instance of their reverence.

## FINE ART.

## THE ROYAL ACADEMY.

## 1.

ALL sorts of contrary influences would appear to have been at work both within and without the precincts of the Royal Academy, if we may draw inferences from the exhibition as it stands, and from well-authenticated reports as to what has been excluded from its galleries. Those painters of the newer schools who belong now to the Academy—Mr. J. S. Sargent, Mr. Swan, Mr. Clausen, Mr. Stanhope-Forbes, Mr. Arthur Hacker, Mr. Solomon, and others—occupy, of course, in the exhibition the prominent places to which they are, as of right, entitled. The nude, treated from various points of view and with varying success, flourishes at Burlington House as it has hardly flourished on any previous occasion. Another innovation, with which we are by no means disposed to quarrel, is the hanging on the line of Mr. Orchardson's sumptuous full-length "David Stewart, Esq., of Banbury," in a place of honour in Gallery No. III., which it fills with becoming dignity. Is this an abrogation of the famous rule ex-

cluding full-lengths from the line, which caused the secession of Gainsborough; or only an exceptional favour accorded to a distinguished member of the Academy and, if we mistake not, of the year's hanging committee? Or does the rule, perchance, only apply to life-size full-length figures standing erect? We have a vague recollection that the same privilege was accorded to M. Carolus-Duran for his full-length portrait of the Comtesse Greffulhe, but cannot be sure as to this. With these hopeful signs of the times we note, however, others of a disquieting nature, from which a quite contrary spirit may be inferred; and these coincide awkwardly with the vanishing from the scene of the late Lord Leighton, who, whatever estimate may ultimately be formed of his polished and over-fastidious art, will be remembered as the generous patron of young artists, ever determined that fair play should be shown even to those with whose artistic tendencies he had the least sympathy. We would not for a moment imply that Sir J. E. Millais, in this or any other duty of his high office, lags behind his distinguished predecessor; but, unfortunately, the state of his health must impair his authority, and prevent him, during his year of office, from taking an active part in the proceedings of the Royal Academy. The committee are alone responsible for the acceptance or rejection of the pictures of the year, as for their arrangement when they have passed the preliminary ordeal. Still there is authority of another kind, such as without open pressure may be exercised by the titular head of the Academy, when he is—as he should without question be—a man of the world, of a personality not less imposing than gracious, as well as a distinguished artist.

It is an open secret that the committee has this year rejected the picture of Mr. Henry S. Tuke, one of the most distinguished artists of the younger generation, and one whom the Academy has up to the present time greatly delighted to honour. It is hardly conceivable, judging by his publicly exhibited works, that this canvas should have fallen below the modest standard of merit exacted by the Academy; and what that standard is, we can gather without going beyond the line itself. Moreover, the action of the committee appears doubly foolish, when we consider that, before many years have elapsed, Mr. Tuke must inevitably take his place among the Associates. If report is not in this case rumour with the lying tongue, Mr. Charles Furse, one of the most stimulating and original painters of our school, has on this occasion met with no better fate. Yet, putting aside Mr. J. S. Sargent, there is no portrait-painter of the day from whom we have more to hope. Is it to be believed that the painter of the "Robert Bridges" and the "Lord Roberts of Candahar" is not worthy to mate with certain Academicians—we leave the reader to pick out their names for himself—of whose works on the walls we must in charity say, "*Non ragioniam di lor, ma guarda e passa?*"

Again, all who are at all familiar with French art and French exhibitions are well aware that Mr. Alexander Harrison is one of the best known and most highly appreciated members of the Franco-American group—one of those most in earnest in their search after novelty in truth. Should the Academy frankly declare, "We want our wall-space for our own British-born artists, and cannot promise to hang any foreign outsiders except as a matter of favour," we could readily understand such an attitude, though we might not deem it a very admirable one. To accept Mr. Harrison's pictures, and to hang one of them as "The Great Mirror" (No. 295) is hung, is absolutely inexcusable. We note, further, that out of the chief exponents of the so-called Glasgow school Mr. Lavery alone is

represented—and that by a portrait-group interesting in its audacious no-composition rather than pictorially attractive. Mr. James Guthrie, whose place in the front rank of modern portrait-painters is well recognised in the art-centres of Paris and Munich, reserves himself, apparently, for the Salon of the Champs de Mars in the former city, and the "Secessionisten" in the latter, since he contributes nothing to the Academy.

Though nothing Mr. J. S. Sargent sends to Burlington House quite equals in brilliancy and significance the full-length "Countess Clara of Aldringen" at the New Gallery, the group of portraits by which he is here represented constitutes the chief attraction of the year's exhibition. Apart from his technical qualities—his unsurpassed breadth and certainty of touch, his colour now strong in its reticence, now impatient of conventional restraint—he has a manner of stating his case which compels attention. He may not always carry conviction, he may even excite in the beholder a rebellious spirit, but he will not be eluded: there is no remaining indifferent to his work. His greatest popular success this year will be the remarkable three-quarter length, "The Right Hon. Joseph Chamberlain, M.P.," which about exhausts the possibilities of a subject, not so interesting to the painter who seeks to bring to the surface the subtle complexities of a human individuality, as to him who should be in love with authority of mien, with swiftness and vitality. Notable points are especially the superb modelling of the mouth, the intensity of the questioning gaze, the Velasquez-like conciseness with which the hair is rendered, the eagerness expressed in an attitude of seeming quietude. The "Sir George Lewis" is very much less successful—indeed, a bad Sargent, though not exactly a bad picture. The vivacity of the touch, as well as that of the conception, has been toned down, the colour deadened, with the result that the canvas has at first sight rather the aspect of a picture of the Austro-Hungarian school than of one from the hand of the brilliant artist who has signed it. In the charming arrangement in silver-white and black and grey, "Mrs. Ian Hamilton," we have an example proving that Mr. Sargent can on occasion command the grateful quality of repose, as well as that of momentariness and extreme vivacity. The general design, so cunning in its seeming artlessness, admirably expresses a certain indolent distinction in the sitter. Incomparably dexterous, and yet not obtrusive in its *bravura*, is the painting of the silken gauze draperies with which the white satin dress is trimmed. The sheen of this satin is in the skirt somewhat excessive, since it tends to deprive the head of its right value. A little disconcerting at first, but of a most persuasive charm when we get better acquainted with it, is the "Portrait of a Lady." Here upon a richly toned background of brownish black, or blackish brown, formed by a Japanese screen, we see a young and comely lady, in white satin set off with splendid pearls, standing erect with something of self-assertiveness (or shall we rather say self-reliance?) in her attitude. Hanging loosely over her shoulder is a short cloak of the most brilliant geranium-coloured satin lined with pale pink, making a colour-note only remotely connected with, yet well set off by, the rest of the harmony. Its effect is something like that of a ringing trumpet tone in an orchestral passage of muted strings. The critic may protest on principle, yet he will end by being subdued.

To turn from this brilliant series of canvases to the productions of another popular portrait-painter, Mr. Luke Fildes, is to experience a certain shock. His likenesses of ladies, "The Shepherdess: Portrait of Mrs.

Stuart M. Samuel," and "Mrs. Frank Bibby," are insipid, if careful, productions, uninteresting in execution, and without character or pictorial charm. The painter of the capital "Mrs. Luke Fildes" although he must always lack spontaneity, can and must do better than this. His presentation portrait, "Frederick Treves, Esq., F.R.C.S.," is an honest, powerful piece of work, hard in outline and modelling, but much more convincing than the perfunctory presentations of ladies just now dealt with.

Prof. Hubert Herkomer is also exceedingly unequal this year; but, at any rate, he has the power to impress—very disagreeably at times—but yet forcibly. Allowing for his mannerisms of execution, and for that unsatisfactory modelling which at first sight looks big and bold, yet is rarely, if ever, solid and satisfying, the three-quarter length "Dr. J. S. Williams" is a powerful and sympathetic rendering of a fine subject. The painter is here subtler, and more *en rapport* with his sitter than he generally has time to be. In "The Right Hon. Sir Francis Jeune" we have another vigorous performance, more striking at first sight, if much more superficial and obvious, than the last-named work. The rendering of the black-and-gold robe is here very dexterous. But how can a painter, who, with one or two of his female portraits, has achieved high celebrity, bring forward anything so empty, so inadequate in its pretence to richness of colour and breadth of handling, as "The Hon. Mrs. Gervase Beckett"? To say of his huge ambitious landscape with figures, "Back to Life: a District Nurse taking a Child out for the First Walk after a Long Illness," that it represents what is least true and least admirable in art may appear excessive, but is, in our view, but an unconventionally frank statement of obvious truth. The figure-drawing suggests in its mannerisms Frederick Walker and Pinwell, but without the sympathetic observation of the one, or the redeeming passion of the other. The convalescent child looks more like one of the fashionable *voyantes* of the day, than the simple village maid newly risen from her bed of sickness and taking in the world again: the whole informing sentiment is that of melodrama conscious of a public, not that of nature. And, again, the landscape, though well conceived, is not worked out with the sincerity or the loving truth in local passages which charm us in his prototypes, the painters just named.

We do not remember to have seen from the brush of Mr. Briton Riviere a finer or more pathetic work than the portrait "J. F. H. Read, Esq., and his Dogs." With him, too, we must make allowances, and suffer as we may the drawbacks of an unpleasant mannerism of colour—in this case the abuse of a pale diffused light equalising and weakening everything, yet without sparkle or brilliancy. Nevertheless, in this presentment of grand old age, solitary yet a little consoled by that love which surpasses in unquestioning sincerity the love of man, the artist gives us, without stepping outside the modesty of nature, something more than a mere portrait. It is not alone that the dogs are superbly drawn and characterised, with no undue substitution of human for canine pathos, but that by an undefinable yet all-powerful link, no less than by the lines of his well-harmonised composition, he connects them with the noble-looking old man their master.

It is an open secret that the state of health of the actual President of the Academy, Sir J. E. Millais, has given, both before and since his election, grave cause for anxiety to his friends and the public. Such being the case, it would be unfair, as well as ungracious, to subject his contributions to the year's display to a searching criticism. The best of his portraits is unquestionably the "Sir Richard

Quain, M.D."—a work worthy in conception, if not, as it at present stands, in execution, to rank with the master's most celebrated portraits of men. In the "St. John the Baptist," oddly named here "A Forerunner," we find, with a different technique, much of the touching *naïveté* of the early Pre-Raphaelite time. It groups with those pictures of last year, "Speak! Speak!" and "St. Stephen," in which this curious return to the ideals of youth was so strongly to be traced. The Precursor, depicted here in early manhood, has something of radiant freshness, of buoyant, self-reliant strength which it is not easy to reconcile with one's preconceived notion of the saint as prematurely worn by the consuming fires of his sacred passion.

With the bust-portrait, "Alfred Gilbert, R.A.," Mr. Watts adds yet another to the great series in which he has portrayed—for himself first, for the nation afterwards—the notabilities of his own time. This is a capital presentment to the well-known sculptor, designed with that noble simplicity of style which so rarely deserts the veteran artist, and with a less evident seeking to evolve the ideal from the real than we have been accustomed to in works of the same class from the same hand. In the Græco-Venetian idyll, "The Infancy of Jupiter," it would be easy to pick out those technical shortcomings which, in Mr. Watts's later work, are only too obvious. Let us rather admire, with due deduction for these, that kinship with the best art of the Renaissance and of Greece, which arises in this case far less from any conscious imitation than from natural sympathy and parity of aim.

The unfinished "Clytie" of the late Lord Leighton is marked by a breadth of design, by a genuine passion, for which it would not be easy to find a parallel in any of his later works. True, there are one or two passages in the design which, though they may prove to be correct, are disquieting to the eye. Moreover, the enveloping draperies might have been made more truly to express the form of the hapless Clytie, who kneels in passionate pleading as she fronts the sun-god, veiled in his lurid clouds of gold and black, and receives back angry scorn for despairing entreaty. It is not alone the relative spontaneity of the execution, which has fortunately escaped from being fined down to an overpolished perfection; it is the genuine spontaneity and the concentrated force of the conception that win us.

CLAUDE PHILLIPS.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. B. T. BATSFORD will issue towards the end of this month the first volume of an important work on *Modern Opera Houses and Theatres*, by Messrs. Edwin O. Sachs and Ernest A. E. Woodrow, which has been long in preparation. It is intended to be a continuation of the atlas on theatres of an earlier period, which was published at Paris in 1842. The object of the authors is to reproduce on a large scale, and with working plans, chosen examples of the play-houses that have recently been erected in all countries of Europe, together with a treatise on the planning and construction of theatres, and supplements on stage machinery and protection from fire. The first volume—dealing with Austria, Germany, Great Britain, the Netherlands, Russia, and Scandinavia—will consist of one hundred photo-lithographic plates and as many drawings in the text, together with 75 pages of letterpress. It is hoped that a second volume, including France, Italy, Spain, and Switzerland, will be ready by the autumn.

A COPIOUSLY illustrated article dealing with the Studies of Sir Edward Burne-Jones will form one of the chief features of the mid-May number of the *Studio*. The supplement accompanying this part will be an original etching by Mr. E. W. Charlton.

DRAWINGS by the Princess of Wales and the Princess Louise will appear in the next number of *Black and White*.

THERE is now on view, at the new rooms of the Alpine Club, in Savile-row, an exhibition of Alpine photographs, which will remain open until June 1. Another exhibition not mentioned in the ACADEMY of last week is a series of pictures of the North Sea, by Mr. Otto Sinding, at the Hanover Gallery of Messrs. Hollender and Cremelli, in New Bond-street.

THE fifth annual general meeting of the Ex Libris Society is to be held on Friday next, at the Westminster Palace Hotel. As usual, there will be a loan exhibition of book-plates of all ages and countries, as well as of books, engravings, and MSS. relating to book-plates, heraldry, and genealogy.

AT a meeting of the Society of Arts on Tuesday next, Mr. W. Biscombe Gardner will read a paper on "Wood-engraving Compared with other Reproductive Art, and its Future as a Fine Art."

DURING the whole of next week Messrs. Sotheby will be engaged in selling the second portion of the English series of the Montagu collection of coins, from the reign of Ethelred II. to that of Edward VI. It is stated that a third portion (from Mary to Anne) will be put up for sale in November; and we suppose that there are yet more to follow. It seems unnecessary again to expatiate upon the extraordinary rarity and fineness of this collection, or upon the loving minuteness with which it has been catalogued. As an example of both features, we will quote one or two of the notes. Of a gold angel of Richard III., but with the name of Edward V., we read:

"Mr. Montagu has published (*Num. Chron.*) a full description of this remarkable coin. It is the connecting link between the coinage of Richard and his nephew. It is clear that on the reverse the letter *x* on the left of the mast has been substituted for an *z*.

Again, of a half George noble of Henry VIII:

"From the Shepherd collection (lot 211). This very interesting and unique coin was brought from Paris many years ago by Mr. Curt, the dealer, who sold it to the Rev. E. T. Shepherd for £70; at the latter's sale it was purchased by Mr. Montagu for £255. It is evident from the style of lettering, of the inscriptions, which are in Roman characters, that this coin belongs to a later date than the George nobles. The letter *x* on the reverse is therefore probably the initial of Katherine Howard or Katherine Parr, and not of Katherine of Aragon as on the nobles. This would partly account for the great rarity of the coin, which may be a pattern."

WE have received, and, as usual, found useful for reference in plodding round the Academy, and in subsequent conversations at home, those *Academy Notes* of Mr. Blackburn (Chatto & Windus), which are so eminently practical—not a picture-book (though sufficiently illustrated for all useful purposes)—but essentially a document and a guide. Among the illustrations we continue to prefer those which are not little photographic reproductions or distortions of the completed pictures, but, rather, those—still, we think, the more numerous—which, being based upon the artist's own sketches "in life," recall the main features of the composition in a way that is absolutely satisfactory, so far as it professes to go.

## THE STAGE.

## STAGE NOTES.

AGAIN—though we ought, perhaps, to seem to say it with some air of apology—the theatrical event of the week has taken place at a music-hall. We admit that it is the exception—we do not pretend it is the rule. The scene was the Empire in Leicester-square, the time Monday night, and the occasion the return of Yvette Guilbert, engaged, they say, at a salary which would make a tragedian sick with envy. But Yvette is a great artist. Looking well, physically and mentally, just about as *éveillé* as it is possible for anyone to be, Yvette Guilbert, attired in watered grass-green silk, with one bright-red rose at the breast, sang to us on Monday five songs, which showed much of the range of her repertory, and as two of them were in English—including the immensely popular "I want you, my honey"—it is probable that the whole audience profited, as it has scarcely profited before, by the exhibition of her charm and art. "Les Ingénues," which was the first thing she did, showed the perfection of what the French call her "*débit*." Every letter in every word had its value. "Grand'mère" was done with the agreeable mixture of dignity and sprightliness which comes to some in their old age. For a young woman, it was a remarkable assumption of the characteristics of an epoch of life some forty years beyond her own. Going to see Yvette, we remained to witness the extraordinary ballet of "Faust." The "Faust" music, or much of it, is given excellently; the spectacle, not so much by reason of individual dances as by reason of the gorgeous, ingenious, and eminently tasteful dressing of perhaps a couple of hundred people—certainly of more than one hundred—is indeed a great one, such as a regular theatre, even the best organised in this respect, would find it very difficult to beat.

## MUSIC.

## RECENT CONCERTS.

MR. EUGEN D'ALBERT gave his first recital at St. James's Hall yesterday week. His programme, including Beethoven's "Appassionata" Sonata, Schumann's "Fantasia" (Op. 17), two Chopin pieces, and Liszt's "Don Juan," enabled his audience to form a pretty fair estimate of his powers. Of his wonderful mastery of all technical difficulties there can scarcely be two opinions. As he frankly exhibits his skill in pieces which, judged from a purely musical point of view, are worthless, we will deal first with this virtuosity, and then pass on to matters of higher importance.

To listen to the "Don Juan" Fantasia was, indeed, terribly tedious; and yet we know of no other piece of Liszt's that offers such a varied exhibition of the most formidable difficulties. It is the test-piece of all pianists who aspire after the fame of a first-class virtuoso; even Rubinstein, who could invent show pieces on his own account, played the "Don Juan" Fantasia. Mr. d'Albert's performance of it was powerful—nay, phenomenal. As an executant he ranks among the greatest, either of the past or present; and from what we have read we should imagine that he might be compared with Carl Tausig, not only for his technical skill, but for other and less engaging qualities. Let us speak boldly, for we have to deal with a man of no ordinary gifts. Tausig associated his name with that of Bach, but to the detriment of the composer: Mr. d'Albert is pursuing a similar course. The former tried to "highly develop" the classical masters; the latter, if we may judge from the version of Schubert's Impromptu in G which he played, seems inclined to follow in the footsteps of his predecessor.

Why does not Mr. d'Albert use his great talent for the highest purposes of art? Why does he not set a worthy example to others less gifted? By his extraordinary playing of a Bach transcription he carried away, for the moment, his audience, even those who strongly disapprove; smaller pianists who will imitate him as they imitated Tausig; and others will do still greater dishonour to Bach, and render themselves ridiculous.

Mr. d'Albert's interpretation of the "Appassionata" Sonata was highly interesting. At times it may have been spasmodic, as in the Coda of the Allegro, at others, somewhat cold; on the whole, however, the reading displayed breadth, dignity, and due comprehension of the intellectual qualities of the music. In the Schumann "Fantasia," a work in which virtuosity plays a noble part, the pianist again revealed qualities which only belong to a great artist. In both the Beethoven and Schumann, there was, however, something lacking. Mr. d'Albert did not seem to have got at the very heart of the music. Was it nervousness, excitement, which affected him, and prevented him from doing full justice to himself and the composers? We are cautious; for we know from experience that first impressions, at any rate of a great pianist, are not always to be trusted. Nervousness, excitement; surely only some explanation of this kind will account for the cold reading he gave of a Chopin Nocturne. The pianist was well received, and marks of approbation were frequent and hearty. M. d'Albert might, however, have intimated to his audience—and this he could easily have done—that he did not wish applause between the movements of the "Appassionata": such

an interruption does great harm to the tone-poem.

A new Suite de Ballet, "In Fairyland," by Mr. F. H. Cowen, was produced on Wednesday at the fourth Philharmonic Concert, under the composer's direction. The various sections of the Suite deal with Nymphs, Giants, Flower Fairies, Gnomes, and Witches. The music shows fancy and great technical skill. In pieces of this kind—short in form and programmatic in character—Mr. Cowen has already given proofs of ability, and in this latest work he more than maintains his reputation. In the characteristic "Dance of Gnomes" and the "Dance of Witches" he has been, and very naturally, influenced by Berlioz and Grieg; but there is no direct imitation. The "Witches' March," the last number of the Suite, was repeated. Of the quiet movements, the graceful "Moonbeam Fairies" deserves special mention. The programme included Schumann's fine Symphony in E flat, but the performance; like that of the Beethoven Symphony at the previous concert, was not up to the mark. Surely the late successful French invasion has not frightened our players and their able conductor! Mr. E. d'Albert performed Liszt's Concerto in E flat, with extraordinary bravura, winning frantic applause, and gave an encore which proved that, even with his Herculean powers, the task had been a heavy one. Of the pianist we have said enough for the present. It was strange that he should have played Beethoven's E flat Concerto at the Mottl Concert, and Liszt at the Philharmonic: the reverse order would have been more logical, certainly more satisfactory.

J. S. SHEDLOCK.

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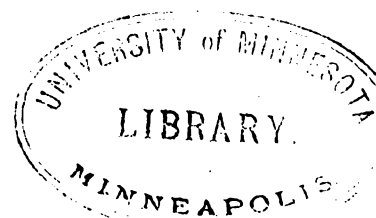
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It is therefore obvious that, while the best is done that can be done, we have only indicative and fragmentary materials, which will be of service to those who would pursue McLennan's quest, but upon which the reviewer cannot pass judgment. And, moreover, the delivery of judgment is the less possible because, had the distinguished author been spared, a study of the works of Frazer, Latourneau, Westermarck, and other writers, which have appeared in recent

years, might have modified his theories. For the somewhat rigid lines of debate which marked the earlier phases of the controversy between McLennan and Maine have been partially effaced. The weak side of both disputants was apparent in their failure to prove, from the two sources of evidence—barbaric traditions and extant customs, whether real or symbolical—a predominance, amounting wellnigh to universality, of the practice of ranking descent either by the male or by the female line. Dr. Tylor's valuable paper,\* based on statistical data, went far to prove the priority of female kinship. But the exceptions have to be reckoned with. Among these is the case of certain Australian aborigines, who recognise the male line of descent, yet are more degraded than other tribes of "black fellows" who reckon descent through the women. More cogent are the arguments adduced by Westermarck in his *History of Human Marriage* against the theory of promiscuity, on which Mr. McLennan logically based his explanation of the matriarchate. There are, however, signs of a modified position in the present work; for, in contrast to the limitations of Maine, who seemed unable to pass the historical boundaries, McLennan was anthropologist as well as jurist. In a letter to Darwin, which appears in the fifth chapter, he says:

"A word as to what I understand by promiscuity. You will see I have guarded myself somewhat against alleging its general prevalence. The import of my reasoning is that more or less of it, and of *indifference*, must appear in the hordes or their sections or some of them. I have nowhere defined it, but use it as a general term to denote the general conduct as to sexual matters of men without wives."

In a definition of general terms which precedes this letter McLennan restricts the use of the word "marriage"

"to a legal relation of husband and wife as the same may be defined by the local law or customs. Where there is no law on the subject—no custom of the country establishing any requirements as to the constitution of the relation of man and wife, its endurance, and the rights and obligations it confers and infers—there is neither marrying nor giving in marriage. . . . The noble Roman jurisprudence, which did more than all the religions put together to improve and beautify human life, has given us the idea of marriage as the union of one man and woman in a consortship for the whole of life—an 'inseparable consuetude' of life between husband and spouse, with interests the same in all things civil and religious. That idea, despite all woman's rights movements to the contrary, is that destined to prevail in the world."

But as McLennan does not date the institution of marriage from Eden, or its confirmation from Cana of Galilee, such observations hardly advance the main question of the origin of defined lines of descent of the offspring. A larger latitude must be given to the term "marriage" when the subject of the beginning of definite conjugal relations, however temporary, demands settlement, because one effect of Wester-

marck's arguments is to carry the discussion stages further back than that from which McLennan starts, although he accepts the anthropological standpoint. The matriarchal theory is based on promiscuity. The irregular sexual relations made paternity doubtful, but the foolishness of mothers is wise enough to know her own child, no matter what her uncertainty may be as to the father. Now Westermarck denies that promiscuity ever existed. His examples of paternal care in certain teleostean fishes which carry the ova in their pharynxes, or build and guard the family nest, and of the conjugal fidelity of certain birds, have a value for the evolutionist, who will permit no hard and fast lines anywhere. But these may be passed by for examples nearer home in the fugitive loves of man's nearest congeners, which consort together at least till after the birth of the offspring. We may postulate that what the man-like apes do the ape-like man did also; and, were evidence as to the relations of the sexes in our pithecooid ancestry producible, we should probably find justification for assuming that marriage, however ultimately specialised, is a transmitted tendency from the higher mammals. In the prolongation of the period of infancy among these, with its consequent dependence of offspring on parents, there is—as Herbert Spencer, Fiske, and others have shown—the key to the strengthening of conjugal relations, especially of the paternal instinct, which at the outset is weaker than the maternal. If this continuity of germinal family unity can be proved, and to this added the powerful argument drawn from the jealousy of the male among savage hordes, the theory of promiscuity receives a severe shaking. And yet, on the other hand, there is the great body of evidence adduced by McLennan as to the widespread custom of reckoning descent through the female, a custom which must rest at any rate on a laxity of relations approaching to promiscuity. What combination of secondary causes would bring these about it is impossible to say: the one thing certain is, that in the settlement of the problem we have not yet passed the empirical stage. Man's ancestry had its hermaphroditic stage; so, perhaps, tendencies to promiscuity, accentuated by the functional activity "all the year round" which followed the human pairing season postulated, not without evidence, by Westermarck, may be remotely atavistic.

Not to prolong remarks which can lead to no definite result, it suffices to add that, miscellaneous as are the contents of a book produced under such adverse conditions as those noted, they have a certain unity, rendering them of high value to the student of this large question, of the foundation of the family as the unit of human society. The discrimination of the lamented author in his assessment of material is evidenced in his criticism on the "method of inquiry into early history," and the "mode of handling evidence." Both chapters under these headings are suggestive enough to cause lament for their brevity. The warning note in the use of old narratives is sufficiently sounded here:

"The original authority must be weighed, by considering what opportunities he possessed

\* On a Method of Investigating the Development of Institutions, applied to Laws of Marriage and Descent. (Harrison. 1889.)

for correct observation, how far he had capacity and willingness to make good use of his opportunities, and to what extent, if at all, he was disposed to mix up with his statements of fact any element of speculation or opinion of his own. . . . As regards those countries which have become known to us only within the last four hundred years, and which, taken together, constitute more than three-fourths of the whole inhabited world, we find the earliest accounts exceedingly uninformed, because, on the one hand, the observers knew not what to look for; and, on the other, they were only too anxious to excuse their own rapacity or cruelty, by depicting the tribes they conquered as mere brute beasts whom it were charity to sweep off the face of the earth. . . . and yet the student will sometimes be able to spell out from these very narratives themselves that the people so described were intensely religious, and that they dwelt under the constant pressure of a rigid body of customary law, and what we would call a highly developed system of constitutional government."

A mistaken parsimony—for it cannot, where so much labour has been expended, be indolence—deprives the book of an index.

EDWARD CLODD.

*Biographical and Critical Studies.* By James Thomson ("B. V."). (Reeves & Turner; Bertram Dobell.)

THIS group of studies forms the first instalment of a collective edition in which it is proposed to incorporate all that is of abiding value in the late James Thomson's prose remains. Mr. Bertram Dobell, who edits the book, and whose name figures as joint publisher upon its title-page, warns us (in the preface) that it is put forth as an experiment, and that upon the reception now given to it by the public depends the issue whether the publication of the subsequent volumes shall be proceeded with. Should the sale of the *Biographical Studies* reach a satisfactory rate, we are, it seems, to have three supplementary volumes of original work, besides another containing the poet's translations from Novalis and Leopardi; but should the coyness of the bookbuyers prove invincible, the scheme, we are given to understand, will be abandoned at the present stage as impracticable.

Thus the conditions of its publication invest this volume with a special interest, and should serve effectually to commend it to the favour both of readers and of collectors. Not that the book can be said to need any such extraneous reinforcement of its claims, its own intrinsic merits forming, in our opinion, a sufficiently powerful—as they undoubtedly form the fittest possible—recommendation of it. Here, however, it is necessary to distinguish; for the truth is that, although the general merits of this specimen volume are unquestionable, yet its contents cannot but be acknowledged to exhibit very unequal degrees of excellence. Of its thirteen studies six—namely, "Rabelais," "Saint-Amant," "Wilson of the Noctes," "The Ettrick Shepherd," "Ben Jonson," and "Symonds' Life of Shelley"—are reprinted from the periodical entitled *Cope's Tobacco Plant*; and of this portion of the book it must be said that it is

on the whole distinctly inferior to the rest, while the three last-named articles may be singled out as of a lower grade—that is, of slighter substance and less careful workmanship—than any others in the volume. Unfortunately, the essay on Ben Jonson extends over one hundred and sixty pages, or precisely one-third of the entire book; and of this enormous space no less than one half (eighty pages) is occupied by a review of the various allusions to the use of tobacco occurring in the works of that poet. "Possibly," observes the editor, "this portion of the essay might have been omitted without much loss"; we will venture farther, and say at once that the whole article—biography and nicotiana alike—might have been suppressed with much advantage. It is throughout diffuse and ill-digested, and is, indeed, little more than a chain of quotations from Hotten's reprint of William Gifford's famous edition (re-edited by Col. F. Cunningham) of Jonson's plays and poems. Here at least, we boldly avouch, is a manifest instance where two-thirds had been greater than the whole.

Of the non-nicotian portion of the volume—the critical studies of Blake and of Shelley, of Robert Browning and of that almost unknown philosopher, Dr. John James Garth Wilkinson—it is impossible to speak otherwise than in terms of cordial praise. Thomson, it is clear, had a strong bent towards the study of mysticism: his mind seems to have had a native leaning thitherwards (though his serious philosophic attitude was by no means that of a mystic, as the word is commonly understood); and his criticism of the two great mystical poets, William Blake and Percy Bysshe Shelley, reveals the keen, penetrative insight, and the faculty of delicately discriminative appreciation, which come only of admiring and reverential sympathy. In these studies he walks with us, as it were, through the secret and intimate recesses of their verse, pointing out with fond familiarity the lurking treasures of sense, the coy and unobtrusive beauties of expression, which are hidden away therein to reward the loving student's diligent research. Space is lacking for adequate illustration of this rare critical gift; but a brief sentence or two from the studies may here be given. Of the poems in blank verse—"To Spring," "To Summer," and "To the Evening Star"—published in Blake's *Poetical Sketches*, Thomson writes:

"These pieces are not perfect in art, but they are perfect in the spirit of their art; they have certain laxities and redundancies of rhythm, and are here and there awkward in diction; but such youthful sweet errors rather grace than spoil 'that large utterance of the early gods.' They have the grandeur of lofty simplicity, not of laboured pomp—a grandeur like that which invests our imaginations of the patriarchs. By a well beneath a palm tree stands one who wears but a linen turban and a simple flowing robe, and who but watches browsing sheep and camels drinking; yet no modern monarch, however gorgeously arrayed and brilliantly surrounded, can compare with him in majesty."

Elsewhere, speaking of the simplicity

and melodiousness of Shelley's poetry, he observes:

"The very childlike lisp which we remarked in Blake is often observable in the voice of Shelley, consummate singer as he was. The lisp is, however, not always that of a child; it is on several occasions that of a missionary seeking to translate old thoughts from his rich and exact native tongue into the dialect, poor and barbarous, of his hearers. . . . In musicalness, in free and, as it were, living melody, the poems of Shelley are unsurpassed, and on the whole, I think, unequalled by any others in our literature. Compared with that of most others, his language is as a river to a canal—a river ever flowing 'at its own sweet will,' and whose music is the unpurposed result of its flowing. So subtly sweet and rich are the tones, so wonderfully are developed the perfect cadences, that the meaning of the words of the singing is lost and dissolved in the overwhelming rapture of the impression. I have often fancied, while reading them, that his words were really transparent, or that they throbbed with living lustres. Meaning is therein firm and distinct, but 'scarce visible through extreme loveliness'; so that the mind is often dazzled from perception of the surpassing grandeur and power of his creations. I doubt not that Apollo was mightier than Hercules, though his divine strength was veiled in the splendour of his symmetry and beauty more divine."

Conspicuous among many notable *obiter dicta* is that in the study of Blake, wherein Thomson defines and expounds the true nature of mysticism, and traces the lines of relation in regard of this pre-eminently poetical attribute, between William Blake the Second (for so he calls the child-man revealed in the *Songs of Innocence*, as contrasted with the "early ripe" singer of the *Poetical Sketches*) and the principal subsequent poets. Mysticism, he says, is, in its ultimate analysis, simplicity:

"It sees, and is continually rapturous with seeing, everywhere correspondence, kindred, identity, not only in the things and creatures of earth, but in all things and creatures and beings of hell and earth and heaven, up to the Father (or interiorly to the one soul) of all. It thus ignores or pays little heed to the countless complexities and distinctions of our modern civilisation and science . . . for in the large type of planets and nations, in the minute letters of dewdrops and worms, the same eternal laws are written. . . . And the whole universe being the volume of the Scriptures of the living word of God, this above all is to be heeded, that man should not dwell contented in the lovely language and illustrations, but should live beyond these in the sphere of the realities which they signify. Mysticism is passionately and profoundly religious, contemplating and treating every subject religiously, in all its excursions and discursions issuing from the soul to return to the soul, alone, from the alone, to the alone. . . . Its supreme tendency is to remain or to become again childlike, its supreme aspiration is not virtue, but innocence or guilelessness; so that we may say with truth of those whom it possesses, that the longer they live the younger they grow, as if 'passing out to God by the gate of birth, not death.'"

He proceeds to institute a comparison, in respect of this mystical simplicity, between Blake and his poetical successors, in the course of which he gives us a series of brief, but vivid, characterisations of Wordsworth, Scott, Coleridge, Byron, and the

rest, including Emerson, Browning, and others of our own day. From these we select the note on Tennyson, which we commend as a useful alternative to certain cases of critical distemperature:

"Tennyson has no more of this simplicity than had Byron, but he is fully aware of its value, and woos it like a lover, in vain, as Byron wooed it in the latter parts of 'Childe Harold' and in 'Manfred.' . . . Scarcely any other artist in verse of the same rank has ever lived on such scanty revenues of thought (both pure, and applied or mixed) as Tennyson. While it cannot be pretended that he is a great sculptor, he is certainly an exquisite carver of luxuries in ivory; but we must be content to admire the caskets, for there are no jewels inside. His meditation at the best is that of a good leading article; he is a pensioner on the thought of his age. . . . Nothing gives one a keener insight into the want of robustness in the educated English intellect of the age than the fact that nine-tenths of our best known literary men look upon him as a profound philosopher. When wax-flowers are oracular oaks, Dodona may be discovered in the Isle of Wight, but hardly till then. . . . A great school of the poets is dying out: it will die decently, elegantly, in the full odour of respectability, with our Laureate."

In his lengthy and elaborate essay on Garth Wilkinson ("A Strange Book") Thomson, it must be admitted, fairly fails to achieve his main object, if that object is to open the eyes of the public to the importance of the poems published by the philosopher in 1857 under the name of *Improvisations from the Spirit*. Dr. Wilkinson's verses, from which our author quotes copious extracts, for the most part impress us chiefly by their vague obscurity, and by the unchastened redundancy and headlong precipitancy of the style; though the stanzas beginning:

"Brownness of autumn is around thee, brother,"  
as well as the little piece, entitled "Saturday Night," that runs:

"Week's curtain, folded round  
Time with a solemn sound,  
Life sleeps within thy folds,  
The past like dreams it holds," &c.,

must be allowed to possess a tender simplicity and beauty. But Thomson's entire essay nevertheless deserves and will repay the most attentive study; for in it the writer discourses at large upon the primary questions of poetic criticism, and "unfolds [in the words of his editor] with a fair degree of completeness the views of a true poet upon the methods and aims of his art." The admirable "Notes on the Genius of Robert Browning," too, which are here reprinted from the *Transactions* of the Browning Society (January, 1882), call, did space permit, for more than a mere passing notice. In them Thomson appears at his best, vigorously repelling, or else ably extenuating, the charges of obscurity, harshness, and affectation commonly advanced against Browning, while cordially praising the enormous variety and extent of his knowledge, the restless activity and almost unique rapidity of his intellect, the noble manliness of his passion, his vitality and fervent optimistic faith. These notes and the paper on *The Ring and the Book*, with the essays on Blake, Shelley,

and Wilkinson, and, on a lower grade, those on Rabelais, Saint-Amant, and Prof. Wilson, together make up a body of original literary criticism of such rare quality as is, even in these days of the omnipresent critic, but seldom to be met with. So much sterling work should not surely appeal to the bookbuyer in vain, even though the author were otherwise obscure and unknown; how much the rather should it inflame his desire and set his purse-strings flying open when he knows it for the progeny of the potent brain to which we owe *Insomnia* and *The City of Dreadful Night*.

T. HUTCHINSON.

"A HISTORY OF AURICULAR CONFESSION AND INDULGENCES IN THE LATIN CHURCH."  
By Henry Charles Lea, LL.D. Vol. I.,  
*Confession and Absolution*. (Sonnenschein.)

DR. LEA has done so much good work in other directions, especially in the religious history of Spain, and the present work is one of such great labour, bearing on every page the marks of wide research and of extraordinary industry, that it is with great reluctance, and from a sense of duty only, that the reviewer points out the shortcomings of the present volume. A full criticism could be written only by one who has access to the largest public libraries; no private individual can be supposed to possess all the ponderous and rare tomes of scholastic and medieval theology which are constantly cited, and references to which fill the long array of notes. The present writer has access to a few only of such works. He can form his judgment of the whole only by making a careful collation of the citations from some of the authors which he has at hand, and by using these as a sample from which to judge of the rest of the work. Mere memory of former reading will be discarded, and only texts actually before the writer will be made use of.

The opening sentence, with its accompanying note, is one of the most unfortunate in the whole volume. It runs thus:

"When Christ described His mission—'They that are whole need not a physician, but they that are sick . . . for I am not come to call the righteous, but sinners to repentance'—He assumed as a postulate that in the dealings of God with man repentance suffices to procure pardon for sin."

The note says:

"Matt. ix. 12, 13. It is perhaps worthy of note that the Vulgate and the Douay Version omit the words 'to repentance.' The original has *eis metánoian*, and even so orthodox a scholar as Benito Arias Montano adds to the Vulgate 'ad poenitentiam.' A still higher authority is Pope John XIX., who, in 1032, quotes the text in the same way" (Johan PP. XIX., *Epist.* 17).

Dr. Lea, we may observe, usually quotes from some English translation of the Vulgate. I have only the Latin text at hand, which certainly omits "ad poenitentiam." But what is meant by "the original has *eis metánoian*"? Tischendorf omits the words, the Revised English version omits them, and, on turning to

the first critical edition at hand, I find, "Omit  $\alpha$  C. D.  $\Delta$  *Al. La. Ti. Tr.* WH." What does "the original," a term repeated later, mean? What becomes of the deduction, "He assumed as a postulate that in the dealings of God with man repentance suffices to procure pardon for sin"? Surely it may be argued that the mention of a physician implies the use of remedies, that of a sick man the taking of medicine of some kind?

We do not know how Dr. Lea has collected the immense mass of materials which he has made use of for this work. If they are wholly the fruit of personal research, we can hardly acquit him of the charge of not having sufficiently weighed them; if he has used assistants to any great extent, then we must conclude that some of these have been incompetent or careless. On p. 21 we read:

"As late as the commencement of the seventh century, the only form of penance which Isidore of Seville seems to know of is that of sackcloth and ashes, which is public penance."

Turning to the reference (*De Eccles.* Off. lib. ii., cap. xvii.), we find that Isidore states three acts of penance, the first of which is "Hi vero qui poenitentiam agunt, proinde capillos et barbam nutriunt, ut demonstrent abundantiam criminum, quibus caput peccatoris gravatur"; and, in the note p. 28, where the shaving or growing of the hair in penance is discussed, this passage of Isidore is not cited.

A worse error occurs on p. 179:

"St. Jerome refers to it [i.e., to private confession] several times, and a canon of the first Council of Toledo in 398 shows that in Spain it was becoming a recognised function of the priest, at least for virgins under vows."

This Canon 6 (referred to again on p. 382) has nothing to do with confession at all: it is a warning against familiarity of a consecrated maiden ("puella Dei") with men, among whom "cum confessoribus" is enumerated, the "confessor quilibet" here meaning a singer or chanter (*cf.* Ducange, *s.v.* Confessores, Cantores et Psalmistae, where this canon, and two passages from St. Jerome, are given, among others, as warrants for the meaning). On p. 260 it is difficult to say whether "the lament of the Prodigal Son, 'Fodere non valeo, mendicare erubescio, ergo sacerdos ero,'" is a slip of Dr. Lea, or of the author he is quoting.

In addition to faults of this kind, we find ourselves frequently differing widely from Dr. Lea in his translations and inferences: e.g., in the story of the robber and St. John (p. 77) "offering his own soul as an expiatory sacrifice to satisfy the justice of God," seems to us quite an exaggeration. "I will give my life for thine" is all that is said; and, whether the story be literally true of St. John or not, it should surely be read in the light of the last verse of his Gospel. So, too, we take the story of Serapion in almost an opposite sense from that which Dr. Lea affixes to it. Again, the statement (p. 27, note), "By the early Fathers the word *sacerdos* was commonly used as synonymous with *episcopus*," is far too broad. Granting that in the New Testament *πρεσβύτερος* and *ἐπίσκοπος* are synony-

mous terms, that does not guarantee that the Latin words are so also. Allowing for all the encroachments of the Papacy on Church patronage, it is surely an overstatement to say (p. 245), "the Holy See, in the fourteenth century, grasped almost the whole disposable patronage of the Church throughout Europe, and openly offered it for sale." We could quote many more instances of excess of this kind.

Still, making allowance for all errors and exaggerations, this work, if used with due caution, may be a very useful one. The long chronological series of citations from authors seldom met with brings out with clearness the historical development of the doctrines treated of. The student can mark in its pages the successive steps, the great features, of such development. He can see the difficulties with which the Schoolmen had to contend, how both they and the Casuists are ever confronted with obstacles which they cannot fairly surmount, cases demanding solution which will not fall under any of their definitions. After all their labours the dilemma remains the same. God pardons all the truly penitent, even where no Church can interfere. No Church can or dare pardon the impenitent; and not all the labours of the Schoolmen, not all the refinements of the Casuists, can ever enable man to say infallibly who is really penitent or not, to distinguish between the false and the true hearted, between him who still loves his sin and him who loathes it, between the impenitent and the pardoned. The contents of this volume are the history of the vain yet ever renewed attempts made in medieval times, and in the Latin Church down to the present day, to regulate and determine the exercise of this "Power of the Keys."

This part i. treats of Confession and Absolution, the next part will, we presume, treat of Indulgences. We trust that Dr. Lea or his assistants will be more careful in attending to the changing meaning of terms now technical, and be more cautious in affixing a preconceived sense to the passages which they cite: otherwise the value and utility of the whole work will be sadly marred, and the fruit of their enormous labour will be almost lost.

WENTWORTH WEBSTER.

*Frances Mary Buss and Her Work for Education.* By Annie E. Ridley. (Longmans.)

THE movement for the higher education of women is not a sex-fight. The woman's cause is man's. Nothing more impresses the reader of this book than the fact that throughout her life Miss Buss constantly drew into sympathy the most varied classes of men and women to help her in the task of advancing education. For though girls and women were the immediate objects of Miss Buss's influence, it is not too much to say that, whatever interest and sympathy was taken by men in her work, was more than repaid by her zeal for educational progress as a whole. No one, for instance, worked harder and more consistently than Miss Buss for the training of teachers. She

supported the movement in the most substantial way, so far as women were concerned, by giving the preference in her school to trained teachers, or by requiring those even who had won high university positions to be trained or to study the theory of education, before she would take them on her staff. In addition, she lost no opportunity of urging on head masters the desirability of making a similar requirement in boys' schools. When training comes to be required of teachers in boys' secondary schools, one of the first to be recognised as bringing this about, at any rate indirectly, will be Miss Buss.

Miss Buss was herself one of the readiest to acknowledge that many of the points in which girls' schools are at an advantage over boys' schools are due to the fact that high schools for girls started without the *impedimenta* of traditions and definite curricula. No gain could be greater to educationists at the present time than the example of such a one as Miss Buss in her open-mindedness to hints, and to suggestions of the experience of others in any matter of education or of school organisation. This showed itself in her keen interest in the Gilchrist travelling scholarships, as inducing English teachers to see for themselves the working of foreign systems, and to learn by observation how we might improve on things at home. Here, again, English travelling scholarships in education have come from the movement for the higher education of women. Schoolmasters will eventually see the use and the importance of them. Meantime, it is the energy and insight of such as Miss Buss, in their work for women's education, that have stimulated and procured the devotion of money to this purpose.

I have instanced two movements—the training of teachers in secondary schools, and the observation of foreign systems of teaching—to show that Miss Buss's interest in education was not simply sectional, local, nor even restricted to England. Though, of course, most intimately concerned with her own school, she was not merely a schoolmistress, but also an educationist.

The school which Miss Buss founded was the North London Collegiate School. It might be called the girls' Rugby, and in some ways Miss Buss is the Dr. Arnold among schoolmistresses. In both there was that genius of character, that personality, which carried all before it.

It is such instances as these of Dr. Arnold and Miss Buss which supply so much apparent ground for scepticism as to the possibility of the training of teachers. Given the right sort of personality, and you have a powerful teacher; without it no teacher is a living power. Mrs. Bryant in speaking of Miss Buss says: "So far as others make our education for us, the mind of the educator is more important by far than his method. And this is the more true the greater the teacher."

And yet, as I have said, Miss Buss herself was one of the most strenuous of advocates for the training of secondary teachers. She was a living embodiment of the Carlylian idea of genius, as an infinite capacity for taking pains. She had by

nature that sense for the proportion of things, ranking them at once as great or small, while recognising that details are necessary each in its place, and with the strength of mind given to them to make each effective. But these powers which she had naturally she believed could be developed in others; and if the idea of the training of teachers had never been mooted, Miss Buss's influence in training her own staff might of itself have sufficed to start the idea.

Next to her power of recognising the proportion of things and her effectiveness in detail, was—and this seems to have impressed every one of those who pay tribute to Miss Buss's memory in this book—her wonderful gift of sympathetic imagination. She entered at once into close personal knowledge and sympathy with those she came to know. She was remarkably free from that critical consideration which so often lends itself to prejudices. As one who knew her well said: "Miss Buss always takes people for granted." She believed deeply in the possibilities of her pupils, and she saw clearly the way she would have them to go. She had an all-round interest in them. So that school meant to her girls not merely preparation for life, but life itself—life exactly suited to the stage of development they had reached.

Miss Buss was exceptional in that she had the qualities of an excellent organiser, without becoming mechanical in her treatment of any individual in the organised whole, whether member of her staff or pupil in the school. She had a remarkable, a royal, power of recognition of her pupils and friends, unusually numerous as they were. It was, moreover, an individualisation which went further than names and faces. It extended to circumstances and associations so slight that even a close friend might have overlooked or forgotten. Yet this memory for personal detail, especially of anything that portrayed character, gave a charm and power which made the gentler quality of womanly sympathy with the individual more prominent even than the authority of head mistressship. Nothing is more noticeable in this biography than Miss Buss's sympathy with the personal joys and happiness of her pupils, which was fully as pronounced as her sympathy with those in distress and sorrow. Away from her work she was *désengagée*. She could not, like Lord Burleigh, lay aside her robes of office and say: "Lie there, lord chancellor." But this was only because she lived before the opportunity for women to obtain to academic robes. This leads one to remark that Miss Buss's position, educationally, is perhaps best described as summing up in herself the very best features of the transition age from the old education, with its feminine conventionalities of the "ladies' seminary," to the new education in accordance with professional aims. When the history of education of this age comes to be written, she will have the rare distinction of being a prophet of the new era, and also of having entered in her own lifetime into the promised land. Her clearness of insight was well typified by her clearness of enunciation. Not a word seemed



studied, and yet not a word seemed out of place, or was slurred in the utterance.

This is not a book to criticise as an addition to literature. It is rather a "life written by a friend for friends." Yet these are so numerous that one may say that for them there will be a vast store of gratitude felt to Miss Ridley even for the slightest of the details given, though many of these will seem to the cold, impartial reader trivial and unnecessary—probably disproportioned. To those who knew Miss Buss, however, much of the biography will be a revelation; for it reveals a many-sidedness of nature which was concealed by her absorption in, and devotion to, the duty of the minute.

I have only attempted to speak of some of the general aspects of Miss Buss's work. It will be seen, from such characteristics as I have mentioned, that a great interest attaches to the events and circumstances of her life. For these the reader must be referred to Miss Ridley's book. It is the story of a pure, unselfish, magnanimous life. The *Journal of Education* said in its obituary notice of Miss Buss: "As an organiser she was unrivalled. Yet it was not on the practical side that Miss Buss was at her greatest. It was—as it is with all great people—in her aims. Mrs. Bryant (in a noteworthy chapter contributed to this volume) remarks upon "Miss Buss's insistence, always very emphatic, on the idea that school and the teacher have to do in some way or other with the *whole of life*. . . . Character, as the prime aim of education, soon became the key-note of the North London practice." Then surely Miss Buss has joined herself with the educational future. But to her friends, over and above her powerful organising power, even beyond her high educational aims, her predominant characteristic appeared to be that she was the "most womanly of women." Viewed any way, and all ways, one of the greatest women of her generation has passed away in Frances Mary Buss.

FOSTER WATSON.

*Froissart*. By Mary Darmesteter. Translated from the French by E. Frances Poynter. (Fisher Unwin.)

To say that there has lately been a "boom" in *Froissart* would be not only to make use of an expression altogether wanting in classic elegance, but also to exaggerate. There can seldom be a "boom" in a writer who flourished five hundred years ago. In default of a "boom," however, there has been at least a revival of interest. Within the last few months have appeared Mme. Darmesteter's *Froissart*, in the excellent series of the "Grands Ecrivains de la France"; an abridged edition of the *Chronicles* in Lord Berners' translation, most efficiently edited by Mr. G. O. Macaulay; a selection from the *Chronicles* in Sohnes' translation, edited by myself; and now comes Mme. Darmesteter's book in an English dress—a dress, it may be observed, much better made and fitting than the great majority of vestures in which French works have to appear before the English public.

It was an excellent thought that prompted the editor of the "Grands Ecrivains de la France" to entrust the volume on *Froissart* to Mme. Darmesteter. Dryasdust rather despises *Froissart*, who is anything but dry; and even historians like Green, who are by no means "sawdustish," to use Carlyle's expression, scarcely rate the great chronicler at his full value, speaking of "the inaccuracy of his details" and his shortcomings "as an historical authority." For *Froissart*'s faults are just those which the modern historian, who is quite strictly the historian, and prides himself on his precision, can least pardon. The chronology of the *Chronicles* is often more than questionable; the facts not facts at all; and the writer, with all his genuine desire to get to the reality of things, sometimes suffers himself to be imposed upon. But Mme. Darmesteter is not an historian only. She is a poet as well; and, with a poet's insight, looking beyond the errors of detail inherent to *Froissart*'s modes of collecting information, she sees with what essential truth he portrays the men and women of the time, and reflects much of its spirit, and how tame and lifeless without his help would be our outlook on the fourteenth century.

"His greatest fault," she says, "and the fault is one that stamps him a poet, is, that in contemplating the drama of life he did not perceive the truth and the truth only, but that his *Chronicles* reflect the world as it is seen at twenty—more living, more beautiful, more ugly, more varied—half a reality and half a dream."

Historian and poet, for such was *Froissart*, who should deal with him better than one who is also an historian and poet?

To reconstruct the story of *Froissart*'s life is by no means easy. Now and again, though all too seldom, in chronicling the history of the time, he furnishes an autobiographical passage—mentions that he was present while such and such a scene was being enacted; tells where he was and what he was doing; and his poems, if we may at all accept them as records of sober fact, seem at least to throw light on his career. Buchon, in his edition of the *Chronicles*, has been at the pains to arrange in chronological sequence all such autobiographical passages, whether of prose or verse; and very interesting they are when so placed in juxtaposition. But there are many *lacunae*—whole years of life of which we know nothing, others with regard to which our information is altogether dim and uncertain. Thus, Count Kervyn de Littenhove, who to a very great erudition unites a certain talent for hypothesis, holds that *Froissart* visited England as a youth, somewhere about 1355, before he came, in 1361, to Queen Philippa's Court, bearing the MS. of a history, possibly in rhyme, possibly in prose—for *Froissart*'s own references thereto are of doubtful interpretation—which has given rise to many conjectures. Was there such an earlier visit? If we are to take *Le trettis de l'espinolette amoureuse*, not only for what it unquestionably is, a most graceful if too prolix poem, but also for a substantially true story—as personally I take it to be—than the earlier visit, though not,

perhaps, actually proven, seems at least a probability. Mme. Darmesteter, however, ignores it, leaving blank the years which M. Kervyn de Littenhove fills not only with the sojourn of the love-lorn swain at the English Court, but with travellings to the Papal Court at Avignon, and to Narbonne and Paris.

But with such facts as are indisputably facts, Mme. Darmesteter deals skilfully; and, indeed, considering how long *Froissart* has been before the world, it is interesting to note how much additional light the last forty years have thrown upon his work. Within that period has been discovered, and published, the earlier *Chronicle* of the sumptuous ecclesiastic, Jehan le Bel—"that reverend, wise, and discreet man," as *Froissart* calls him—on which *Froissart*'s own *Chronicle*, in its first form, was admittedly founded. Also, there has been discovered at Rome a most important MS. of part of the first book of the *Chronicles*, differing in important respects from all the other MSS., and showing, without doubt, what was *Froissart*'s final judgment on the events of his time. This version, too, has been published, very inaccurately according to the most erudite Siméon Luce, who was himself collating it with the other MSS. for the admirable edition of the *Chronicles* published by the Société de l'Histoire de France—a publication cut short, so far, by Luce's death. And now Mme. Darmesteter herself is able to announce another "find"—that of the long lost metrical romance of *Meliador* which *Froissart* read night by night, almost till dawn, at the Court of Gaston Phoebus, Count of Foix—when, as the poet says complacently, "none durst speak any word because the Count would that I should be well understood." This poem, great in length at any rate, has recently been discovered by M. Longnon, who has communicated it to Mme. Darmesteter. Perhaps, as she herself says, "in some dusty corner of the Record Office, or among the imperfectly catalogued archives of some old English country house," we may even yet happen upon that early book, prose or verse, which the young *Froissart*, on coming to England, presented to the good Queen Philippa, of Hainault.

FRANK T. MARZIALS.

#### NEW NOVELS.

- Loveday*. By A. E. Wickham. (Cassells.)  
*Papier Mâché*. By Charles Allen. (Heinemann.)  
*My Love Noel*. By Hume Nisbet. (White.)  
*He went out with the Tide*. By Guy Eden. (Macqueen.)  
*Ulrick the Ready*. By Standish O'Grady. (Downey.)  
*Gobelin Grange*. By Hamilton Drummond (A. & C. Black.)  
*A Painter's Romance, &c.* By Eleanor Holmes. (Hurst & Blackett.)  
*A Sunday Salmon, and Another*. By Frederick Gordon. (Digby, Long & Co.)

Of all the stories of adventure which, within the past two years at all events, have

been produced quite as much for the benefit of adults as of boys, and over which the spirit of Robert Louis Stevenson still broods, *Loveday* is, in more respects than one, the cleverest. Mr. Wickham's plot is ingenuity itself; and there could hardly be a more delightful scoundrel than Sir James Macdonald, who is a marvellous compound of Robert Macaire and Bulwer Lytton's too soon-forgotten Augustus Tomlinson. For a cardsharp of the worst type, the cool courage with which he plays the part of shipwrecked traveller that is forced upon him, his easy mastery, by means of a superiority that is physical quite as much as intellectual, over the rough spirits he finds himself among, and his insouciance when discovery and death confront him—are marvellously fascinating. Nor is he absolutely heartless. It is rather too bad of him, perhaps, to drag poor, silly Mrs. Penrose into a permanent association with his fortunes by marriage; but his determination in the end to prevent Loveday, who has been unsoiled and unspoiled by his villainies, from being taken to the bottom with him, is highly commendable—all the more so, indeed, because it is disguised as rather brutal selfishness. Sir James Macdonald, *alias* Moreland, is the best drawn character in the book; but there are three others that are but slightly inferior—the foolish Mrs. Penrose; her loyal, though intellectually slow, son, Mr. Hugh; and Loveday, who is an admirable study in caprice and sincerity, and who has in her the stuff of which a Bathsheba Everdene is made.

*Papier Mâché* is a very clever book, written by a very clever man, who seems, however, to be laughing a little too much at his readers, his story, and himself, and who, above all things, is bent a trifle too much on turning smart phrases. After all, it is but the story of a marvellous violin which gets injured, patched up, stolen, recovered, and stolen again, and which, of course, brings about a fantastic love marriage. Yet there is in the earlier part of the book a fight for the possession of this violin—otherwise the "Druish Strad"—between its owner and a burglar. The necessity for describing the fight would have justified one page of effective writing; but instead of one page we have four or five, full of such sentences as:

"This way and that my resolve was jerked and swung, the great torso within my arms swelling and straining until it seemed the fetters must burst; still before me, calm in the firelight, shone the object to which I clung; not to be gainsayed, determination melted in these arms."

There is so much of this sort of writing in the book that one is apt to be unjust to the really strong characters in it—Paul Druish, the half-mad giant who has the "Druish Strad" on the brain, and his daughter Eunice. Of course Paul Druish, the artist, and Eunice, the daughter of the violin stealer, come together after a discussion which ends in—

"there was an argument that crowned self-sacrifice with roses; and one morning, in the height of summer, when London was empty, a venerable archdeacon, late of Lockthorpe,

performed the quietest of quiet services, a whisper of a wedding in a cave of a church."

This is Meredith or the devil—and a little of it goes a very long way.

Mr. Hume Nisbet cannot be congratulated on the change of scene he has attempted in *My Love Noel*. He is quite at home in Australian life, with its stirring incidents of the "bail up" sort. But he is altogether out of his place when he tries his hand at an English village picture. Nor does he mend matters by introducing such purple patches as—

"Up into the dusky darkness of the night rolled the thick brown wrinkles of smoke, changing to pulsating eddies of crimson as they swept over the roofs of the burning house and blanked out the stars, while within the black walls the guttering flames gnawed, sputtered, and devoured all that could be made serviceable; whitely glaring between the cracks and window holes, belching up thousands of scarlet sparks, flushing over the upturned faces of the crowd, and tossing fantastic shadows upon the ground behind."

No doubt the struggles of the hard-up artist, Ralf Grimshaw, and the pieties and pettinesses of the country life which forms a setting to *My Love Noel*, are sketched with sufficient care; but in the long run they become very tiresome.

There is much natural pathos in *He went out with the Tide*, although there is also, perhaps, a trifle too much of the eternal "*cherchez la femme*." The supposed narrator of the tragedy is Tom Gascoigne, a retired military man of the type of Colonel Newcome. He has for his Olive Roy Bingham, the stalwart son of an old comrade, whose adventures—chiefly of the amatory sort and in society, where there are the usual "shimmering rows of bare shoulders," &c.—he tells at great length. To the extent of nine-tenths the story is the competition for Helen Rochester—the beautiful, impulsive, spirited, but somewhat selfish daughter of a hard-up Peer—between Roy and a repulsive old sinner, Sir Henry Banbury. To earn the necessary money, Roy goes for a while to Australia, where, indeed, he makes a large fortune in a surprisingly short space of time. How, indeed, having made it, he should be circumvented, and his prize taken from him by Banbury, does not appear clearly, as he manages, when in Australia, to fall in with, and almost to kill with kindness, his rival's scoundrelly agent Varney. After Helen's death he goes to the dogs and almost to the devil, but pulls up and marries Vera Buzzard, a Circæan but quite harmless widow, who had fallen in love with him while her first husband was alive, and whom he had rudely and unjustly accused of being implicated in the conspiracy to deprive him of Helen. Roy and Vera seem likely to have a quietly happy life, when they "go out with the tide"—or, in other words, are drowned—and poor Tom Gascoigne is left desolate. The story is more than fairly well written, but the author should eschew digressions.

There is an abundance of honest, if occasionally tedious, work in Mr. Standish O'Grady's romance, "the historic setting" of which, as he tells us in a sentence dis-

tinguished by that resonance which is his besetting weakness,

"includes the landing of the Spanish army at Kinsale; the intrepid ride of Lord Mountjoy, unattended, through Munster, to meet the invaders; the rising-out of the Queen's Irish to his call; the heroic defence of Kinsale by Don Juan de Aquila; the march across Ireland—north and south—of the insurgent lords of Ulster to his assistance; and the ruinous overthrow which, contrary to all expectation, they sustained at the hands of the Royalists—a defeat which proved the death-blow at the same time of Spanish ambition and of the feudal constitution of society in Ireland."

There is in *Ulrick the Ready* a trifle too much of fine writing like this; and Mr. O'Grady, in his conscientious desire to be true to his period, pauses too often to make explanations, and in consequence the narrative interest of the book is prone to flag. Yet Ulrick is a gallant young gentleman, and makes the acquaintance of many stalwart gallowglasses and intriguing politicians, and has endless adventures in love and war, and marries happily. Altogether, Mr. O'Grady has produced a careful picture of a stirring period in Irish life.

Mr. Drummond has made a very unfortunate attempt, in *Goblin Grange*, to combine tragedy with farce, as rendered by an impossible Scotchman called David, who talks a very aggravated variety of "kailyard" Scotch. If Mr. Drummond had been content to publish his book as a collection of essentially ghastly—as well as ghostly—stories, he would have done well enough. There is nothing specially eerie or Sheridan Le Fanuian about any of the legends that are yarned in the preposterous house which He buys and it haunts. Some of them, such as that which tells of the devilishness of Dmitri Isauban, the death of Paul Blatoff, and the unavailing sacrifice of Paul Blatoff's wife's virtue, seem, in point of idea, at all events, as old as Colonel Kirke. Still, there are one or two good horrors in this book, such as "Glengarragh"—the story of an Irish murder, which, though the tragedy itself is commonplace enough, is well told. Mr. Drummond might do worse than cultivate the art of writing short stories. But let him write seriously.

"A Painter's Romance" is the first, and, on the whole, most ambitious, though not perhaps the best or most artistic, of a collection of excellent minor stories that are not all, however, in the minor key. There is nothing extraordinary in it, or in any of the characters, except the gruff Claude Merriman, who might have found himself at home in J. J.'s studio, though hardly in Little Billee's. But they are all natural and good, without being obtrusively so. The story of the girl-artist's love affair and of the illness of her father is well told. The revival in middle life of a youthful romance is an old idea, but it is very skilfully and not too pathetically reproduced in "An Old Picture."

There is an abundance of high spirits in the two short Highland stories which Mr. Frederick Gordon has published, but

not much else. Certainly he is not an artist in the description of female beauty, as all he has to say of very Celtic Ishabel, who is the heroine of the more artistic of his sketches, is—"Her complexion is no rose and white, but of that uniform shell-pink which, in the mellow glow reflected from the old Castle Rock, looks so ripe and full of the wine of life that a rough kiss would set the blood free." Ishabel's sham marriage is also an impossibility. It may be allowed, however, that the light comedy of both stories—Ishabel's acting as a barmaid in a Highland hotel, and the tricks played upon travellers by the Miss Mary of the other—is more than passable in its way. Mr. Gordon has produced a readable though not a distinguished book. But he should eschew verse. Of his "ballad," the less said the better.

WILLIAM WALLACE.

#### CURRENT LITERATURE.

*Excursions in Libraria.* By G. H. Powell. (Lawrence & Bullen.) The average writer of essays must, of necessity, be a proud man. There is no subject he is not able to tackle with a pompous serenity that positively amazes and overawes the timid person whose duty it is to review the volume in a weekly paper. The opinions of great critics on the poems of Byron, Shelley, Dante, are served up again without a word of acknowledgment; the platitudes in praise of solitude, the country, the town, death, and what not, are repeated again and again as though they were new and difficult truths which the ignorant must learn and understand. Of this class of writers there are so many that a book like Mr. Powell's is at first sight unwelcome. One hazards a guess at the contents, and wonders if it is necessary to read it in order to write a few paragraphs in praise, or the reverse, of the author's style and knowledge. But Mr. Powell's book is, luckily, original alike in matter and manner, perhaps too erudite for the careless reader but very pleasant for the more serious minded. The author is evidently a scholar, and has a fund of curious and entertaining knowledge, so that whether he is writing of "The Wit of History" or telling us of "The Pirates' Paradise" he is an agreeable companion. His English is sometimes a little involved—he is enamoured of parenthesis and delights to mark his pages with brackets—but he manages to hold the attention of those who treat him with respect. In fact, nothing better, in its way, has been done of late than his essay on "The Pirates' Paradise," probably the best thing in the book. There is a certain mellow and respectable humour in his commentary on Mr. Leslie's "veracious romance," *A New and Exact Account of Jamaica*; and the stories of Bartholomew and Morgan are told with just the right mixture of dignified horror and tentative satisfaction that the doings of "Pyrates" should arouse in the breast of the comfortable scholar. Scarcely less good is "A Medley of Memoirs," full of witty stories of all ages culled from such opposite books as the *Anecdota* of Procopius and the "casual notes of the vivacious and cosmopolitan Howell." Some day Mr. Powell ought to give us another volume, and the sooner the better. The publishers have done their share generously; for in printing, binding, and illustrations it would be hard to suggest an improvement.

*Rainy Days in a Library.* By Sir Herbert Maxwell, Bart., M.P. (Elliot Stock.) These slender but graceful essays follow the style, though with a very wide interval, of Mr. Leslie

Stephen's *Hours in a Library*. Sir H. Maxwell places his readers in some such charming library as Newstead or Cardiff Castle on a thoroughly wet day, takes down almost at random some book from the shelves, and discourses on its characteristics. Thus, Adam Petrie's *Rules of Good Deportment*, now of exceeding rarity, or Baldassare's *Perfect Courtier*, jostle Pitcairn's *Criminal Trials*, or Hayward's *Art of Dining*. The writer's sympathetic nature bestows a certain unity on the motley collection. He extracts a few paragraphs, casts light on them from modern times and customs, compares them with the past and the present, shows where the present day exceeds the past in kindness and good sense, and then passes gently on to another topic. If every here and there his essays are slightly somniferous, it may be put down to the old-world air of the library. They are so pleasant that the reader will recur again and again to them and regret that they are only thirteen in number. Oddly enough, the poorest of them is exactly the one in which, from *a priori* notions, the reader might have thought that the author would have taken the greatest interest, that on St. John's *Highland Sport*. The beginning of it is carelessly re-stated at the end. Not a single new fact is related, though St. John only died in 1856. Sir Herbert does not even seem to be aware that grave doubt has been cast on the existence of the Muckle Hart of Benmore. Captain Topham's *Scotch Letters* are interesting, but Franck's *Northern Memoirs* should not be forgotten if the author publishes a second series.

*A Happy Boy.* By Bjornstjerne Bjornson. Translated from the Norwegian by Mrs. W. Archer. (Heinemann.) We are glad to see that the translation of Bjornson's novels, under the editorship of Mr. Gosse, so successfully inaugurated by the late Robert Lowe, is to be resumed. Mrs. Archer evinces the same graceful simplicity, powers of direct narrative, and command of pure English which made the reading of *Synnövé Solbakken* and *Arne* in this edition so pleasurable and satisfying. *A Happy Boy* is well known in this country and needs no recommendation to-day. Bjornson is here at his best as the teller of peasant romance idylls, prose poems of young love—inarticulate, but sturdy and able for conquest:

"Ha, girl," says Eyvind, "they'll be happy at seeing us happy! Two lovers who hold out against the world do people a positive service, for they give them a poem which their children learn by heart to shame the unbelieving parents."

That is the motto of *A Happy Boy*, and its cheerful optimism becomes the winning personality of the hero and his fair lady-love. The book gains charm, too, from its skilful presentation of peasant reserve and innate shyness. The correspondence of Eyvind during his sojourn at the agricultural college is at once extremely amusing and strangely pathetic. His letters awaken within us a profound astonishment that people so incapable of expressing themselves can ever achieve their ambitions. And yet the boy has an eloquence of his own, that to Marit at least proved irresistible:

"To the Highly Honoured Marit-Knut's Daughter, —I have just received your letter, but you seem to want me to be just as wise as I was before. I dare not write anything of what I want to write about, for I do not know you. But perhaps you don't know me either. You must not believe that I am any longer the soft cheese out of which you pressed water when I sat and watched you dance. I have lain upon many a shelf to dry since that time. Nor yet am I like those long-haired dogs that for the slightest thing let their ears droop, and slip away from people, as I used to do. I take my chance now. Your letter was playful enough, but it was playful just where it ought not to have been, for you understand me well, and you could

guess that I did not ask for fun, but because of late I can think of nothing but what I asked about. I waited in deep anxiety, and then came nothing but trifling and laughter. Good-bye, Marit Nordstuer, I shall not look too much at you, as I did at that dance. I hope you may both eat and sleep well, and finish your new web of cloth, and especially that you may shovel away the snow that lies before the church door."

#### NOTES AND NEWS.

THE Duke of Argyll, the sole survivor of Lord Palmerston's Cabinet which, forty years ago, drew up and contracted the Treaty of Paris, the basis of England's subsequent dealings with Turkey, has, in a small volume soon to be issued by Mr. John Murray, supplied the want of a brief narrative of the chain of events which have led to the position now held by England with regard to the Eastern Question.

MESSRS. HARRISON & SONS have in preparation a new and comprehensive history of the Royal Bodyguard of the Yeomen of the Guard, based on Preston's work, and covering a period of more than four hundred years. It will be entitled *The Oldest Guard*.

MESSRS. TRUSLOVE & HANSON are about to publish a new work by Mr. H. Ling Roth, author of "The Aborigines of Tasmania," entitled *The Natives of Sarawak and British North Borneo*. The book will be fully illustrated, and will contain a preface by Mr. Andrew Lang. The author has received considerable assistance from Sir Charles Brooke, Raja of Sarawak, and from the Rani, Lady Brooke.

MESSRS. HUTCHINSON & Co. have in the press, for immediate publication, a new book by Mrs. Macquoid and Mr. Gilbert S. Macquoid. It is entitled *In the Eifel*, and is descriptive of a holiday ramble in a region known as the Vorder or Volcanic Eifel. The Eifel begins more than twenty miles south of Cologne, and extends as far as Treves, touches both the Rhine and the Moselle, and abounds in volcanic hills, the extinct craters of which have filled with water and now become picturesque lakes. The work is illustrated by Mr. Thomas R. Macquoid, and will have three maps.

MESSRS. SAMPSON, LOW, MARSTON & Co. have in the press for publication early next month *In the Northman's Land*: Travel, Sport, and Folk-lore in the Hardanger Fjord and Fjeld, by Major A. F. Mookler-Ferryman, of the Oxfordshire Light Infantry, with map and numerous illustrations.

MESSRS. HENRY & Co. will issue in a few days *Federation and Empire*, by Mr. Thomas A. Spalding. The work is an attempt to prove that the concession of a restricted form of local self-government to England, Scotland, and Ireland is the true solution of the political problem, which has hitherto been considered in relation to Ireland alone. The subject is treated as a national and not as a party question.

MESSRS. CHATTO & WINDUS will publish at the end of this week a new novel, in three volumes, by Mr. Justin McCarthy, called *The Riddle Ring*.

MESSRS. MACMILLAN & Co. will publish immediately a new edition of Cowden Clarke's *Riches of Chaucer*, with the impurities expunged, the spelling modernised, and the obsolete terms explained.

MESSRS. RICHARD BENTLEY & SON have in preparation a new and revised edition of the Memoir of the Rev. John Russell, by the author of "Dartmoor Days."

MESSRS. HENRY & Co. will shortly publish Nietzsche's curious work, *Thus Spake Zarathustra*, which the author quaintly describes as "a

book for all and none." The English version is by Dr. A. Tille, the general editor of the translation of Nietzsche's Collected Works.

A NEW edition of the sixth volume of Miles's *Poets and Poetry of the Century* will be issued by Messrs. Hutchinson & Co. in a few days. This volume represents the poets born in the fourth decade of the century, and includes large selections from the poetry of William Morris, Alfred Austin, A. C. Swinburne, Austin Dobson, the Hon. Roden Noel, and Lord de Tabley, with critical articles by H. Buxton Forman, J. Addington Symonds, Walter Whyte, Richard Le Gallienne, T. Herbert Warren, Cosmo Monkhouse, J. Ashcroft Noble, and other writers. Opportunity has been taken to revise the selections. New work by Mr. Theodore Watts Dunton, and later work by Lord de Tabley, will replace the earlier selections of the former editions; and there will be variations in other directions. The text throughout has been compared with originals, and in some cases revised by the poets themselves.

IN the "Mermaid Series" of the best plays of the old dramatists, Mr. Fisher Unwin is about to include a selection from the works of Sir John Vanbrugh. The plays chosen are "The Relapse," "The Provok'd Wife," "The Confederacy," and "A Journey to London."

A NEW volume of Nature Sketches, by Mr. Percy Standing, is announced by Mr. Elliot Stock, under the title *On this High Wold*. The studies are arranged in the order of the seasons, and relate to a well-known district in the North Country.

MESSRS. HUTCHINSON & Co. announce two novels by deceased authors: *Heavy Odds*, by Marcus Clarke, which originally appeared, a long while ago, in Australia, under the title of "Long Odds"; and *Israel Mort, Overman*, by John Saunders, author of "Abel Drake's Wife."

MESSRS. ARCHIBALD CONSTABLE & Co. announce a tale of adventure by Mr. Charles Montague, to be entitled *The Vigil*, with fourteen full-page illustrations by Mr. A. D. McCormick.

THE delegates of the Clarendon Press are about to issue what may be called Prof. Buchheim's "jubilee edition" of Lessing's *Minna von Barnhelm*. Ever since the book was first published, nearly twenty-five years ago, the editor has noted down, in using it practically, all the desirable improvements and additions, in accordance with the progress which the study of German has made in this country during the last quarter of a century, and conformably to the present state of the Lessing literature in Germany. Thanks to this proceeding, Lessing's delightful play will now be issued in a thoroughly revised and considerably enlarged edition.

PROF. SALMOND'S important work, *The Christian Doctrine of Immortality*, which was published at the end of last year, has been out of print for some weeks. Messrs. T. & T. Clark, of Edinburgh, announce a second edition, to appear during this month.

MESSRS. BLISS, SANDS & FOSTER have moved to 12, Burslem-street, Strand, Sir George Newnes's old offices. The name of the firm will in future be Bliss, Sands & Co.

MR. THOMAS CARVER, of Hereford, is removing The Old Book Store from 6, High-street, to larger and more central premises at 8, High-town, where all correspondence should be addressed.

THE Chicago firm of Stone & Kimball, which occupied somewhat the same position in America that Elkin Matthews & John Lane used to do in this country, has just undergone

a similar change. Mr. Kimball, who was the business manager, has bought up the stock and removed to New York, where he will retain the old style. But Mr. Herbert S. Stone will continue in business under his own name at Chicago, and will also continue to publish that interesting bi-monthly magazine, the *Chap-Book*, which is now in the third year of its age. The number for May 1 was to contain the first story of the supernatural that Mr. Henry James has written, called "The Way it Came." It seems worthy of note that the first book announced by the new firm of H. S. Stone & Co. is from the pen of an English author, being a second series of *Prose Fancies*, by Mr. Richard Le Gallienne.

AT a special meeting of the Royal Geographical Society, to be held at Burlington Gardens on Monday next, at 8.45 p.m., Prince Henry of Orleans will read a paper on his recent journey from Talifu to Assam, in which he claims to have discovered the true source of the Irawaddi.

AT the meeting of the Elizabethan Society to be held at Toynbee Hall, on Wednesday next, Mr. J. E. Baker, the hon. secretary, will read a paper on "The Plays of Thomas Otway."

AT a meeting of the Society of Public Librarians held at the Stratford Public Library on Wednesday, Mr. John Frowde read a paper, entitled "New Inventors and Old Indicators," which resulted in considerable discussion. Mr. Cotgreave afterwards exhibited and explained the working of his new Simplex Indicator, and also described the method of shelf arrangement, cataloguing, &c., in use at the West Ham libraries. The next meeting will be held at Lewisham.

MR. PYM YEATMAN has received a letter from Mr. W. E. Gladstone with reference to the recently published work, *The Gentle Shakespeare*:

"I sincerely rejoice in all labours directed to the elucidation of history. I should be particularly glad to hear of a full and careful life of such a man as Campion; but I regret to say I find it most difficult to obtain original works giving the Roman or Recusant side of sixteenth century history in England."

#### THE FORTHCOMING MAGAZINES.

JUDGE O'CONNOR MORRIS will contribute to the July number of the *Fortnightly Review* an article on "The Irish Land Bill of Lord Salisbury's Government."

THE first instalment of a new serial story by Mr. Max Pemberton will appear in the June part of *Cassell's Magazine*. It will be entitled "A Puritan's Wife," and purports to be "The story of Hugh Peters, the son of Jonathan Peters, of Warboys, in the county of Huntingdon, and the nephew of that Hugh Peters who was chaplain to the Lord-General Cromwell." The story will be illustrated by Mr. Sidney Paget.

MR. FERGUS HUME'S new novel, "Tracked by a Tattoo," will begin in the number of *Cassell's Saturday Journal* published on May 20.

#### UNIVERSITY JOTTINGS.

THE delegates of the common university fund at Oxford have appointed Mr. Edward Jenks, of King's College, Cambridge, to be reader in English Law for a term of five years. Mr. Jenks is at present professor of law at University College, Liverpool. He was for some time dean of the faculty of law in Melbourne University, and has written a volume on *The Australian Colonies*, for the "Cambridge Historical Series."

THE council of the Senate at Cambridge have reported in favour of admitting St. Edmund's College, Old Hall, Ware, to the privileges of affiliation. St. Edmund's College claims to be the oldest seat of liberal education belonging to the Roman Catholic body in England, as successor in 1793 to the former English College of Douai. Hitherto its curriculum has been regulated mainly with a view to the examinations for the London degree in Arts; but it is now proposed to bring all the work into harmony with the Cambridge course.

THE Smith's Prizes at Cambridge have been adjudged as follows: the first prize to Mr. W. S. Adie, of Trinity, for his essay on "Discontinuous Fluid Motion in Two Dimensions"; the second prize is divided between Mr. A. Y. G. Campbell, of Trinity, for his essay on "The Differential Equations of Theoretical Dynamics," and Mr. F. W. Lawrence, of Trinity, for his essay on "Methods of Factorisation."

PROF. J. J. THOMSON has been appointed to represent Cambridge at the Sesquicentennial celebration of the founding of the College of New Jersey, and the inauguration of Princeton University, which is to be held in October.

THE Rev. Dr. E. Moore, principal of St. Edmund Hall, has been re-appointed, by the curators of the Taylor Institution, lecturer on Dante at Oxford for a further term of two years.

PROF. H. A. MIERS, the first occupant of the reconstituted chair of mineralogy at Oxford, in succession to Prof. Story-Maskelyne, will deliver his inaugural lecture on Wednesday next. Prof. Miers is the only resident member of the two universities whose name appears among the selected candidates for the Royal Society.

MR. W. R. MORFILL, reader in Slavonic, at Oxford, was to deliver a public lecture on Friday of this week, on "The Influence of English Literature in Russia."

AT a meeting of the Ashmolean Society, to be held in the University Museum at Oxford on Monday next, Mr. F. G. Scott Elliott will give a lecture on "The Race Elements of South Africa."

THE *Cambridge Review* has instituted a sort of plebiscite among resident members of the university below the degree of M.A., on the subject of degrees for women. The voting is decisive. Out of 2830 postcards sent out, 2138 were returned duly filled up. Of these 1692 were against the proposal, and only 437 in favour of it; while four were neutral.

AT the general meeting of the Convocation of London University, held on Tuesday, the following resolution, recommended by the annual committee, was unanimously adopted:

"That some means should be devised for a more thorough preliminary investigation, than has hitherto been usual, of the mathematical questions proposed to be set in the university examinations."

It was also announced that the following had been elected to vacant fellowships: Dr. T. B. Napier, Prof. C. Hubert H. Parry, Prof. W. F. R. Weldon, and Mr. Arthur Milman.

THE council of University College, Bristol, have issued an appeal for a capital sum of £10000, in order to clear the institution from debt, and also for an addition of £700 to the annual sustentation fund, which is urgently required to secure the Government grant. In response to this appeal, more than £5000 has already been promised; and the Technical Education Committee of the Bristol Corporation have recommended a conditional grant of £2000.



MANY readers of the ACADEMY will be interested to know that a committee has been formed to promote a memorial at Copenhagen of the late Prof. George Stephens, whose life was devoted to northern archaeology. The chairman is Sir Edmund Monson, now British ambassador at Vienna; and the secretary and treasurer is the Rev. C. A. Moore, now chaplain of the English church at Dresden. Among the English members of the committee are: the Bishop of Stepney, Sir John Evans, Prof. Earle, Prof. Skeat, and Dr. Isaac Taylor. The memorial that has been determined upon is a small endowment fund, bearing the name of George Stephens, for the benefit of St. Alban's Church, in the founding of which he took an active part, and in which he was an habitual worshipper. It should be added that the colleagues of the late professor in the University of Copenhagen, while gladly lending their names to the committee, have decided to carry out a special memorial of their own. Subscriptions may be sent to the Dredner Bank, 65, Old Broad-street, E.C.

ON the occasion of the Hungarian Millennium, the Emperor-King Francis Joseph has authorised the Budapest University to confer the following honorary degrees: Henry Sidgwick, of Cambridge, Doctor of Political Economy; Prof. John Shaw Billings, of Philadelphia, and Sir Joseph Lister, Doctor of Medicine; Mr. Bryce, Mr. Herbert Spencer, Lord Kelvin, and Prof. Max Müller, Doctor of Philosophy.

## OBITUARY.

## GEORGE VISYENOS.

THE death of George Visyenos—although from the melancholy cloud that overshadowed the last four years of his life, a circumstance to be welcomed rather than regretted—leaves a gap in Athenian letters.

The early career of Visyenos might have been called fortunate, if one did not call to mind that no man is to be accounted happy till his death. Of humble origin, he attracted, when he was a boy and an acolyte, the attention of a dignitary of the Church, and was educated at his expense, and finally sent to the university by a rich patron. This patron eventually encouraged him in his worship of the Muse, and was at the cost of publishing a volume of poems called *Ἀρχαῖες Ἀδραι*, which the poet came to England to get printed, and which was issued from the firm of Messrs. Triibner & Co. in 1884 in no mean presentment. Large octavo, fine type, hand-made paper, wide margins, binding of vellum, uncut, with gilt tops, did everything that could be desired for the exterior of *Ἀρχαῖες Ἀδραι*. The inside, which must after all be the most important part of any book, will be chiefly remembered for its graceful embodiment in easily flowing metres of well-known archaic myths; and also of some of more recent date beloved of the people. The whole was written, too, in the language of the people, which, notwithstanding the endeavours of the schools, still holds its own among modern Hellenic poets, and is a fitting vehicle for the pretty legends that George Visyenos gathered together, many of them being from his native Thrace. All his themes, whether derived from ancient or modern mythology, are charmingly rendered. The archaic ones deal with the loves of Earth and Spring, with sun myths and the forces of Nature generally. The modern poems have the same underlying meaning, with the old *προσωποποιήσεις* worked into metamorphoses of animals and plants. Thirteen of the poems in this volume had such a fascination for the writer of this notice that their translation was attempted in a collection of modern Greek verse. A more

recent use was made of one, which undertakes to show "how bats came into existence" as the basis of a story for children.

George Visyenos afterwards became a professor in the university of Athens, and wrote no more poetry, or only at long intervals. He was ever a courteous and friendly correspondent; and his letters only ceased when he became afflicted with that mental aberration, through which he was virtually dead four years before his merciful removal by an attack of paralysis.

ELIZABETH MAYHEW EDMONDS.

## ORIGINAL VERSE.

## ΑΘΗΝΑΙΣ.

[Ode recited in the Stadium at Athens on the concluding day of the Olympic Games, April 15, 1896.]

(Στρ. δ.)  
Ἀνδρῶν τηλεπαπῶν ἐσμὲν αἰετομαί βαρβαρῶν,  
αὐτὸς συμπεδέχων κρατεροῦ πόνου, οὐ  
βάρβαρον στρατεύμα·  
ἀκαματόποδες γὰρ ὄρμα μάχαι  
ἦλθον, ἦλθον, ἰέ,

(Ἀντ. δ.)  
ματρός τ' ἐσσυμένοι καλλιχόρων τεχνῶν ἰμέρῳ,  
κάλους ματρός, ἰοστεφάνου πόλιος,  
καὶ κλέους, Ἀθανῶν.  
Ἰτ', ἀδελφοί, θυμῷ ὀρώσατ' ἐγ-  
κωμίων ἄστων,

(Ἐπ. δ.)  
ἔστω δ' ἔμμι θεὸς γλυκὺ λαΐμα πλέουσι  
ναυσίποτος αὐδᾶς,  
πληχθέντες γὰρ ἔρωτ' ἐρατεινότητας παρθένου  
νῦν διαστείβομεν θάλασσαν.

(Στρ. β.)  
μᾶτερ, δόξαν ἔχεις ξεινοσύνας ἀεὶ πανδόκου,  
καὶ σοὶ μαυτυρεῖ μένος ἰβὼν Ὀρεσ-  
τοῦ θεοῦ φυγόντος,  
λύτρον γ' ἄβλαβούς ἔδωκας βλάβας.  
ἔμμε δ' ὃ κλεοννά,

(Ἀντ. β.)  
εὐφρων δεξαμένα γ' ἀγαλαίαι νικαφόροις  
ἔβλων τῶν πλάσων μεθέποντας ἐκᾶς  
σὴν χάριν κλέος τε.  
ἄποθεν γὰρ ἐπερχόμεσθ' ἀθρόοι,  
τοὺς γὰρ Ἀγγαλίαν

(Ἐπ. β.)  
ἔσσειεν φιλέτιμος ἔρως ἐφορᾶν χέ-  
ραν, δ' ἀμφὶ καλᾶς  
αὐτοὶ μαρτάμενοι ποτ' ἐλευθερίας, ἐν δὲ Μου-  
σῶν τέκνον, τὸν βίον προῆκαν.

(Στρ. γ.)  
τοὺς δ' ἔβλων μοι ἄνακτας πόρεν ὀλβία Γαλλία,  
τοὺς δ' ἀθρόα βαθὺ λήϊον Οὐγγαρίας  
Τευτόνων τ' ἔχοντας,  
στράτον οὐδ' Ἀμέριστος αἰ' ἐξέπεμ-  
ψεν δρόμοις ἀφαιρῶν.

(Ἀντ. γ.)  
Πηλὸς δὲ λέγεται καὶ Θέτιος γάμοισιν θεῶν  
ἠρώων τε χρόνον μέγα δάμα γερῶραι,  
σοὶ δ' ἔρ', ὃ πάρολβε,  
πατρίδος πόρα νῦν Πατήρ, τῆς ἐμῆς  
προσφιλῆς θυμῶς,

(Ἐπ. γ.)  
Μοσκῶν τε γάμος πόρα, χήτερος αἶαν  
πατρίαν Ἀλεξάν-  
δρος τῆς σῆς πεδάμειβει. ἀγῶλλος δ', ὃ φιλτάτα,  
καὶ δέκνυ δαρῶν αὐδᾶς.

G. S. ROBERTSON.

## MAGAZINES AND REVIEWS.

THE new number of the *Savoy* is printed admirably by the Chiswick Press, and is perhaps the cheapest thing that has been done at half-a-crown. Indeed, Mr. C. H. Shannon's lithograph of "The Dive" would itself—and it is but one of many illustrations—be cheap at the money: it is an exquisite thing. Then there is Mr. Beardsley, for those who like him very much, and for those who, without liking him wildly, recognise in him a decorative artist of original and fertile talent. And there is

Mr. Pennell, too, and Mr. Sickert, with a "Venice," and Mr. Steiner, whose name we ought to know, we suppose, since he contributes what is a quite charming "Portrait of my Wife in August, 1895." The literary contents are neither less varied nor less noticeable. A tale of smart people, by "a new writer," is written with unflinching directness. By Lombroso there is a matter-of-fact record of an hysterical saint of his acquaintance. By Mr. Gosse and Mr. Arthur Symonds charming contributions that deal with Paul Verlaine and his visit to London and to Oxford; by Mr. Wedmore, more about his little "Nancy," who has been in deep waters, but has begun "the journey homeward—to herself"; and by Miss Leila Macdonald a dramatic poem, tenderly, visionary, and full of music, called "The Love of the Poor." Nor do the pieces we have now noted exhaust the list of the contents of the *Savoy*. Whatever may be said against one or other of the contributions, this new quarterly miscellany, as a whole, has great character. The *Savoy* has "caught on."

## CORRESPONDENCE.

## DISCOVERY OF A FRAGMENT OF ECCLESIASTICUS IN THE ORIGINAL HEBREW.

Cambridge: May 13, 1896.

All students of the Bible and of the Apocrypha will be interested to learn that, among some fragments of Hebrew MSS. which my sister Mrs. Gibson and I have just acquired in Palestine a leaf of the Book of Ecclesiasticus has been discovered to-day by Mr. S. Schechter, lecturer in Talmudic to the university of Cambridge.

The Talmud contains many quotations from the Book of Ecclesiasticus, which are not always accurate, and Jewish writers of the ninth century have also preserved some passages for us. But now, for the first time, we have a leaf, albeit a mutilated one, of the original.

The leaf is paper, and measures  $7\frac{1}{2}$  ins. by  $7\frac{1}{2}$  ins. The writing is in two columns, hanging from the line.

Mr. Schechter is now studying it, and he hopes soon to publish its text.

AGNES S. LEWIS.

## ON LORD CRAWFORD'S IRISH MEDICAL MS.

London: April 20, 1896.

One of the Celtic *κειμήλια* in the British Museum (Additional 15,403) is a fifteenth century vellum MS., treating of *materia medica*—mineral, vegetable, and animal—and comprising 167 articles. This MS., was briefly noticed by Dr. Norman Moore in his essay on the History of Medicine in Ireland (*St. Bartholomew Hospital Reports*, xi. 164), and by M. Henri Gaidoz (*Revue Celtique*, vii. 165): the headings of the chapters have been printed and commented on by the present writer in the same review (ix. 224-240); and the chapters on gold; on small-age, shepherd's purse, caraway, and savory; on the haro, the bone of stag's heart and Spanish flies, are edited, with translations, by Mr. S. H. O'Grady in his catalogue of the Irish codices in the British Museum, pp. 224-231.

Unfortunately, the Museum MS. is imperfect both at the beginning and at the end. It also omits some of the articles whose Latin names begin respectively with c, d, f, o, p, and r. All who are interested in Irish and Low-Latin lexicography, in folk-lore, and in the history of medicine, will therefore be glad to hear that the missing chapters have been found in another vellum of about the same date, belonging to the Earl of Crawford, preserved in the Haigh Hall library, and hitherto, I believe, unknown to Celtic scholars. The headings of

these chapters are, for the most part, glossed in Irish, and headings and glosses are as follows:

FO. 1<sup>a</sup>. ARON BARBA, IARUS, PES UITULI .i. TRI HANMA[NNA] IN GRAGAIR, "three names of the cuckoo-spit."

1<sup>b</sup>. Acacia, sucus p[r]unellarum [immaturarum] .i. sugh \* na n-airneadh n-ana-baidh, "the juice of the unripe aloes." Absinsium, centonica, ponticum .i. tri hanmanna in uormoint, "the three names of the wormwood."

2<sup>b</sup>. Abrotanum, cambolorata† .i. da ainm in tugharrmoint, "the two names of the southernwood."

3<sup>a</sup>. Acalife [ἀκαλήφη], urtica .i. da ainm na neanutoigi, "the two names of the nettle."

3<sup>b</sup>. A[da]rasca, eliborus albus .i. da ainm an tathaba[il] gil, "the two names of the white hellebore."

4<sup>a</sup>. Albagia, portulaca, pes pu[l]li .i. tri hanmanna na hadhainne, "the three names of the coltsfoot."

Accedula, oxilapacium [δύλαπασιον], rumex‡ .i. tri hanmanna in tsamaidh, "the three names of the sorrel."

4<sup>b</sup>. Acetum, oxiren, oxire[re]um .i. tri hanmanna an fneagra, "the three names of the vinegar."

5<sup>a</sup>. Accridentancia, pastinaca .i. anmanna in mecon righ, "the names of the parsnip."

5<sup>b</sup>. Afodillus, centum [capita], capitulum agriate .i. anmanna an cremha, "the names of the wild garlic."

6<sup>a</sup>. Agaricus, fungus .i. da ainm na hagarige, "the two names of the agaric."

6<sup>b</sup>. Agramonía, argimonia .i. da ainm an margroidhgin [leg. murdraigin], "the two names of the agrimony."

Agnus castus .i. an meatort [leg. meatort] allaid, "the tutsan."

7<sup>a</sup>. Alacon, politricum, capilli Veneris .i. tri hanmanna an dub coasidh [leg. dubchoasigh], "the three names of the maidenhair."

Alapin, cepa marina, sgilla .i. tri hanmanna an uinnemain Spaine, "the three names of the onion of Spain."

7<sup>b</sup>. Alapsa, galla, pomum quercus .i. anmanna in ubaill fasas ar duilib na darach, "the names of the apple that grows on the leaves of the oak."

8<sup>a</sup>. Albedarug, columbina, basilicon¶ .i. tri hanmanna an columbin, "the three names of the columbine."

Alaxandrum, Macedonica, petroselinum [MS. petrasidinum] .i. tri hanma[nna] an elesoutra [leg. elestronta?], "the three names of the parsley."

8<sup>b</sup>. Albeaton [ἀρβεστος?], calx uiua .i. da ainm an áil uir, "the two names of the quicklime."

Alt[h]ea, malua, bismalua .i. tri hanmanna an leamaigh maighe, "the three names of the mallow."

9<sup>a</sup>. Aloe, epaticum, si[co]trinum .i. anmanna na haloé, "the names of the aloe."

Alphur flos fraxini [MS. fraxine] .i. blath no ros na fuinusinne, "the flower or seed of the ash-tree."

9<sup>b</sup>. Allu[as]al, cepa .i. da ainm in uinnemhain garrga, "the two names of the garden onion."

Allumen, stiptina [leg. stypteria], sucarium .i. tri hanmanna na hailime, "the three names of the alum."

10<sup>a</sup>. Ambra sperma ceti .i. coimpert an mil moir, "the sperm of the whale."

Ambrosia, eupatorium, lili[st]agus [ἐλαλισ-φακος] .i. tri hanmanna na hemer[e] sleibe.

Anabulla titimalli [τρίβυλλος] .i. gearr-an eighmhi.

10<sup>b</sup>. Amedum [uel] amillum [ἀμυλον] .i. leighes doniter do sugh na cruthneacht, "a medicament made of the juice of wheat," "medulla frumenti sine mola facti" (Alphita, p. 8).

Anocula alba sgabiosa.

11<sup>a</sup>. Allium .i. an gairleog, "the garlic."

11<sup>b</sup>. Acanthum semen urticae\* .i. ros [u]a neanntogi, "the seed of the nettle."

Anetum .i. luibh, "a plant."

Antera flos rosae† .i. blath na roisi.

12<sup>a</sup>. Anisum cuminum dulce‡ .i. in ainia.

Apium domesticum§ .i. an meaisi garrga, "the garden amallage."

The Museum MS. begins in the middle of this article.

17<sup>a</sup>. Cinaglosa [κυνόγλωσσον] .i. in finagoth, "the hound's tongue."

Cinis omnes [leg. omnis] .i. gach uile luith, "every ash."

17<sup>b</sup>. Cito ualens .i. an síduall, "the wild valerian," Chaucer's *cetewale*, *setewale*, O.Fr. *citoual*, which Godefroy confounds with *citouar* = *zedoaria*.

Coconid[ium] .i. síl in lauriola, "the seed of the spurge-laurel."

Codion [κόδιον] .i. an popín geal, "the white poppy."

18<sup>a</sup>. Cornu serui [leg. cerui] .i. congnia in fadhga, "the horn of the deer."

Cauda porcina .i. in gurmalle, "the gromwell" (W. *gromit*).

18<sup>b</sup>. Caulis ortentis [leg. hortensis] .i. as praisach garrda, "the garden cabbage."

Celedonia.

19<sup>a</sup>. Centa[u]rea .i. an dedga.

19<sup>b</sup>. Cearefolium [leg. Caesefolium] .i. in comann gail, "the chervil."

Cerusa .i. blath in luaidhghí [leg. luaidhi], "flos plumbi."

20<sup>a</sup>. Cotilidon .i. an cornan caisill, "the wall pennywort."

Citrage\*\* .i. in t-orafunt, "the horehound."

Cinamomum .i. an cainel, "the cinnamon."

20<sup>b</sup>. Cibapirum [κυβειρον] .i. an riibh, "the brimstone."

Colafonium [κολοφωνία] .i. an píoc gre-gach, "pix graeca."

21<sup>a</sup>. Colacindita [κολοκυνθίς] .i. leighes, "a medicine."

21<sup>b</sup>. Consolida maior†† .i. lus na onamh mbristi, lit. "the plant of the broken bones," the common comfrey.

Consolida media .i. an t-easbog beaain, "the ox-eye daisy."

22<sup>a</sup>. Consolida minor .i. ainm in nóiuín, "the name of the daisy."

Comum [leg. Conium, κόνιον] .i. ros na minde mire, "the seed of the hemlock."

22<sup>b</sup>. Corallus rubium .i. an cural derg 7 cloch hí, "the red coral, and it is a stone."

Corona regia .i. an eac[h]seamur, "the horse-clover" ?

Coriand[er]um .i. luibh fasas annsa domun mor 7 gortar in t-ainmsa da síl, "a plant that grows on the Continent, and its seed is called by this name."

\* MS. semen urticae.

† MS. ros.

‡ MS. crinum dulce.

§ MS. domis dicum.

|| MS. luithh.

¶ MS. coghna in fadhgha.

\*\* MS. Citraga.

†† MS. consolida mageor.

Centinodium ["knotgrass"] .i. an glui-neach bec.

23<sup>b</sup>. Crocus .i. an croch.

24<sup>a</sup>. Cubibis .i. spiarad, "a spice."

Catapusia [καταψύσια] .i. gran Oilealla.

Cucurbita .i. luibh, "an herb."

Cuscute .i. clamhan an lin, "the mange of the flax."

24<sup>b</sup>. Dactilus [δάκτυλος] .i. toradh craind he, "the fruit of a tree."

Daucus asininus .i. an mílbocan, "the parsnip."

34<sup>a</sup>. Here, on the lower margin, are two charms: one in Latin against bad dreams; the other in Irish against worms.

35<sup>a</sup>. Fex .i. na deascadh, "the lees."

37<sup>b</sup>. Here there is a lacuna—the articles from *Ipoquisedidos* (ἵποκυσίδος) to *Marrubium* (both inclusive) being absent.

40<sup>a</sup>. Origanum .i. arraitai, "pennyroyal" ?

40<sup>b</sup>. Orobus [ὀροβος] .i. in pís capail, "the nag's pea."

43<sup>b</sup>. Pelet[er]um [πέλετρον?] .i. piletra (= W. *pelydr*).

44<sup>a</sup>. Pionia [παιονία] .i. píone.

47<sup>b</sup>. Rubus .i. in ferrdris. This chapter is followed by two without Latin titles, one headed *Raidleog* "darnel," the other on holly (*cuileann*).

49<sup>a</sup>. Sdrusium [leg. stronium] .i. in praisach.

Sulfur .i. in raib.

49<sup>b</sup>. Solcicium [leg. Solsequium] .i. ainm don ruddus, "a name for the marigold" (*ruidlus*, borrowed from W. *rhuddos*).

Spodium .i. cnaim na heilefinti, "(burnt) ivory," lit. "the bone of the elephant."

Stiticos [leg. Sticados, στοιχάδς] .i. in sian slebe ("the foxglove").

50<sup>a</sup>. Satirion .i. tulcan.

Sandale.

Sdafis [a]gris [σάφης ἀγρία] .i. síl luibhe e, "seed of a plant."

50<sup>b</sup>. Scolapendria.

Stipeocadus .i. na luibe ana fuil bríy stipeolha, "the plants in which is a styptic virtue."

Sparagus .i. mudhomhuan.

Storax .i. guim croinn, "gum of a tree."

51<sup>a</sup>. Sompnus .i. an codladh, "the sleep."

Sittis .i. an n-itte, "the thirst."

Salvia .i. in saital, "the sage."

51<sup>b</sup>. Sauina .i. in liathan locha.

Tartarum .i. deascadh an fina he, "the lees of the wine."

52<sup>a</sup>. Terra sigillata .i. an talam selaighteach.

Turbit [Turbith, Alphita, p. 183, col. 2].

Triticum .i. an cruithneacht.

52<sup>b</sup>. Tanacetum agreste .i. na brisceain.

Tapsia .i. an ferban, "the crowfoot."

53<sup>a</sup>. Telarauea .i. in lin bis eigin daman allaid, "the net that a spider has" ("aranei tela").

Terpentina .i. guim croinn, "the gum of a tree."

Tamariscus .i. croiceann croinn fasas annsan Innia, "the skin of a tree that grows in India."

Tamurindi .i. toradh croinn, "fruit of a tree."

Turio uitis .i. maethain na fineamnach 7 maethain gach croinn ele 7 gach luibhe, oir fettar in t-ainm do rad riu uile, "the sprouts of the vine and the sprouts of every other tree and of every plant, for the name can be said of them all."

53<sup>b</sup>. Uernix .i. guim croinn hí, "gum of a tree."

Ueruena.

54<sup>a</sup>. Viola .i. in tsáil cuach.

54<sup>b</sup>. Uirga pastoris .i. lus na meadan min.

Uitrum .i. an gloine.

Una .i. caera aipiti na fineamna, "the ripe berries of the vine."

\* MS. tri sugh.

† Over the o an i is written. Read camphorata ?

‡ MS. nathataba.

§ MS. rumel.

|| MS. Alapincepam arina.

¶ MS. colubrium nabasilicon.

- 55<sup>a</sup>. Unum .i. an fin.  
 55<sup>b</sup>. Uenenum .i. a neim. Followed by a long list (in Irish) of antidotes—blood of adders and hares, various plants, milk of asses and mares, deer's testicles, &c.  
 56<sup>a</sup>. Uenter .i. an bru.  
 Uermis. Followed by a list of things, such as amber, that kill worms (*na péste*).  
 Uisus .i. an radharo. Followed by a list of things, such as aloes, that clear the sight.  
 Uomitius .i. an sgeathrach. Followed by a list of emetics.  
 56<sup>b</sup>. Uritius .i. na nêthe aga fuil brîg loisneach, "the things which have a burning power," such as peletia, staffs agria, black pepper, mustard, garlic, &c.  
 Xyucra, "sugar."  
 57<sup>a</sup>. Yrapigra [*ερα πικρά*] Galieni .i. com-suidigud<sup>a</sup> nasal d'ordaigh Galien, "a noble compound which Galen prescribed."  
 Zincoiber .i. an sinnser, "the ginger."

Here the treatise ends. The authorities cited in the chapters now discovered are Ipcrait (Hippocrates) and Galen, Aristotal (Aristoteles), Socrates, Discoirdes (Dioscorides), Metrodorus (*Μητροδωρος*), Constantinus Africanus, Platarius, Gillibertinus, Isag (Isaac Judaeus of Egypt), Gearard (Gerard of Cremona), Mastoer (Macer Floridus), the Arab physicians Hali, Rases, Avicenna, Averroes, and the Nestorian "Ebe mesue" (Yuhannâ ibn Mâsawaihi), commonly called Johannes Damascenus. But the treatise is no mere compilation. This is proved by the bits of folklore found in it, such as these: hang shepherd's purse about the necks of sheep and the wolf will not see them; marigold keeps off poisonous animals; aerial demons cannot hurt the possessor of red coral; birthwort powdered and shaken on the fire drives demons out of a house; the powder of gladiolus is good against enchantments (*piacoga*); sprinkle with holy water the powdered husk of the pepper-plant before using it to cure eye-ailments; and when you drink a certain potion out of a dead man's skull, you should previously pray for his soul.

The verso of fo. 57 is occupied by a notice of "Aurea alexandrea," which is good against headaches, by a paragraph on "Antimeron," and by the beginning of a tract on the medical virtues of the eagle's gall and the juice of the hawk's stomach. There is then a lacuna in the MS.

Ff. 58<sup>a</sup>-60<sup>a</sup> treat of miscellaneous medical matters: simple medicine (58<sup>a</sup>), the curative virtues of *athair losa* and *lus Ailella* (59<sup>a</sup>), together with those of deer and goats (59<sup>b</sup>).

F. 60<sup>b</sup> contains (*inter alia*) a pedigree, probably written in Scotland, of Gilla esbutus (*sic*) mac Semuâ, mac Alasdair, mac Eoin Cathanig, mac Eoin, mac Domhnaill Ballaich, mac Eîr Moir, up to Tuathal Techtmar—thirty-four generations. The Alastar (Carrach), John Cathánach, John (Mór, King of the Isles), and Donnall Ballaich here mentioned were famous men in their day, and three of them were hung on the one gallows, in 1499, by James IV. of Scotland (see the *Annals of Ulster*, the *Annals of Loch Cé* ad ann., and O'Donovan's note p. *Four Masters*, 1590 A.D.).

The principal contents of the rest of the MS. (ff. 61<sup>a</sup>-124<sup>b</sup>) are a glossary, chiefly of plant-names explained in Irish, which fills ff. 117-118<sup>a</sup>, col. 1, and short treatises (all in fifteenth-century Irish), on eye-ailments (69, 73-75<sup>b</sup>), fistula (70<sup>b</sup>), dysentery (71<sup>a</sup>), headache (72<sup>a</sup>); diseases of the ears (76<sup>a</sup>, 76<sup>b</sup>, 77<sup>a</sup>), nose (77<sup>b</sup>), mouth (78<sup>b</sup>), and teeth (78<sup>b</sup>); worms (76<sup>b</sup>), boils (80<sup>a</sup>-90<sup>a</sup>), lethargy

(91<sup>a</sup>), hernia (92<sup>b</sup>), paralysis (94<sup>a</sup>), dropey (97<sup>a</sup>-108<sup>a</sup>, 112<sup>a</sup>), and small-pox (108<sup>a</sup>). Urinary ailments are noticed in ff. 121<sup>a</sup>-122<sup>b</sup>; and the verso of the last leaf, which should come before fo. 61, is occupied with the commencement of an Irish table of contents of the treatise on *materia medica*.

WHITLEY STOKES.

#### THE ETYMOLOGY OF "CHUM."

Cambridge: May 11, 1896.

The etymology of "chum" is unknown. Nevertheless, I wish to point out that an etymology for it was given 130 years ago, which is so curious that it may be true.

In the well-known *Bremen Wörterbuch*, vol. ii. p. 895 (printed in 1767), we have this entry:

"Kumpen, abgekürzt Kump, ein Gesell, Kamerad, Genosse, Colleague, socius, consors. Eng., chum."

If there is a real connexion between these words, it remains to be seen how it could have come about. We know that it was a students' word, first in vogue in universities. It must have been picked up in some German university, and brought home to England. The next thing requisite was to write it down.

We learn from the New English Dictionary that it was first written down about 1684. There was at that date a great belief in Greek spelling, which rendered the use of *ch* for the English sound of *k* by no means uncommon. Of course, this happened principally in Greek words such as "chaos," "chorus," "chirurgion," "cholera," and the rest. But there were cases in which *ch* was used for words of doubtful or not obvious origin, such as "Cham," meaning the Great Khan; "Chagan," with the same sense; "champhire," for camphor; "charact," a by-form of carat; not to mention the Italian *chiaroscuro*, found in 1686. That this use of *ch* was considered elegant and classical appears from the fact that in the fifteenth century the river Cam was Latinised as Chamus by writers of Latin verse. Still stranger is "chim-oham," as a variant of "kim-kam." But it is most to the point to observe that when Chapman wished to introduce the German word *Kurfürst*, he (or his printers) actually adopted the form "churfürst," in which the *ch* stood for the sound of *k*; possibly in order to indicate the back *k* (before *u*) as distinct from the palatal *k* in "keen." In like manner, an Englishman who wished to write down the German *Kump* (short for *Kumpfen*) might easily be tempted to give it a learned look, befitting a student, by spelling it "chum," which would be the German familiar form, adapted by cutting off the final letter. Such, for all we know, may have been intended by the spelling "chum" in Creech's *Theocritus* (1684).

Supposing this to be once done, any one who first came across the word by seeing it spelt would naturally imagine *ch* to represent the *k* in "chamber," just as one is naturally tempted to read aloud about the Grand Cham of Tartary (with the same *ch*). The word, once mispronounced, could never recover itself; and, in fact, it was not long before an impossible tradition grew up that it meant "chamber-fellow," and was derived thence by the very summary process of cutting off three syllables, and altering the vowel!

If the above story can be made good, or can be accepted as probable (as I think it is), we have no further difficulty. We should then say that "chum" was due to an attempt to naturalise the Low-German student-term *Kump*, a familiar form of *Kumpfen*. As for *Kumpfen*, Weigand and Schade correctly inform us that it was borrowed, somewhat early, from the Old

French *compainz*, as Godefroy spells it. We are more familiar with the extended form *compagnon*, which we spell "companion." As to the sense, nothing can be more satisfactory. If we want to translate the English "chum" into German, we have only to use *Kumpfen*, and we have it exactly. Flügel's German Dictionary has:

"*Kumpfen* (old and colloquial), companion, mate, colleague, fellow; *ein lustiger Kumpfen* (jocularly), a jolly dog."

Indeed, the New English Dictionary, s.v. "Compane," tells us that the French *compain* is "now a schoolboy word, meaning *chum*."

WALTER W. SKEAT.

#### THE SIN-EATER IN WALES.

London: May 11, 1896.

The dissyllabic compound *ymyl* is the ordinary Welsh word for "brim," "edge," &c. In Carmarthenshire that word is pronounced *imil*, the vowel in both syllables having the same value as in the English word "limit." The Irish and Gaelic cognates are *imall* and *iomall*. In Cardiganshire and North Wales the vowel has a different sound, which the *u* of the English word "humble" will represent well enough. I cannot at present see my way to concede that Miss Beale's *abeilon* has anything to do with *ymyl* and its plural form *ymylon*, or with the very dubious variants *y bylon* and *y mylon* given by Mr. Eilir Evans. I cannot find *myl* as an independent word in the dictionaries; and this is what they say about its brother *byl*.

Owen Pughe's Dictionary<sup>2</sup>, 1832:

"Byl, sm. pl. t. au (yl), a brim or edge. *Yn llawn hyd y byl*, being full to the brim, full [urial]. This word is only used in North Wales in its compound forms, *ymyl*, *cyfyl*, and the like."

Silvan Evans's English-Welsh Dictionary (1858) has, under "brimless," "a heart brimful of tears," *calon llawn o ddagrau hyd y byl*. The same distinguished lexicographer's Welsh-English Dictionary has (p. 600):

"Byl (ÿ), sm. f., a brim or edge; a rim. *Llawn hyd y fyl*, full to the brim, brimful. S[-outh] W[-ales]."

But Mr. Eilir Evans says that *y bylon* and *y mylon* not only mean "edges" or "margins," but also "perquisites" or "gifts." In regard to that statement I have collected the following evidence. Under "perquisite," I find in Silvan Evans's English-Welsh Dictionary, *adfael*, *damweinfael*, *dygwyyddfael*, *rhoddfael*, *mael dygwyydd*, *rhwy fael neu elw a gaffer heb law cyflog* ["some vail or profit that is got in addition to wages"], *anrheg*. Under "vails" the same work gives *gweinidfael*, *gweinidrodd*, *damweinfael*, *rhoddfael*, *yttysfael*, *mael dygwyydd*, *rhodd i weinidogion* ["gift to ministers"]. Salesbury has *mael*, "avale"; T. Richards (1753) has *mael*, "gain, profit, lucre, advantage"; T. Lewis (1805) has "*mael*, s., a place of traffic, a mart or market. There are districts so called in the marches of Wales, which were neutral ground, where trade was carried on." It is clear, from the above quotations, that the question is not confined to *ymylon* and *y meilon*, but that *y maelon* must also be taken into account. Both *mael* and *mael* will explain the diphthongal middle syllable of *abeilon*, but *ymyl* will not.

Whether or no the Welsh *mael* is connected with either English "mail" (in "black-mail") or English "vails" is an interesting problem, but (mindful of the heading of this note) I must not attempt to discuss it at present.

\* MS. Comaung.

MR. GLADSTONE AND WELLHAUSEN.

Florence: May 4, 1896.

I should be very sorry to say that the reputation of Mr. Gladstone suffered a disgraceful loss from his evident unwillingness or inability to answer the charges of extreme inaccuracy brought against him in my review of his *Impregnable Rock*. But I hold that they were quite as damaging as any charges that Dr. Baxter has brought against Wellhausen; and I fail to see why the consequences of their being left unanswered should be less serious.

Looking at the question from a more general point of view, it seems to me that Mr. Gladstone's dictum involves a principle that no hard-worked scholar could possibly admit—the principle that no attack on him, however futile and disingenuous it may seem to him and to his friends, should be left unanswered, under penalty of forfeiting his reputation. Certainly Mr. Gladstone himself does not seem to have acted on that principle, either as a statesman or as a scholar, but rather on the opposite principle of leaving adverse criticism to answer itself.

ALFRED W. BENN.

MR. LANG'S TRANSLATION OF "AUCASSIN AND NICOLETE."

London: May 11, 1896.

Mr. Lang's perfect version of perhaps the most perfect masterpiece of medieval literature has not been reprinted by me, for the simple reason that subscribers were assured that it would not be reprinted.

It is a question, however, whether a simple text, lacking the artistic and typographical graces of the original edition, and intended solely to propagandise the love of medieval literature among the masses, could be regarded by the privileged 600 purchasers as an infringement of the bargain with them. If no objection is expressed, I am willing, as Mr. Lang assents, to try the experiment of an *Aucassin* for the million. If my anticipation, that the million will continue profoundly indifferent to good literature, and refuse to invest a shilling in a masterpiece rather than waste it on ephemeral twaddle, should prove false, no one will be more delighted than

MR. LANG'S PUBLISHER.

"THE BIBLE IN SPAIN."

Magdalen College, Oxford: May 9, 1896.

Will you allow me to say that your reviewer, in his complimentary notice of *The Bible in Spain*, has credited me with a larger share of the work than I can claim. The historical introduction was written by Mr. Burke, and I have only added a single reference. I should also like to state that I have been indebted for the Arabic information in the Glossary to my friends Prof. Margoliouth, fellow of New College, and the Rev. G. A. Cooke, fellow of Magdalen.

HERBERT W. GREENE.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 17, 7 p.m. Ethical: "The Ethics of Liberal Politics," by Mr. J. H. Muirhead.  
MONDAY, May 18, 4.30 p.m. Victoria Institute: "Climate in Egypt," by Grant Bay.  
8 p.m. Society of Arts: Cantor Lecture, "Applied Electro-Chemistry," IV., by Mr. J. Swinburne.  
8 p.m. Royal Institute of British Architects.  
8.45 p.m. Geographical: "Journey from Talifu to Assam," by Prince Henry of Orleans.  
TUESDAY, May 19, 3 p.m. Royal Institution: "Ripples in Air and on Water," II., by Mr. C. V. Boys.  
4.30 p.m. Colonial Institute: "Our Colonial Food Supplies," by Mr. Arthur Clenden.  
5 p.m. Statistical: "Agricultural Credit Banks," by Mr. Robert A. Yerburgh.  
8 p.m. Civil Engineers: "The Magnetic Testing of Iron and Steel," by Prof. J. A. Ewing.  
"Magnetic Data of Iron and Steel," by Mr. Horace F. Parrish.

8 p.m. Society of Arts: "Bronze Casting in Europe," by Mr. George Simonds.

8.30 p.m. Zoological: "An Interesting Variation in the Pattern of the Teeth of a Specimen of the Common Field-Vole," by Mr. G. E. H. Barrett-Hamilton; "Contributions to the Anatomy of Picarian Birds, III., the Anatomy of the *Alcedinæ*," by Mr. F. E. Beddard.

WEDNESDAY, May 20, 7.30 p.m. Meteorological: "The Exposure of Anemometers," by Mr. R. H. Curtis.

8 p.m. Society of Arts: "Orthochromatic Photography," by Capt. W. de W. Abney.

8 p.m. Elizabethan: "The Plays of Thomas Otway," by Mr. J. E. Baker.

8 p.m. Microscopical.

THURSDAY, May 21, 3 p.m. Royal Institution: "The Art of Working Metals in Japan," III., by Mr. W. Gowland.

8 p.m. Chemical: "The Diphenylbenzenes, I., Metadiphenylbenzene," by Messrs. F. D. Chattaway and R. C. T. Evans; "Derivatives of Camphoric Acid," by Dr. F. S. Kipping; "Some Substances exhibiting Rotatory Power in both the Liquid and Crystalline States," by Mr. W. J. Pope.

8.30 p.m. Antiquaries.

FRIDAY, May 22, 4 p.m. Botanic: "Insectivorous Plants," by Prof. Henslow.

5 p.m. Physical: "Dielectrics," by Mr. R. Appleby; "The Field of an Elliptical Current," by Mr. J. Viriamu Jones; "An Instrument for Measuring Frequency," by Mr. A. Campbell.

8 p.m. Philological: Anniversary Meeting; "The Use of the Particle *eo*, in Preterital Senses, in Old Irish," by Prof. Strachan.

9 p.m. Royal Institution: "Hysteresis," by Prof. J. A. Ewing.

SATURDAY, May 23, 3 p.m. Royal Institution: "Three Emotional Composers, III., Liszt," by Mr. F. Corder.

## SCIENCE.

## TWO BOOKS ON GENESIS.

*The Book of Genesis*. Edited, with Introduction, Critical Analysis, and Notes, by G. Woosung Wade. (Hodder Brothers.)

*Notes on the Text of the Book of Genesis*. By G. J. Spurrell. Second Edition. (Oxford: Clarendon Press.)

THE author of the first of these books is one of the professors in St. David's College, Lampeter, where the late Rowland Williams was vice-principal. Of Dr. Williams's connexion with that once famous volume, *Essays and Reviews*, and of the heated controversy which ensued on its publication in 1860, it is unnecessary to speak. Dr. Williams's biography, written by his wife, bears on the title as a motto the words, "If men hereafter may say what they know more freely, I shall therein have the price of my tears." Of the wish thus expressed Dr. Williams, if he could revisit earth, would probably regard Prof. Wade's book as a partial fulfilment, though possibly he might not assent to all its conclusions. Certainly with very much freedom, and with no probability of sinister consequences, opinions are enunciated which thirty-six years ago could scarcely have been put forth by a clergyman without some measure of anxiety.

In his Introduction Prof. Wade has a chapter on "The Myths" of Genesis. He observes, with special reference to the first eleven chapters of the book:

"Into a discussion of such legends it would be unnecessary to enter, if it were not, on the one hand, for the resemblance which in some cases exists between them and the results of modern scientific inquiry, and, on the other hand, for the influence they have had in moulding theological theories."

Of this "influence," with regard to the Creation and Fall of Man, there can be no doubt. As to the scientific evidence of the origin of man, our author admits the probability "that the several races, in spite of the many differences between them, have been developed from one stock," though "there is nothing to show that they have

all descended from a single pair." There can be no question that such a view requires "the theological teaching of St. Paul" and "his doctrine of the Atonement in some respects to be modified."

Prof. Wade gives a translation of Genesis based on the Authorised Version, but arranged in parallel columns, evidently with the view of rendering the results of the so-called "higher criticism" accessible to English readers. The translation is followed by notes, many of which are commendable for terseness and conciseness. After consulting many authorities, Prof. Wade has endeavoured to form an independent judgment, and this claim may be admitted. Neither Prof. Wade, however, nor Mr. Spurrell would seem to have studied Ecclesiastes very closely. On Gen. xlix. 24 Prof. Wade has the note:—

"From thence: i.e. from God, explained by what follows; cf. the use of *there* of the next world in Eccl. iii. 17."

Now, the reader does not require to be a Hebraist to perceive that it is certainly not in "the next world" that there is "a time for every purpose and for every work." Mr. Spurrell says that the expression used "probably means 'from heaven'—cf. Eccl. iii. 17 (?)." But there is no need for the added note of interrogation. It is perfectly clear that the passage in Ecclesiastes means nothing of the kind.

In Gen. vi. 3, where A.V. renders "My spirit shall not always strive with man," Prof. Wade adopts the rendering, "rule in man." Mr. Spurrell looks with some favour on this rendering, though not without hesitation; but he rejects the rendering of A.V., with the remark that it gives "a meaning which in Nip'al depends on the reciprocal signification of the conjugation, and so cannot be assigned to Qal." Now in Eccl. vi. 10 the verb in question (*din*) in Kal, not Niphal, is used with the meaning "strive" or "contend": "Neither may he contend with him that is mightier than he" (A.V.). And it is particularly interesting to note that the author of Ecclesiastes probably had Gen. vi. 3 especially in view. In the same verse he speaks of the name long ago given to man—"Adam."

Mr. Spurrell's work, as a commentary on the Hebrew text of Genesis, must be regarded as more ambitious than that of Prof. Wade. It contains notes which have evidently been compiled with much labour, and in which the student may find information, not, perhaps, easily accessible elsewhere. But, as "mainly intended for students beginning the Hebrew language," it is doubtful whether the book is altogether what it should be. The beginner is not unlikely to be bewildered by long geographical or other notes, which are without a difference of type or other indication to distinguish matter which he may at first advantageously pass over. Moreover, the beginner would certainly be misguided who, in some places, should follow Mr. Spurrell's directions: for example, by rendering in Gen. ix. 14, "when I cloud my clouds"; or in xi. 3, "and let us burn them into bricks"; or by adopting Mr. Spurrell's view that the article in *ha-oreb* ("the raven") of Gen. viii. 7 "is



generic." This is impossible, even if all the ravens outside the ark had perished—assuming, indeed, that the narrative of the Flood is to be treated as self-consistent. In 1 Sam. xvii. 34 and 1 Kings xx. 36 (cited by Mr. Spurrell) the article is not generic, but distinguishes the lion or the bear as an important or formidable animal. Here Eccl. ix. 4 is instructive, "Even a living dog, he is better than the dead lion." It is pretty clear that the narrative of the Flood was not related in Genesis for the first time, and the raven may well have been a recognised *dramatis persona*. This, however, is not the only possible explanation of the article. The beginner, too, who has been studying the construction of the numerals as given in the Grammars is likely to be mystified by Mr. Spurrell's remark on Gen. vii. 4, that "certain nouns are used after the numerals in the singular." Then—to omit various other matters which we had noted—some more explicit information should have been given to the student with regard to the construction of a passive verb followed by an accusative, or a seeming accusative, with *eth* (Gen. iv. 18 *al.*). It is not enough to say that the same construction may be found in other passages, and to cite authorities which may not be easily accessible.

Both Mr. Spurrell and Prof. Wade touch in their Introductions on the modern view of the documentary structure of the Pentateuch (or Hexateuch). Considerations of space forbid the discussion of this matter here. There is, however, one question alluded to by Prof. Wade on which a word may be said. The portion Gen. ii. 4-iii. 24 is, as is well known, characterised by the use of Jehovah Elohim (the Lord God); but in the conversation between Eve and the serpent the Divine name used is simply Elohim. Prof. Wade justly doubts whether this indicates a distinct document. It was apparently the late Prof. Palfrey, of Harvard, who first suggested that the intention was to represent that God was not yet known as Jehovah, though this name is used in the narrative generally. This would be consistent with the use of the name Jehovah by Eve after the Fall (Gen. iv. 1). But a difficulty presents itself on account of the statement in Gen. iv. 25, about the commencement of the worship of Jehovah. "Mais en cela," says Reuss, "l'auteur se contredit lui-même." The only apparent escape from this dilemma is to translate Gen. iv. 1 in the most natural and grammatical manner, and to give, "I have gotten a man, even Jehovah,"\* a course adopted by various authorities ancient and modern, and at the same time to suppose that the writer intended to represent "Jehovah" as becoming a Divine name only in the days of Enos. It has scarcely been observed that the rendering of R.V., following many modern authorities, "I have gotten a man with [the help of] the LORD," becomes entirely unsuitable, apart from grammatical reasons, through the strongly anthropomorphic representations

of the Deity in Genesis. He walks in the garden as a man; as a man, together with two angels in human form, he appears as a traveller to Abraham. Gen. vi. 2 is now commonly regarded (*e.g.*, by both Messrs. Wade and Spurrell) as relating to the union of angels with women; but the writer in Genesis certainly did not intend to bring down Jehovah to the level which the classics assign to Zeus.\* It may be inferred that the accounts in Genesis are fragmentary; and to this inference there is no objection.

THOMAS TYLER.

#### CORRESPONDENCE.

##### "THE RESTORED PRONUNCIATION OF GREEK."

###### II.

Cardiff: May 2, 1896.

On the question of accent we differ from Dr. Lloyd *toto caelo*. He thinks it is desirable to teach schoolboys to give a stress value to the Greek signs of accent, in the hope that they will "automatically" give them also something of a musical character. We hold that it is shown by experience that the one certain "automatic" effect of such teaching is to destroy the learner's knowledge of quantity altogether. This I have repeatedly observed is the case of American pupils (at Cambridge) and German classmates (at Leipzig). To make clear, however, even to those who have had no practical opportunities for judging the matter, that our experience is not solitary, I have asked Prof. Jebb, with whom I discussed the question before the pamphlet was written, to allow me to publish his opinion. He writes as follows (April 29):

"I fully agree with you that it is undesirable to begin by teaching students of Greek the stress accent. The ancient Greek accent which our written signs are supposed to represent was, I believe, a pitch accent. Whether an attempt should be made to reproduce (conjecturally) this ancient pitch accent is a point on which I express no opinion, though we should generally agree, I suppose, that any such attempt would be difficult, or could scarcely be very satisfactory. But to teach the stress accent, in the hope that the learner may work back from it to the pitch accent, seems to me a great mistake. The only recommendation which can reasonably be claimed for it is that it facilitates the requirement of the modern Greek pronunciation. On the other hand, it is quite certain that most learners would have their notions of quantity hopelessly confused by it. If an ancient metrical composition is read with the modern stress accent, the metre is violated in all the innumerable places where the stress accent conflicts with quantity. And I hold it to be far more important that a student of Greek should be able to comprehend or enjoy the ancient metrical compositions, as such, than that he should be assisted in acquiring the modern Greek pronunciation. If he has learned quantity from the beginning, he will always remember it; and if, afterwards, he desires to acquire the modern pronunciation, he will have the written signs to guide him as to the stress accent. But if both ear and eye have from the first been habituated to the stress, it will be an enormous strain on the memory to learn quantity afterwards, since there will be no guide to the eye, while to the ear, trained on the stress accent, the distinction of quantity will seem artificial."

To this I may add that, when our pamphlet appeared, a distinguished Greek scholar (who was for some years fifth form master at one English public school and is now head master's assistant at another) wrote to me, expressing regret that we had not spoken more favourably

\* Gen. iv. 25, which speaks of the intervention of Deity in relation to the birth of Seth, is open to no similar interpretation; and the same thing may be said of other passages relating to the birth of children.

of the attempt to teach a musical value for the accents in actual pronunciation, since, he said, he had tried the experiment with success in his own form. Prof. Arnold and myself have a perfectly open mind on this matter.

It would be simply waste of time to discuss Dr. Lloyd's super-ingenuous attempt to fasten a preposterous positive meaning upon the purely negative suggestion which we make in the pamphlet. We recommend students to neglect the musical Greek word-accent. Dr. Lloyd objects that they will therefore give wrong musical accents to the various syllables of a word. Of course they will—and until they have a sufficiently musical ear to learn the right ones there is no help for them. But it is clearly beside the mark to select arbitrarily, as Dr. Lloyd does, one (perhaps the most absurd) out of an infinite number of conceivable ways in which they may go wrong, and then suggest that we recommended that particular method, or any method at all. Nor can I admit his contention that it is either impossible or undesirable to distinguish different parts of a sentence or paragraph by differences of tone, even though no attempt is made to distinguish in the same way the syllables of any single word.

With regard to the *o*-vowels Dr. Lloyd offers three criticisms: (1) that the sound of Latin *o* and English *oo* is a fourth, not a fifth, century value for *ou*; (2) that the sounds of *au* in Eng. "caught" and French *o* in "monologue," for Greek *ω* and *ο* respectively, are difficult to teach; (3) that the English examples we give of these two sounds are unsatisfactory. Something should also be said (4) as to the *zd* value for *ζ*, which Dr. Lloyd has somewhere included in his "tutorial" excommunications. I will deal with these points briefly, beginning with the last mentioned.

Dr. Lloyd does not demur to *zd* as having been the actual fifth century value of *ζ*. The *onus probandi*, therefore, of its difficulty, as a reason against its adoption, lies with him. In its favour, from the teacher's standpoint, may be reckoned: (1) that the value of *ζ* in prosody is at once explained and impressed on the schoolboy's memory; (2) that *zd* is a very common childish mispronunciation of both English *j* and French *j*, both initially and medially, and therefore presumably at least possible to a schoolboy; (3) that the combination of sounds is extremely common in English, and that it is only the accident of our system of spelling that gives it a strange look (*e.g.*, it is sounded, though not written, in a crowd of past participles, like "closed," "raised," "teased," &c.); and (4) that when the student comes to questions of etymology, it is a real saving of trouble for him to be familiar with the true sound of the letter (*δζ* = Lat. *sido* for *\*sido*, *ζ* = Goth. *asts*, &c.). But we shall be only too glad to hear the expectations of actual teachers, and still more their experience, in the matter.

With regard to the English examples of particular sounds, we still more heartily welcome criticism, and can only regret that Dr. Lloyd should fail us just where his help would be of especial value: we should be grateful if he had suggested an unexceptionable English equivalent for the French (and Greek) *δ*. To us the *o* in "cannot" and "consist" (which Dr. Lloyd describes vaguely as "an 'open o' spoiled and obscured'") appears to be commonly pronounced close; but its pronunciation certainly varies, and, if no English phonetician can suggest a less disputable example, it would perhaps be better to treat the Greek *ο* in our table as we have done *ε*—that is, to give an example of an ordinary English *o* between brackets, as a rough equivalent only, leaving the French *monologue* to do duty as a more exact representative. Again, Dr. Lloyd calls

\* Delitzsch adduces, as parallel examples, Gen. vi. 10; xxvi. 34; Isa. vii. 17; Ezek. iv. 1. He, however, rejects, on other than grammatical grounds, the rendering given above.

us Cockneys because we pronounce the vowel\* of "ore," "oar" as *au* in "caught"; we might call him a North-countryman for not doing so; but if no word in which the English letter *o* represents the open vowel of "broad," "caught" can be suggested, we might fall back on one of these words; though here, again, a North-countryman who calls them something like "brüd" and "cūht" may quarrel with us. We shall welcome further discussion of these points of English phonetics.

As to the teachableness of these sounds, we can see no objection to the open sound (London *au* in "caught") for Gr. *o*; among other advantages it makes the Attic contractions of *a + e*, *o + e* and *o + e* distinctly more intelligible to distinguish *o* from Eng. *o*. As to the close value of Gr. *o*, it seemed to us a point which a teacher might well keep in view in fixing his own pronunciation, and his best pupils will imitate him; how far he can insist upon it with his class as a whole is just such a point as we had in view in leaving the discretion, which our pamphlet expressly does, to the individual teacher of deferring any particular changes which he finds difficult, after fair trial—the sentence was quoted in my last letter.

Finally, what was the sound of *ou* at Athens in the fifth century? In 356 B.C.,† so far as appears from our present evidence, the Boeotians, who were borrowing the Ionic alphabet from Athens, began to write *ou* to represent the sound of their own *u*—i.e., Latin *u*, Eng. *oo*. They would not have done this before the *u*-sound was well established among the people from whom they took the symbol, so that we may put this pronunciation at Athens at least as early as (say) 370 B.C. The use of *o* to denote a lengthened omicron (and often the product of the original "genuine diphthong" *ou*) unfortunately proves nothing as to whether the sound it represented was a close *o* or an open *u*; the *ou* spelling begins even before the fifth century B.C. (*C.I.A.*, vol. i., 360, 362), and the traditional *o*-spelling appears occasionally even as late as 300 (Meisterhans, 2nd ed., p. 6, note 21), long after we have direct evidence in the Boeotian spelling just quoted that the *u*-value was established.‡ Brugmann (p. 34), Gustav Meyer (p. 139), and Meisterhans (p. 21) all assume that the sound in which the long omicron and the original diphthong coalesced was *u*, and nothing else from the time of their coalescence—that is, at the beginning of the fifth century B.C. In our pamphlet we only refer *u* to the age of Pericles; and in default of direct evidence there is no other pronunciation to recommend. The possible error thus admitted is small, whether in chronology (fifty or sixty years) or phonetics; for an open *u* comes in sound very near to a close *o*. Far more serious disadvantages (as we have before pointed out), would attend the adoption of a fourth-century pronunciation *in toto*.

All Dr. Lloyd's criticisms have now been considered. We have welcomed his suggestions on

\* We do not, however, wish to pronounce *ours* as *aws*; the Cockney abandonment of *r*, which Dr. Lloyd confuses with the vowel-sound, is an entirely different matter.

† Meister, *Griech. Diall.* i., p. 231. Whether any fresh evidence has appeared since our pamphlet was published I cannot ascertain until the Long Vacation gives me access to the Cambridge libraries.

‡ Blass's account (pp. 32, 33), both of *o* and *ou* overlooks completely the fact that a traditional spelling will hold its ground in competition with a phonetic spelling long after an actual change of sound has taken place. Dr. Lloyd appears to follow him in supposing that a variation in spelling necessarily implies a contemporaneous variation in sound, a most unscientific assumption, which carries its own refutation (*cf.* Brugmann, *Gr. Gram.*, 2nd ed., p. 11).

the practical side; and on the theoretical I think we have shown, first, that, except in the matter of the aspirates, Dr. Lloyd's own differences from us are slight; and, secondly, in this, and in every case in which he differs from a view which we have advocated, not only that the most recent authorities are in almost complete agreement with one another and with us, but that the decisive weight of evidence rests on the same side.

R. S. CONWAY.

#### THE "PARNASSUS" CATULLUS.

Trinity College, Dublin: May 9, 1896.

I am sorry I have misrepresented a conjecture of Prof. Ellis on Catullus, 64, 109. He did not repeat (as I have represented) Voss's impossible *quaecumvis obvia frangens*, but suggests *quaecumque obvia frangens*, which is very much superior, and is, I think, highly probable.

I take the opportunity of making two or three slight corrections which I thought I had made on the last proof I saw. In stating that Catullus was the first Latin author who had used the pentameter at all largely, I intended to add, "except, perhaps, the rude satirist Lucilius"; 68, 141, *atque* should be one word, and the line should end with a comma, not a semicolon; and in *Index grabatum* should, of course, be *grabatus*. I also intended, but forgot, to suggest *plotus Umber* for *parcus* or *porcus Umber*, 39. 11 (*cf.* Festus: "Ploti appellati sunt Umbri quia sunt planis pedibus").

A. PALMER.

P.S.—My note on 4, 2 contains a double oversight, which is obvious.

A. P.

#### SCIENCE NOTES.

THE council of the British Association have resolved to nominate Sir John Evans for the presidency at the meeting to be held next year at Toronto. The secretary, Mr. George Griffiths, sailed for Canada last week to make arrangements for the meeting.

THE evening discourse at the Royal Institution next Friday will be delivered by Prof. J. A. Ewing, of Cambridge, on "Hysteresis"—a term of art, we presume, of engineering, but not to be found in Ogilvy's Imperial Dictionary.

ON Friday of this week, at 4 p.m. the Rev. Prof. George Henslow was to begin a course of three lectures in the Gardens of the Royal Botanic Society, Regent's Park, on "The Movements of Plants," "Insectivorous Plants," and "Plants of the Bible." The lectures will be illustrated with lantern slides, and are free to visitors in the Gardens.

A SPECIAL general meeting of the Geological Society will be held on Wednesday next, in order to submit to the decision of the fellows certain resolutions of the council regarding a proposed transference of a portion of the society's collections to the Trustees of the British Museum.

AT the meeting of the Royal Meteorological Society, to be held at Great George-street on Wednesday next, Mr. Richard H. Courtis will read a paper on "The Exposure of Anemometers"; and there will also be an exhibition of sixty photographs of clouds, sent by Mr. H. O. Russell, of the Sydney Observatory.

A PEOPLE'S edition is about to be issued of *Cassell's Illustrated Natural History*, in weekly numbers, uniform with the popular edition of *Cassell's History of England*. This work, which was originally prepared under the editorship of the late Prof. Martin Duncan, is a complete Natural History by leading authorities, describing beasts, birds, fishes, reptiles, and insects,

and furnished with about 2000 illustrations. The present edition will be issued at less than one-third the price at which the work has hitherto been obtainable.

THE Whitsuntide meeting of the Geologists' Association will be to the neighbourhood of Chippenham, Calne, Kellaways, and Corham, under the direction of the Rev. H. H. Winwood and Mr. H. B. Woodward.

#### PHILOLOGY NOTES.

THE anniversary meeting of the Philological Society will be held on Friday next, at 8 p.m., at University College, Gower-street, when Prof. Strachan, of Liverpool, will read a paper on "The Use of the Participle *ro*, in the Preterital Senses, in Old Irish."

THE publishing house of Mr. A. W. Sijthoff, of Leyden, has been induced to undertake the enterprise of photographic reproductions of important Greek and Latin MSS., which Dr. W. N. Du Rieu, the university librarian of the same place, has for some time been urging upon the attention of the learned world. It is proposed to begin with a series of twelve reproductions, to be followed by a second series, if sufficient support is obtained. The general editor is Dr. Du Rieu; but each part will have a special introduction by a recognised authority, giving a critical and historical account of the MS. A beginning will be made with the fifth century MS. of the Old Testament in Greek, known as the *Sarravianus-Colbertinus*, of which 260 pages are at Leyden, 44 at Paris, and 2 at St. Petersburg, with an introduction by M. H. Omont, of the Bibliothèque Nationale. The mode of reproduction is phototype, and the specimen pages we have seen leave nothing to be desired. The price appears rather high—£8, bound in medieval style. Among the other MSS. proposed for the first series, we notice the ninth century one of Plato in the Bodleian, called the *Codex Clarkianus*. The proposed list, however, will have to undergo revision; for the authorities of the Laurentian Library at Florence are unwilling to permit another facsimile to be made of their *Aeschylus*, and themselves propose to reproduce their Virgil and Tacitus, under the care of Dr. Guido Biagi. The price, we may add, of the reproduction of the Laurentian *Aeschylus*, already noticed in the ACADEMY by Prof. Lewis Campbell, is only £4.

THE next fasciculus of the new edition of the *Corpus Poetarum Latinorum* (Ball) will contain the poets from Manilius to Valerius Flaccus—namely, Manilius, Phaedrus, Persius, Lucan, and Valerius Flaccus, together with the "Aetna." The chief editor will be very grateful if scholars who have made recent contributions to the textual criticism of these authors will acquaint him with the particulars in order that nothing may be overlooked. Communications may be addressed, and pamphlets forwarded, to Dr. J. P. Postgate, Trinity College, Cambridge.

MESSRS. MACMILLAN & Co. have just added to their elegant "Parnassus Library of Greek and Latin Texts" *Catullus*, edited by Prof. Arthur Palmer, of Trinity College, Dublin. The characteristic of this series is that the text shall be printed with a short introduction, but no notes. But in this case Prof. Palmer has added a copious index, and also an apparatus criticus, in which the consensus of the two earliest MSS. with the majority of the later ones is expressed by the not unfamiliar collocation GOM. We observe that the two next volumes of the "Parnassus Library" are to be *Sophocles*, by Prof. R. Y. Tyrrell; and *Aeschylus*, by Prof. Lewis Campbell.

## REPORTS OF SOCIETIES.

ZOOLOGICAL.—(Tuesday, April 21.)

SIR W. H. FOWLER, president, in the chair.—The secretary read a report on the additions that had been made to the society's menagerie during the month of March, and called special attention to a fine young female Gorilla (*Anthropopithecus gorilla*), from French Congo, obtained by purchase; a young male Markhor (*Capra megaceros*), from the vicinity of Peshawar, British India, presented by Col. Paterson; a pair of a rather scarce species of Duiker Antelope (*Cephalophus coronatus*), from West Africa, purchased; and a Silver-backed Fox (*Canis chama*), from Cape Colony, presented by Mr. C. W. Southey.—Mr. Slater exhibited and made remarks on some specimens from Nyasaland, lately sent home by Sir H. H. Johnston. Among these was a fine head of the Sable Antelope (*Hippotragus niger*) from the Zomba plains, and an example of the Brindled Gnu (*Connochaetes gorgon*), or of a nearly allied form, believed to be the finest specimen of this Antelope sent home from British East Africa.—Mr. Slater also exhibited, by permission of Mr. Justice Hopley, of Kimberley, a pair of horns of the so-called *Antelope triangularis*, said to be obtained somewhere on the Zambesi. These horns were now generally supposed to be abnormal horns of the cow Eland.—Mr. W. E. de Winton gave an account of a small collection of Mammals from Ecuador, lately sent to the British Museum by Mr. L. Söderström, H.B.M. Consul at Quito. It contained examples of only three species, but two of these appeared to be new to science. One of them was a new Deer, proposed to be called *Pudu mephistophilis*, and the other a Rodent of the genus *Icthyomys*, which was named *I. soderstromi*.—Mr. F. E. Beddard read a paper on "The Anatomy of a Grebe (*Echmophorus major*)," and added some remarks upon the classification of the Charadriiform birds, to which he considered the Auks to be more nearly related than the Grebes.—A communication was read from Messrs. F. D. Godman and O. Salvin on the Butterflies of St. Vincent, Grenada, and the adjoining islands, based on the collections made by Mr. Herbert R. Smith.

(Anniversary Meeting, Wednesday, April 29.)

SIR W. H. FLOWER, president, in the chair.—The report of the council stated that the number of fellows on January 1, 1896, was 3027, showing a net increase of 55 members during the year. The number of new fellows that joined the society in 1895 was 197, which was the largest number of elections that had taken place in any year since 1877. The total receipts of the society for 1895 amounted to £26,958 9s. 1d., showing an increase of £1851 8s. 6d., as compared with the previous year. The ordinary expenditure in 1895 had amounted to £23,460 18s. 10d., being £155 6s. 9d. less than that of the previous year. Besides this a sum of £1649 19s. 1d. had been charged to extraordinary expenditure. Of this sum £1149 19s. 1d. had been devoted to the new scheme of drainage for the society's Gardens, and £500 to the special acquisition of a giraffe for the menagerie. Besides this expenditure, £1000 had been devoted to paying off the last remaining portion of the mortgage debt on the society's freehold premises, which were now valued at £25,000 and were absolutely free and unencumbered. A second sum of £1000 had been transferred to a deposit account. After these payments a balance of £1391 1s. 2d. had been carried forward to the credit of the present year. A new edition of the list of animals in the society's collection, of which the last (the eighth) was published in 1883, had been prepared under the direction of the secretary. It would, it was hoped, be ready for issue before the close of the present year. A large number of accessions to the library were reported. The number of visitors to the Gardens in 1895 had been 665,326, which was greater than it had been in any year during the past ten years. The number of animals in the society's collection on December 31 last was 2369, of which 768 were mammals, 1267 birds, and 334 reptiles. About 23 species of mammals, 22 of birds, and one of reptiles had bred in the Gardens during the summer of 1895.—General the Hon. Sir Percy Feilding, Prof. Alfred Newton, Sir Thomas Paine, Mr. E. Lort Phillips, and Lord Walsingham were elected into the council in the place of the retiring members. Sir W. H. Flower

was re-elected president, Mr. Charles Drummond treasurer, and Mr. Philip Lutley Sclater secretary for the ensuing year.

(Tuesday, May 5.)

DR. JOHN ANDERSON, vice-president, in the chair.—Mr. P. L. Sclater, the secretary, read a report on the additions that had been made to the society's Menagerie during the month of April, and called special attention to a young male Indian elephant from Burma, acquired by purchase.—Mr. W. E. Hoyle exhibited a Röntgen-ray photograph of a snake in the act of swallowing a mouse.—Mr. G. A. Boulenger read a paper on some little-known Batrachians from the Caucasus, based chiefly on specimens recently transmitted to the British Museum by Dr. Radde, of Tiflis.—Mr. F. E. Beddard read the second of his contributions to the anatomy of Picarian birds.—Mr. M. F. Woodward read a paper on the dentition of certain Insectivores, and pointed out that there was strong evidence to show that the milk-dentition was undergoing reduction in the group as a whole.—A communication from Mr. A. D. Bartlett contained some notes on the breeding of the Surinam toad (*Pipa americana*), as recently observed in the society's gardens. It had been observed that the eggs, when issued from the cloaca of the female, which was protruded into a bladder-like process during their production, were arranged on the back of the female by the action of the male.

ELIZABETHAN.—(Wednesday, April 15.)

FREDERICK ROGERS, Esq., in the chair.—Mr. J. M. Wheeler read a paper on "Marlowe and the Tudor Humanists." The paper went fully into the heresies of the period, the visit of Giordano Bruno to England, and the society of Sir Philip Sidney, Lord Brooke, and others, who discussed with closed doors. Referring to the statement of Greene about a companion of Marlowe in blasphemy who perished miserably, the views were given of four heretics who were burnt at Norwich—Hamont in 1579, Lewis in 1583, Cole in 1587, and Kett in 1589. As a Norwich man Greene would know all these cases. Kett, a fellow of Marlowe's own college and an antitrinitarian mystic, may have given an impulse to heresy; but Marlowe was no follower of Kett. The views attributed to Marlowe by Bame were nearer those of Hamont, but still more pronounced. Bame's document represented information to be proved in a law court.—Mr. Bullen said it was a comfort to know Bame was hanged; but an accident of that kind might happen to any one in those days. Bame was a B.A. of Cambridge, educated at Christ's College at the same time as Marlowe. He probably set down the most offensive things heard from Marlowe's reckless tongue. His charges were the exaggerations, not the inventions, of an enemy. A warrant was out for the arrest of Marlowe when he was killed in a Deptford tavern. This was the bare fact. That it was in a drunken brawl, and that gaming or a lewd love was the occasion, were suggestions of the Puritan mind at the death of an infidel playwright. It was quite possible that Archer was a constable, or that Marlowe, a fugitive, knowing his life was at stake, took his assailant for one who would arrest him, and in the scuffle was killed.—Mr. Wheeler threw out the fancy that something of Marlowe may have been embodied by Shakespeare in his Mercutio, and contended that Sonnet 86 referred to Marlowe and not to George Chapman.—The usual discussion followed.

HELLENIC.—(Monday, May 4.)

PROF. LEWIS CAMPBELL in the chair.—A paper was read by Mr. Talfourd Ely on "Newly Discovered Paintings at Pompeii," illustrated by photographs, which were handed round for inspection. The paintings described were of very various degrees of merit, some of them being clearly copies of older originals coming from an Hellenic source. Among the subjects were the strangling of serpents by Hercules, who appears a stalwart boy much older than the traditionally ascribed ten months. There was also a pictorial representation of Hero and Leander; and of the desertion of Ariadne by Theseus there were about twenty-five examples at Herculaneum. A beardless Zeus also was found, of which

instances are very rare, though occasional mention of such a form of representation is made in Pausanias. There was one example of Persous and Andromeda, differing from the usual presentation of the latter as chained to a rock. The story of Ixion was curiously of rare occurrence in the remains of ancient art, but at Pompeii was found a picture of the discovery of Ixion by Dionysus, the head of the former being turned the wrong way. Many of the pictures represented different trades, and of these some were of a very commonplace and realistic character. In others the work was represented in a more ideal fashion, through the medium of little Erotes, who were depicted as carrying on the trades of dyeing and fulling, and in another instance in the act of coining money. With the latter examples he proposed to deal in the *Numismatic Journal*. The effect in some cases was almost comical, as in pictures of oil-making, of a wine shop, and of gymnastic performances. The reader went into considerable detail, much of which was of a technical character.

ARCHAEOLOGICAL INSTITUTE.—(Wednesday, May 6.)

JUDGE BAYLIS, vice-president, in the chair.—Mr. C. E. Keyser read a second paper on "Recent Discoveries of Mural Paintings at Willingham Church, Cambridgeshire, and elsewhere," the first part of which was read at the Institute on February 5. Before arriving at Willingham the author described some mural paintings found in twenty-seven churches in the counties of Wilts, Berks, Oxford, Bedford, Huntingdon, and Cambridge, many of which were fragmentary. Two, however, deserve special notice: namely, the one at Sonning, in Berkshire, where a late portraiture of St. Christopher was found over the doorway, a unique instance of a painting of the saint in this situation in England; the other in Brightwell Baldwin, in Oxfordshire, where there is an old chest on the front of which is painted the combat between St. George and the Dragon of early fifteenth century date. These painted chests are by no means common, only fifteen having come under the author's notice. Mr. Keyser then fully described the mural paintings at Willingham Church, which have been thoroughly and carefully restored in the last few years. The most important remains are on the walls of the nave, where at least four series of paintings have been brought to light: one relating to the Blessed Virgin, and another to the legend of St. George and the Dragon, also a large portraiture of St. Christopher, where he is represented holding the infant Saviour on his left arm, and not on the shoulder as is almost invariably the case. In the south aisle also considerable remains have been brought to light. Such a record of wall paintings as Mr. Keyser gave is especially noteworthy; for, as he said, his paper in some instances contained the only record of their brief exposure before their final destruction or concealment by a fresh coating of plaster being laid on them—a necessary act due to the imperfect condition of most of the paintings. Mr. Keyser brought photographs of some of the mural paintings for exhibition.—Mr. Green (hon. director), in the absence of the author, read a paper on "Great Stones at Gozo, Malta," explored in 1893 by Dr. A. A. Carnana. These great stones at tal-Qaghan, standing *in situ* and numbering fifteen, are all that remain of a cyclopean monument forming an enclosure of 1600 square yards; for the author tells how until lately considerable use was made of these stones for building houses and walls in the neighbourhood. In connexion with these remains are three vast natural caverns, probably used as cattle-sheds. Not far off another smaller megalithic enclosure at ta-Mresbiet was also discovered, more regular in form and nearly complete, but of different construction. Plans of these remains were exhibited, also a series of photographs of the stones themselves as shown by Sir Benjamin Stone, who with the Rev. W. K. B. Bedford took part in the discussion that followed, and explained how important it was that Government should take steps to preserve what remains of these ancient and important ruins from the reckless hands of visitors.

## FINE ART.

## THE EGYPT EXPLORATION FUND.

DEIR EL BAHARI.

Malagay: May 2, 1893.

THE student of Egyptian art, and especially of Egyptian architecture, has now at his disposal on the spot every facility for the study of a monument unique among all those preserved to us in the Valley of the Nile. The temple of Deir el Bahari is completely cleared, and is now free from the last of the rubbish mounds which last year still encumbered its enclosure wall on the south.

Even the casual visitor is immediately struck by the fact that this temple is unlike any other, both in plan and in the details of style adopted in its construction by the architect, Senmut. There is no other Egyptian temple known to us which is built on a rising succession of platforms; and we are therefore without comparisons for our guidance in seeking to ascertain how the architect was led to the adoption of this scheme. To some extent it may have been suggested to him by the nature of the site at his disposal, by the huge steps in which the rock of the foundations descends to the plain. What was the distinctive use of each of the three platforms on which the temple was built? Our excavations have proved that the lowest platform was treated as the garden, or rather the orchard, of the temple, and that the trees planted in it were artificially watered. But the central and most extensive of the platforms, on the one side abutting against the cliffs, and on the other supported by a decorated retaining wall, seems to have been a clear space, and may perhaps be considered as corresponding to the spacious colonnaded courts preceding the sanctuaries in temples of both Pharaohs and Ptolemies. Neither have we any certainty as to the proposed use of the four unfinished chambers opening on to the colonnade on the northern side of the middle platform. Like the lateral chambers at Denderah and Edfu, they may have been intended as store-rooms for the incense and sacred oils, the garments and numerous utensils necessary to performing the various rites of the complicated Egyptian ritual. Or, like the court of the altar of Harmakhis, they may have been sanctuaries dedicated to the cult of divinities more especially worshipped in other parts of Egypt. But the more plausible supposition is that they were meant to be funerary chapels for members of the queen's family.

The above may serve as examples of the many unsolved questions raised by the study of this remarkable building; and the solution of the problems is the more interesting, since Deir el Bahari is the oldest of all the funerary temples in the so-called Memnonia of Thebes.

Again, the similarity of the architecture at Deir el Bahari to that of Greek temples is forced upon us, especially when looking on the white columns of the Anubis Shrine after coming from the Ramesseum. This impression is not only a general one, but is borne out in some detail by a comparison between the fluted columns of Hatshepsu and those of the Doric order, by a consideration of the architectural proportions of this part of the building and the relations between column and architrave. At Deir el Bahari nothing is on a gigantic scale; but it seems to me that when the Egyptians turned aside from the style which was here applied so successfully, in favour of the massive architecture of Karnak and Medinet Habu, they deviated from the path which would have led them to elegance, and preferred the majestic and the colossal.

At the end of last winter, it could indeed be said that the temple was practically cleared. Nevertheless, the excavation was at some point,

incomplete; and the work of last season, which has been on a much smaller scale than that of the preceding, has now completed it. Last year the enclosure wall on the south was still encumbered, and the retaining wall of the Hathor Shrine was visible to but half its depth; now the enclosure wall is not only entirely bared, but it is divided by a wide open space from the mounds of rubbish which cover tombs and structures older than the temple of Hatshepsu.

In the course of this year's work we have found many fragments of the famous Punt sculptures, all emphasising the African character of the country in which the expedition landed, but testifying also to the fact that the population of that country was not homogeneous. In addition to the genuine Puntites, with aquiline features, pointed beards, and long hair, there are also represented negroes of two different shades of colour—brown and black. The native huts were apparently made of wickerwork, and in front of one of them sits a big white dog with pendant ears. Another dog of the same kind, and led by a string, is being brought to the Egyptians. Birds with long bills are seen flying out of the trees from which men are gathering the incense, while the nests which they have forsaken are robbed of their eggs either for food or for some religious observance. Unfortunately these precious fragments do not complete the missing scenes, of which the destruction must not be attributed wholly to tourists and antiquity dealers: this work of havoc was begun in ancient times.

The Hathor Shrine projects beyond the southern edge of the middle platform. Parallel to the Shrine a wall branched off at right angles to the enclosure wall forming a small court already destroyed in the time of the XXIst Dynasty. The corner of the wall alone remains. Our excavations in the soil of this court and along the outside of the shrine confirm Mariette's discovery, that the temple was built on the site of a necropolis of the XIth Dynasty. In the immediate vicinity of the temple I came across some dozen tombs, which I thoroughly cleared, finding that, as usual in most Egyptian cemeteries, they had all been anciently rifled. Some had been re-used in the XXIst Dynasty for priests of Amon. But even in a rifled necropolis we may hope to discover occasionally a tomb which was overlooked by the plunderers, and to this end it is necessary that every tomb in the place should be systematically excavated. The tombs at Deir el Bahari are all on the same plan; they are rectangular pits dug in the soft and flaky rock to a depth of ten or twelve feet. On one side, generally on the west, opens a small chamber originally closed by a brick wall, which contained one coffin only. The plundering of these tombs had usually taken place shortly after the burial; and in such cases the rubbish with which they were filled consisted of the rock chips made in the course of cutting out the pit. Several pits, which, judging from the nature of the rubbish which they contained, were apparently untouched, proved to have been completely cleared except for a few wooden figures, or a little coarse pottery. But when a pit contained stones, some of which had obviously been taken from the walls of the temple, there could be no doubt that the tomb had been re-used; and in one case the door had been closed with two or three stone slabs, and the tomb itself contained a yellow mummiform coffin of XXIst Dynasty style.

The interments of the XIth Dynasty were apparently made with a certain amount of luxury, and the tombs originally contained valuables, otherwise they would not have tempted the cupidity of the robbers. I could form some idea as to what the character of this

necropolis must once have been from a tomb which had been only partly plundered. In emptying the pit we found two pieces of the gilt case of the inner coffin, and the blue glazed-ware bead necklace of the mummy. The chamber contained a coffin in the style of the XIth Dynasty, made of sycamore wood, rectangular, very thick and heavy, and in a perfect state of preservation. Outside, on box and lid, are lines of blue hieroglyphs giving the name of the deceased, and also there are two large eyes, a decoration characteristic of coffins of that period. The angles are lined with gilding. The inside is entirely covered with paintings and inscriptions. Above are horizontal lines of large hieroglyphs most exquisitely painted, as well as representations of the objects supposed to be placed near the deceased: mirrors, necklaces, bracelets, &c. Below and on the bottom are funerary texts, in a script intermediate between hieratic and hieroglyphic. In the coffin had been left pieces of a very thick cartonnage, entirely gilt, except the necklace, which was painted in colours, and the hair. The mummy must have had jewels, which had been stolen, but the plundering seems to have been done hastily. The sandals and the pillow, both gilt, had been left, as well as many objects which had been deposited near the coffin. These objects are similar to those discovered at Meir in tombs of the VIth Dynasty, but they are of less artistic value. We got out two wooden boats with their crews, in one of which the figure of the deceased is seen sitting under an awning; two models of houses containing numerous figures—one of them emptying bags of corn into a granary; in the other a bull is seen lying on the ground, with his legs tied together while a man cuts his throat with a knife. We also found statuettes of men and women, carrying jars, loaves, and various provisions in baskets. These objects recall some adjuncts of the earthly life of the deceased, and were intended to answer the same purpose as the pictures on the walls of the tombs at Ghizeh and Sakkara. There was hardly a single tomb in which some such model figures had not been dropped. In one they had been jumbled together into a corner with the bricks of the door, in order to make room for the mummy of a priest of Amon, evidently of no high rank, since it was his office to prepare ointments for the use of the high priest.

It is remarkable that this beautiful coffin does not bear the same name inside and outside. Inside the deceased is called *Buan*. He was a man of high rank with numerous titles, among which are those of Head of the Treasury and Head of the Granaries, showing that his position was one of considerable power. But on the outside he is called simply *Menthuhotep*, a name probably assumed as being that of the king under whose reign he had spent the greater part of his life, or to whom he was most indebted for the favours which he had received. I take it that the life of *Buan-Menthuhotep* was contemporary with the end of the XIth Dynasty and the beginning of the XIIth. His coffin, with all its paraphernalia, is now at Ghizeh. In artistic beauty and in preservation it is certainly one of the finest to be found in any museum.

As my work was exclusively directed towards the temple and all that concerned its structure and its history, I did not go out of my way to make further researches in the adjacent XIth Dynasty necropolis. It is a place where interesting and probably fruitful excavations might be made; and I believe that a systematic exploration of the space between the temple and the cliff which bounds the amphitheatre of Deir el Bahari on the south would reveal not only the whole extent of the necropolis, of which we have investigated one outskirt only,



but also remains of buildings erected by Antefs and Mentuhoteps, kings whose dates and succession are now the object of much discussion among Egyptologists.

ÉDOUARD NAVILLE.

## CORRESPONDENCE.

### HANNIBAL'S TOMB.

Paris: April 30, 1896.

Having read in the French papers that a German archaeological mission has set out for the Levant in order to explore the environs of the Turkish village of Gebzeh (between Soutari and Nicomedia), believed to be the site of the ancient town of Libyssa, where, according to Livy and others, Hannibal was buried, I was forcibly reminded of the following personal anecdote, bearing in a direct manner upon the object of the mission—namely, the discovery of Hannibal's tomb, or of any remains of it. As a constant reader of the ACADEMY I thought I should address my communication to you, in slight repayment of all the intellectual benefit and pleasure I have derived from its pages. On that plea, if on no other, I hope I may be pardoned for thus intruding myself on your attention. Here is my little story.

It is now some forty years since I sat conversing with a friend in his villa on the shores of the Bosphorus. That friend was Dr. Stephen Carathéodory, one of the chief physicians to Sultan Mahmoud, and the father of the ex-Governor of Crete, a man who, apart from his profound learning, was so highly respected for his character that even among the Turks themselves every Pasha's door was open to him, and he was welcome everywhere.

"Something very strange happened to me yesterday," said the good doctor to me; "very strange and very vexatious. I had gone to pay a visit to a Turk of my acquaintance on the Asiatic shore, an Ulema residing at the village of Tchenghel-Kioi, and as we sat chatting together in his garden, he all at once asked me who and what 'Arrifas' was. 'How come you to ask me such a question,' said I to him, 'and what do you know about the man whose name you just now mentioned?' 'I know nothing about him,' replied the Ulema, 'but the men you see here at work at the back of my house dug up the other day from under the foundations a large marble slab with some letters cut into it, and out of curiosity I sent for the village grocer (*bakal*), who was known to be able to read, and that's the name he told me was engraved upon the marble stone. I am sorry I cannot show this to you, for it has since been ground into powder.'"

Such is the story I heard from the doctor's lips, and I give it to you in almost the very words of my lamented friend.

ANTONY PSYCHARI.

## NOTES ON ART AND ARCHAEOLOGY.

WE are glad to learn that Dr. Drury E. Fortnum, having quite recovered from the effects of his severe illness, has been able to complete his work on Maiolica, which will probably be ready for publication in the course of next month. Comprising all the more important matter of the South Kensington Catalogue, but modified and augmented in accordance with the researches of the last quarter of a century, this treatise will contain all that is valuable in the known history and characteristics of the various Italian fabriques and of their productions. Dr. Fortnum has also completed the MS. of a Descriptive Catalogue of the collection of those wares now in the Ashmolean Museum at Oxford, which will shortly be put into the printer's hands. Both these works will be illustrated by collotypes from examples in the Ashmolean.

MESSRS. CASSELL & Co. have in preparation, for issue to subscribers only, *The Life and Paintings of Vicat Cole, R.A.*, in three volumes, written by Mr. Robert Chignell, with reproductions of about eighty examples of the deceased artist's works, either in plates or by tint process in the text, including the entire series of "The Thames from its Source to its Mouth."

THERE will open next week: the inaugural exhibition of the newly founded Cabinet Picture Society—which, we observe, includes several members of the Royal British Artists—at their own gallery, 175, New Bond-street; the usual summer exhibition of French and Dutch pictures, at the Continental Gallery, also in New Bond-street; and Mr. R. Caton Woodville's military picture of "Jameson's Last Stand at the Battle of Doornkop," at Messrs. Henry Graves & Co.'s Gallery, Pall Mall.

PRINCESS LOUISE, Marchioness of Lorne, has consented to open a loan exhibition of pictures on Friday next, at the Bermondsey Settlement, Farncombe-street, Jamaica-road. The exhibition, which is to remain open free to the public through the Whitsuntide holidays, includes pictures by Joshua Reynolds, Turner, Sir John Millais, Sir E. Burne-Jones, Sir John Gilbert, Messrs. Sidney Cooper, Alma Tadema, Seymour Lucas, Holman Hunt, and G. F. Watts.

THE exhibition galleries of the British Museum, Bloomsbury, and also of the National History Museum, Cromwell-road, will for the first time be opened to the public on Sunday next, from 2.30 to 7 p.m. The National Sunday League have made arrangements by which Mr. W. St. Chad Boscawen will conduct parties through the Assyrian galleries, and Dr. Henry Woodward through the collections of natural history.

FROM Monday to Wednesday of next week, Messrs. Sotheby will be selling the collection of porcelain, old English pottery, antique silver, paintings, &c., formed by the late J. G. Leonard, of Cambridge. On the last day they will also sell a silver peg tankard, of about twenty-eight ounces, which was made by J. Plummer, of York, for one of the Pennymen family between 1578 and 1597. The six pegs inside indicate six gills, the measure of the tankard.

AT the meeting of the Society of Arts on Wednesday next, Capt. W. de W. Abney will read a paper on "Orthochromatic Photography."

THERE is now on view at Birmingham, in connexion with the spring exhibition of the Birmingham Royal Society of Artists, a loan collection of the works of Mr. Alma Tadema, consisting of about forty of his pictures and as many reproductions of them by engraving or etching.

THE late Miss Julia Gordon has bequeathed a portrait of Mrs. Siddons by Lawrence to the National Gallery; and also all her ornamental china, carved oak, stones, coins, fossils, Bermuda agates, books, &c., to the South Kensington Museum, on the express condition that they be kept as a separate collection under her name.

PROF. SAYCE writes from Cairo, under the date of May 4:

"Petrie's Stela has arrived at the Museum, and it turns out that my reading of the important passage is right, and his and Spiegelburg's are wrong. The campaign of Menepthah was in the south of Palestine, where he received the tribute of Ashkelon; and his reference to the Israelites is the Pharaoh's version of the Exodus. Spiegelberg has now found the name of the Israelites in another of Menepthah's in-

scriptions, where it has hitherto been overlooked."

A CORRESPONDENT writes from Rome:

"Prof. Lanciani has discovered in the farm of Giostra, near Castel di Leva, twelve kilometres south of Rome, the ruins of a very ancient Italic city, which seems to be Tellene, which was destroyed by Ancus Martius. There remains a very large extent of wall, and the ground is strewn with potsherds.

"The excavations that are being continued at Conca have brought to light another peripteral structure of the temple, and another *Javissa*, with pottery of later date. A fragmentary inscription of the late Republican period, with a dedication of a Cornelius to the Mater Matuta, proves that the identification of Conca with Satricum is correct."

WE quote the following from the Athens correspondent of the *Times*:

"The work of restoring the Stadion in marble has been resumed, and the temporary seats constructed for the Olympic Games are being removed. It appears that M. Averoff is prepared to furnish the large sum requisite for complete restoration. The arena will be excavated, and it is expected that many valuable remnants of the ancient structure will be brought to light.

"The excavations which are being carried out in Melos by the British School of Archaeology have resulted in some interesting discoveries. Among these are a draped life-size statue of a priest of Dionysus, of which the head and the left hand are missing; and a colossal statue, perhaps of Apollo, of which the head and limbs are missing, but a portion of the right leg and foot has been recovered. Four draped torsos of the Roman period have also been found, one probably being a statue of Agrippina. A Roman mosaic floor has been laid bare, and some thirty inscriptions have been discovered, most of them being in the peculiar Melian character."

## MUSIC.

### ROYAL OPERA, COVENT GARDEN.

SIR AUGUSTUS HARRIS is a wise manager: he makes no promises, and therefore cannot break any. The season opened on Monday evening with Gounod's "Romeo et Juliette," a work which, though far from being equal to his "Faust," yet, if given with a strong cast, is certainly attractive. There were a few weak points in the performance. Of the principal vocalists, Miss Eames may be praised for some excellent singing, though it must be confessed that she is not an ideal Juliette: by temperament she seems scarcely the most suitable representative of Shakespeare's impassioned heroine. Mr. Jean de Reszke, if not quite at his best, gave a fine impersonation of Romeo. Signor Mancinelli was the conductor; and the orchestra, under his able—though at moments over vehement direction—distinguished itself.

On Tuesday evening Humperdinck's "Hänsel und Gretel" was given in English. The work was, on the whole, well rendered; yet, though successful, the reception was scarcely brilliant. The fact is, Humperdinck's masterpiece, with its rollicking Peter, funny old witch, "Chocolate Villa," and other nursery story associations, seems somewhat out of place in a season of tragic and romantic opera. The public, which takes interest in the love-sick Juliet, the ill-fated Santuzza, or the still more to be pitied Elia, witnesses with cold curiosity, or even indifference, the stage action. The real wonder of the opera is the ever-busy orchestra, in which thematic material—partly taken, partly imitated, from old-folk song—is worked, with rare skill, on Wagner lines. There was genius in the very attempt. To treat simple melodies as Wagner had treated Leitmotive, which, like the themes

of Bach's Fugues, were created by intellect and inspiration for the express purpose of passing through various evolutions, seemed almost to court failure. This remarkable achievement of Humperdinck, and the striking contrast between the matter and the manner, is not readily appreciated: the skill of the work only grows on one gradually; the lightness and freshness of the music hide for a time its real merits. The performance of the work at Covent Garden was in many respects admirable. The Gretel and Hänsel were Miss Jessie Hudleston and Mlle. Marie Elba. Both played their parts well; but of the two the latter combines art and nature in more felicitous manner. Mr. Bispham, who represented Peter for the first time, sang well, while his acting showed how carefully he had studied his part. We will not say it was true to the life, for there were moments in which the painstaking artist peeped out from beneath the features of the rough and jolly broom-maker. Mr. Bispham, when the work is repeated, will no doubt modify some of his gestures, and then his Peter will stand as one of his most finished, most characteristic, creations. The stage effect of the Angel's Scene in the second act was disappointing: the way heavenwards was extremely modern, and no halo of mystery pervaded the scene; the lime-light effects, and even the movements of the celestial beings, reminded one rather of ballet or pantomime. The scene is undoubtedly a difficult one to manage, but Sir A. Harris might obtain better results. The orchestral playing, under Signor Mancinelli, was exceedingly good. "La Favorita," one of Donizetti's best works, an excellent specimen of Italian opera in its palmy days, was performed on Wednesday. The part of Leonora was played by Mme. Mantelli, who displayed vocal skill and marked intelligence. Signor Cremonini, a somewhat stiff actor, has a voice of good quality, and an excellent style of singing. J. S. SHEDLOCK.

### RECENT CONCERTS.

MISS MAUD MACARTHUR, the young Irish violinist who made such a successful *début* two years ago, gave a violin recital at the small Queen's Hall on Monday afternoon. She is now only twelve years of age; and her programme, including Beethoven's Sonata in C minor for pianoforte and violin, and the Andante and Finale from Mendelssohn's Concerto in E minor, seemed too daring. Full justice was rendered to neither, and for two satisfactory reasons. Miss MacArthur, although gifted by nature with rare powers of perception, and quite uncommon technical ability, enabling her to express her thoughts and feelings, is as yet, in manner and conversation, quite childlike. She has never been forced: such a method would, indeed, prove fatal to her. Then, again, she plays upon an instrument not of full size; and as regards quality and power of tone criticism should be relative: what she does accomplish with such limited means is truly astonishing. Her reading of the Beethoven music was pure and intelligent; the Andante of the Concerto was rendered with rare delicacy, and the Finale dashed off—though at no reckless pace—with wonderful verve and technical skill. In a "Mazurka" by Zarzky she displayed the *sang-froid* of a virtuoso, yet the warmth of a true artist. Miss Fanny Davies was the pianist, and Miss Louise Philipps the vocalist.

On the same afternoon Beethoven's Sonata in C minor was also performed at St. James's Hall by Mr. Willy Burmester and Mr. Ernest Hutchinson. We heard only the first two movements. They were carefully and most intelligently rendered, but certainly lacked warmth. Mr. Hutchinson is an able pianist, and we must

take the earliest opportunity of hearing him again. We also hope to notice Mr. Burmester's forthcoming concert.

Mr. Eugen d'Albert gave his second pianoforte recital on Tuesday afternoon. Each time we hear him we feel inclined to defer judgment. Not as regards technique: the performance of his transcription of Bach's organ Toccata and Fugue (he does not hesitate to hyphen his own name with that of the great composer) leaves no doubt as to his extraordinary powers in this direction. Not as regards intelligence: his renderings of the "Appassionata" Sonata at his first recital and of the "Waldstein" on Tuesday prove that he grasps the meaning and feels the power of great music. But there are two matters on which we cannot make up our mind. Is the coldness so noticeable in his interpretation of Chopin's music the outcome of temperament or of nervousness? And are those occasional marked exaggerations of tone and speed the result of excitement, or are they calculated effects to astonish the audience? His playing of the Finale of Chopin's Sonata in B minor was brutally coarse; and we regret to say that it won far more applause than for his, certain affectations notwithstanding, bold reading of the "Waldstein" Sonata.

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No subject can be of more direct importance to the average Briton than that of the navy which guards his rosy slumbers, and there are probably few upon which he possesses less exact information. A writer of the beginning of the last century observed that there were too many, "and those not ignorant persons in other respects," who could "scarce distinguish between the Admiralty and navy officers, because both had a relation to the maritime power." Sir R. Vesey Hamilton thinks that a similar misunderstanding prevails at the present day. Perhaps this ignorance is in part due to the difficulty which landmen have often pretended to find in the technicalities of naval writers. Forgetting that the best of naval historians before the days of the comparative method was an attorney, and that one of the two greatest of nautical novelists was a West Indian merchant, those of us who have never been to sea in anything finer than a Channel steamer are apt to take refuge in the belief that only those who have braved the dangers of the torpedo-destroyer can comprehend the mystery of the Admiralty. They excuse their ignorance by quoting with approval old Sir William Monson's declaration:

"The sea language is not soon learned, and much less understood, being only proper to him that has passed his apprenticeship; besides that, a boisterous sea and rough weather will make a man not used to it so sick that it bereaves him of legs, stomach, and courage so much as to fight with his meat; and in such weather; when he hears a seaman cry starboard or port, or to bide aloof or to flat a sheet, or haul home a clew-line, he thinks he hears a barbarous speech, which he conceives not the meaning of."

In some respects this complaint is as well founded now as it was in the days of James I. Although the modern writer on naval affairs is concerned with quite other matters than luffs and sheets and clew-lines, his technicalities are no less alarming. Perhaps the details with which he has to deal are more (rather than less) complicated than they were in the days when Blake and mighty Nelson fell, especially so far as the ships themselves are concerned. But their importance to us has also increased. For

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"When we read of naval operations, of battles and single-ship actions, of cutting-out expeditions, and of prizes taken from the enemy, we are sometimes apt to forget that behind all this rests the directive hand of the Admiralty Board."

On the other side, when the periodical panic convulses the British public, we are not slow to threaten the somewhat vague personality of the Board with the vengeance of "the wild mob's million feet," if it fails in its duty. The Board, of course, has grown up out of the ancient office of Lord High Admiral, which, like the Treasury, has proved too great a burden for any single pair of shoulders, and is now always put in commission, as has been the practice, with a single brief exception, for nearly two centuries. Arising thus, the administrative system of the Admiralty has retained a happy flexibility which is essential to the nature of its duties. The Lords of the Admiralty are jointly co-equal "Commissioners for executing the office of High Admiral," with a single head, the First Lord, and a number of special departments which serve as hands to carry out their biddings. They are in constant free communication with one another, with the Cabinet Minister above and the permanent officials below them. The whole arrange-

ment, indeed, is like that of a fleet at sea, in which the First Lord is the admiral in charge of the whole and responsible for its doings, while the other Lords are at once his counsellors in forming a decision and his officers in carrying it out.

"Those who know the inner working of our naval administration best, recognise the high value of the consultative functions of the Board, which brings together the highest professional opinion for the guidance of the First Lord, and, enabling its members to discuss every question among themselves, greatly benefits the service by the free interchange of those ideas which build up our naval policy, and lead to the means for carrying it into effect."

Of course, however excellent a system may be, its value depends ultimately upon that of the men who happen to be carrying it out; and all the happy flexibility of our Admiralty is of no avail to counterbalance the disasters that might be caused by a weak or careless First Lord or incompetent counsellors. An enlightened public opinion, on the one hand, and that admirable *esprit de corps* and devotion to the good of the country for which our navy has always been distinguished, on the other, are our best guarantees that a good system will remain in competent hands. It has by no means always been so. But we have a fair ground for hoping that in the future we shall keep our flag flying as high as it has ever been in the past, when only the self-devotion and skill of our sailors has sometimes availed to neutralise the incompetence or corruption of those at home who should have guided them.

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is *par excellence* the weapon of the future. As one cannot but agree with Mr. Armstrong, who is in love with his subject: "The next great naval war will bestow upon the torpedo and its users a halo of romance which will eclipse entirely that surrounding the gun and the ram." A good part of this fascination arises from the forlorn-hope nature of the life in a torpedo-boat on actual service.

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W. E. GARRETT FISHER.

*Johnson's Lives of the Poets.* A New Edition. With Notes and Introduction by Arthur Waugh. In 6 vols. Vol. I. (Kegan Paul & Co.)

THE interest in eighteenth-century literature shows no signs of flagging. The *Lives of the Poets* has now come in for its fair share of attention; and two or three complete editions are appearing or about to appear, besides several annotated editions of the more important biographies. That issued by Messrs. Kegan Paul & Co., of which the first volume is before us, will be worthy of the author and the work.

It is well known that Peter Cunningham in his admirable edition of the *Lives* (1854) showed little reverence for the text, and that he silently transposed passages, corrected dates and names, and in other ways corrupted the text with the object of making the details more accurate. Mr. Waugh, whose name is familiar to us on account of his useful study of Tennyson, has wisely gone back to the text of 1783, the last which had the advantage of Johnson's own corrections. It does not differ materially from that which is given in the ordinary cheap editions of the work; and it has, we may note, been carefully reprinted by Mrs. Napier in "Bohn's Standard Library."

The editor's Introduction is short and readable. In a few brightly written pages he relates the origin of the *Lives*, and gives us a critical estimate of their value. He unfortunately tells us little of the sources to which Johnson applied for his biographical particulars, though in an edition not specially intended for students this is not to be wondered at. Few well-read men of the present time know Edward Phillips, Jonathan Richardson, Ruffhead, Orrery,

Deane Swift, and even Spence, with intimate familiarity; and some account of Johnson's indebtedness to them and to similar writers might have been serviceable. The editor's discussion of Johnson's methods of criticism seems, on the whole, eminently fair and reasonable, and certainly does not make any excessive claims on behalf of the great Cham of literature.

Mr. Waugh, however, hardly makes clear the relation between the competing ideals which divide Johnson's allegiance—correctness, common-sense, and edification. On the one hand, Johnson accepts fully the criticism of correctness. He insists on the need of a poetical diction, and on the requirements of formal accuracy, with regard to verse, figure of speech, and so forth. In this way criticism becomes chiefly negative in method, and, as Dr. Fellows puts it, "he is the best writer against whom the fewest faults can be alleged." On the other hand, Johnson is equally certain that the "common sense of readers uncorrupted with literary prejudices" will have to decide finally the position of every poet in the hierarchy of Parnassus. By common sense, the supreme virtue of the eighteenth century, everything must in the long run be determined. The dicta of Aristotle and Longinus, and of Bossu and Boileau, are subject to its revision. It is his allegiance to common sense, and not his somewhat dull perception of literary beauty, which often saves Johnson's criticism from becoming absurd. His third ideal is that of edification. Moved by this, he adds Sir Richard Blackmore and Dr. Watts to the number of the immortals; while he thinks badly of Gray's "Bard," because it "does not promote any truth, moral or political." I should have been glad to see an attempt to show the exact relation in Johnson's mind between these three tests of excellence. That they are to a large extent incompatible is obvious.

The chief business of the critic is to discriminate clearly the various aims of the author, and to estimate the degree of success with which he thinks those aims are attained. The valuation of the means has more attraction for Johnson than the analysis of the ends. He cannot sympathetically apprehend the objects which writers of other times and other social environments placed before themselves. He has not the flexibility of imagination and the emotional versatility that a critic of the first rank must have. It is impossible for him to project himself into the position of an Elizabethan or a Jacobean poet. It never occurs to him that Arcadia cannot be adequately judged from the latitude of Fleet-street. Besides this defect, Johnson had another. Aesthetically, as well as physically, he was shortsighted; and he lacked the acute and immediate sensibility to beauty which has saved many a great critic from the absurdities of a one-sided theory of art. He saw only the broken rule, the inconsistency of statement, the fallacy in reasoning, the faulty simile, the indifferent rhyme. The apprehension of the beauty which lay beneath the formal error was not granted to him. A profound hint, a vivid glimpse, a thrill of pathos, was as

naught to him if suggested by a mixed metaphor or a limping verse.

Much of this Mr. Waugh has seen; but in detail he is not always quite fair to Johnson. Thus, he complains that, while Johnson censures the pastoralism of "Lycidas," he has nothing but praise for the machinery of "The Rape of the Lock."

"The fact is," says Mr. Waugh, "that the artificial environment of Pope's poem was in accordance with the fashion of Johnson's time, while that of Milton's was for the moment obsolete. Johnson's own system of common sense in criticism, had he been capable of applying it without prejudice, must have found even more to condemn in the 'Lock' than in 'Lycidas.' But he could not apply it without prejudice: he could not be altogether free from the contemporary standard, and so he slipped into inconsistency."

It is not difficult, I think, to vindicate Johnson's consistency. True, Arcadia had become a little unfashionable in literature at the end of the eighteenth century. But Johnson's objection to "Lycidas" is not entirely due to what Mr. Waugh oddly calls its "pastoral environment": he equally condemns the triteness and artificiality of its "long train of mythological imagery." Both the pastoralism and the mythology were, he rightly feels, to some extent out of place in a direct utterance of personal feeling. "The Rape of the Lock," however, stood on a different footing. The whole thing was avowedly conventional: it was a mock heroic poem in which the "machinery" of the epic had to be burlesqued as well as its other features. All that Dr. Johnson claims is that the machinery introduced by Pope is novel, well-contrived, and entertaining; which it certainly is. If Pope had brought sylphs and gnomes into the "Elegy on an Unfortunate Lady," Johnson would have been the first to condemn it.

Mr. Waugh's notes show that he has made use of recent sources of information, as well as the annotations of Peter Cunningham, Mrs. Napier, and other previous editors. Here and there, of course, a mistake may be noticed; and a few more annotations might have been advantageously added. Thus, Johnson's statement, into which he was misled by Edward Phillips, that John Milton's mother was named Caston, should have been corrected. A note on the same page (p. 100) tells us that "Macaulay states that Christopher (the poet's brother) had leanings to the Roman Church," which, though no doubt true, is certainly misleading. One of the most frequently quoted passages in Evelyn's Diary is that in which he mentions that among the new judges was "Milton, a Papist (brother to that Milton who wrote for the regicides), who presum'd to take his place without passing the Test." (Diary, June 2, 1686.) Again a page or two later Mr. Waugh reproves Johnson for speaking of Alabaster's Latin tragedy "Roxana" as earlier than Milton's Latin elegies. It is true that "Roxana" was not published till 1632, as Cunningham mentions; but Mrs. Napier reminds us that it had been acted in Elizabeth's reign; and Mr. A. H. Bullen tells us that it must have been performed at Cambridge before 1592. Instead



of the useless note on p. 109, informing us that at Florence Milton heard Leonore Baroni sing, the judicious reader would have been glad of information about Selvaggi and Salsilli. Fenton, too, is not the original authority as to the charms of the daughter of Dr. Davis, whom Milton appears to have regarded with bigamous intentions at the time of the quarrel with his first wife. Fenton's statement is derived from Philip's Life of his uncle.

But, after all, these are small matters; and we have good reason to thank Mr. Waugh and his publishers for the most comely edition of the *Lives* that has appeared since Cunningham's. Five portraits without names, and apparently of doubtful authenticity, appear in the volume. Type and paper are alike excellent; and although its cloth binding is not entirely satisfactory, this is the less a disadvantage since the book well deserves the honour of calf or morocco.

FREDERICK RYLAND.

*The Most Gorgeous Lady Blessington.* By J. Fitzgerald Molloy. (Downey.)

THERE is every reason why this book should have been written; for, apart from the fact that the writer has been permitted to make use of "six volumes of letters in Mr. Morrison's possession, addressed by the leading men and women of the day to the Countess, or written by herself," no Life of the renowned beauty has been published since Mr. Madden's voluminous *Life and Correspondence*, in three very large volumes. There was every reason, I repeat, for producing a new Life of Lady Blessington in a compact and handy form, and no apology was necessary for such an undertaking. But when one glances through the older biography, and sees how enormously Mr. Molloy must have been aided by it in his labours, I must confess it does seem to savour of ingratitude for him to say, as he does most deliberately, "No luminous biography of Lady Blessington has ever been written."

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"an intimate acquaintance and interrupted friendship with the late Countess of Blessington during a period of twenty-seven years, and the advantages of possessing the entire confidence of that lady, are the circumstances which induced the friends of Lady Blessington to commit to me the task of editing an account of her literary life and correspondence."

While, then, Mr. Molloy's two charming volumes ought to find their place on the drawing-room tables of those to whom books are treasures, the older and more sombre volumes are not superseded, but still remain the authority for students of what we may call the Byronic period of English literature.

The father of Lady Blessington was a typical Irish squire of the last century: not as he is here misnamed, a "squireen," which is in Ireland a term of opprobrium usually associated with an upstart or a middle-man, but never applied to a country gentleman, as, by position at least, Edmond Power undoubtedly was. He was one of

the hard-drinking, reckless, extravagant men of his time,

"whose love of display drifted him into debt and difficulties."

"Tall, straight-built and handsome, florid of face, peremptory of speech, he dressed in leather breeches and top boots, wore white cravats, frills, ruffles, and top seals, which costume helped to give him a showy and impressive appearance and to gain for him among his fellow squires the names of 'Beau Power' and 'Shiver the Frills.'"

Her mother was of too weak a character to influence her husband for good: she had probably so grown up with the manly vices of her time as not to recognise their existence. She was "too much absorbed," we are told, "in the glories of 'me ancestors the Desmonds' to enter into the inner lives of her children, of whom (*sic*) she bore six."

The folly and recklessness of Power soon came to its natural ending:

"His property, which at one time had brought him fifteen hundred a year, became, through neglect and increasing debt, of less and less value. But so long as he could have dogs and hunters, and enjoy wine and revelry, the world went well with him, and he was content to put off till to-morrow such unpleasant considerations as tradesmen's bills and obtruding (*sic*) bailiffs."

When the inevitable day of reckoning did come, and nearly all the property had to be sold, poor "Shiver the Frills," for the first time, must of necessity soil his aristocratic fingers with business. Surely "me ancestors the Desmonds" must have turned in their graves and groaned.

It is an unpleasant picture we are afterwards shown of Power, with whom the times, as we say in Ireland, "were going hard." Various methods of making money had been tried, with bad results; and, as the man's income became lower his vices sank also to a lower level. From the handsome, open-handed sporting squire, with a fine, gentlemanly taste for generous wine, he soon became a sordid drunkard:

"He treated his wife with brutality, and became the terror of the home, where he delighted to display his tyranny. . . . Terror-stricken by his fury, his cruelty, and his drunken oaths, his children fled from his approach."

Equally sordid is the scene of the future Lady Blessington, standing in her father's shabby dining-room, in an atmosphere heavy with the smell of roast meat and whisky, when the order was given that she should marry Captain Farmer, for whom she had an instinctive dread—an instinct afterwards justified by events, for the man became a lunatic. The young wife of sixteen, who was "between the devil and the deep sea"—an insane husband and a brutal father—put herself under the protection of a Captain Jenkins, from whom she was transferred to Lord Blessington, who, on the most opportune death of Farmer, made her his wife. And, as Mr. Molloy relates with admirable *naïveté*,

"no sooner had she parted from Captain Jenkins than Lord Blessington sent him a cheque for £10,000, the presumed value of the jewels and apparel given by Jenkins to Margaret Farmer."

From poverty, with all its petty shifts and miseries, the scene is now changed to

one of the most dazzling wealth, and if any inherited vices linger around the most gorgeous lady, they are so daintily gilded that we must call them by some other name.

The most repulsive actions of Lady Blessington's life were the arranged marriage of her poor little step-daughter with Count D'Orsay, and of her subsequent friendship with the French count, whom Byron described as having all the air of a *cupidon déchainé*. Our biographer is at pains to tell us, again and again, how thoroughly innocent was the friendship between the most gorgeous lady and the most captivating count; and heaven forbid that any one to-day should follow the scandal-mongers who thought otherwise. But, apart from the question of graver guilt, was not the marriage of this young girl—this child of sixteen to the man-of-the-world, *blasé*, selfish, and sensual—in itself quite vile enough. The girl was hurried into a contract, the nature of which she was ignorant of. Why did the man marry her? What could he have seen in this bread-and-butter miss? We are told of the interview between Miss Power and her drunken father in a room heavy with the odour of whisky and hot meat, and of her subsequent interview with her weak mother, to whom she had flown in vain for sympathy—that mother and father had, at least, the excuse of poverty, that weak mother could not have helped her daughter. But Lord Blessington and his most gorgeous lady had no such excuse, and Lady Blessington could have prevented the marriage—if she would. On the whole, I am inclined to think that a vile action is none the less vile because the air is redolent with the scent of vervain and roses.

It is interesting to reflect that, if Lady Blessington had not taken to literature, she might have succeeded well as a matrimonial agent. She arranged a marriage between her sister and a French nobleman twice her age. Either party was deceived into thinking that the other had wealth, and they finally parted.

It is in the after period of Lady Blessington's life that her better nature seems to assert itself. She then devoted the energies of her mind to the calm pursuits of literature, lived down much of the prejudice which existed against her, and gathered around her the most illustrious men of her time. We have here published "for the first time," as we are told, "letters which Disraeli, Dickens, Landor, Barry Cornwall, Marryat, Macready, Lord Lytton, and others addressed to her." The inclusion of these letters alone make the work a useful addition to any library; but, I may remark, in passing, that an index would have made it still more valuable.

A number of racy anecdotes are collected together. Disraeli figures in Lady Blessington's *salons*, of all others the most interesting figure. Some of the descriptions are excellent—as, for example, in the chapter which introduces young Disraeli:

"A curious figure that derided sobriety, he looked half contemptuously, half amusedly, and with some curiosity at the life around him. Fluent, his words seemed to conceal his thoughts; vivacious, it appeared impossible to penetrate him."

And how great he was for all his fopperies, which, unlike those of poor Byron, were mere externals. And, stranger still, in sober, conservative English society, where aberrations of morals and of intellect are far more tolerated than eccentricities of dress, this young Hebrew could enter a drawing-room, arrayed in "a scarlet waistcoat, long laced ruffles falling down to the tips of his fingers, white gloves with several brilliant rings outside them, and long black ringlets rippling upon his shoulders."

Count D'Orsay was an admired member in the circle. Thank heaven, not admired by all! Mrs. Newton Orosland, whom he once took into dinner, remarked that his hands, "large, white, and apparently soft, 'had not the physiognomy which pleases the critical observer and student of hands' for they indicated self-indulgence." He struck her moreover as being "mannish rather than manly, and yet with a touch of effeminacy quite different from that woman-like tenderness which adds to the excellence of man." Thackeray met the splendid humbug in 1850, and describes him as

"living in a charming *atelier*, which he has fitted up for himself with arms and trophies, pictures and looking-glasses, the tomb of Blessington, the sword and star of Napoleon, and a crucifix over his bed. And here he dwells," writes the cynic, "without any doubts or remorse, admiring himself in the most horrible pictures which he has painted, and statues which he gets done for him."

The Count had received within twelve months of his marriage a sum of twenty thousand pounds, while Lord Blessington arranged that after his decease a similar sum should be settled upon him for life. So generous a dower—a genuine *pretium puellas* as it was—might have made him kindly disposed towards his child-wife, who, three years after her marriage, when she had reached the age of nineteen, grew to be a remarkably handsome woman. Not for her was the "brilliant wit" and "wonderful fascination" which made D'Orsay the pet of society. That was reserved for others.

"Instead of being the wife of her husband, and the mistress of her home, she found herself a supernumerary in a circle with which she had no sympathy. Disagreements followed, rebellion set in; and in the autumn of 1831 she and Count D'Orsay separated by mutual consent."

Afterwards she repeated the early portion of her stepmother's married life, upon a far grander scale (*vires acquirit eundo*), by gaining the friendship and "fostering kindness" of the Duc d'Orléans, prince royal of France, and son of Louis Philippe.

An amusing sketch is given of the latter days of Mme. Guiccioli, the friend of Byron. Her husband having died, in 1840, she had waited for some one to wed her, and finally succeeded in capturing an ancient nobleman, the Marquis de Boissy, who was a collector of curios and rare editions. To him the fact of his wife having had a *liaison* with a great poet made her as valuable as a rare copy of some old book, or an antique vase with a flaw or two. He was wont to introduce her to his friends as "Madame la Marquise de Boissy ma femme,

ci-devant maitresse de Lord Byron." It is not hard to imagine the dear old creature rubbing his hands as he said this, and after a little while taking his guest by the arm, with, "And now, *mon ami*, you must permit me to show you *ma Brechesse Bible*!"

What a gay world it was. How it would afford material for nice reflections in a sequel to "Little Arthur's History of England"—if there be any "Little Arthur" nowadays, which is extremely doubtful? It would be so easy to tell how very different the ways of society have grown—how little the D'Orsays are tolerated: how they are estimated at their real worth, and not for fine clothes, and a superficial polish, and a smart repartee, and suave mannerisms. But this is verging very closely on cynicism, a quality quite intolerable in a reviewer.

GEORGE NEWCOMEN.

*Studies in Economics.* By William Smart, Lecturer in Political Economy in the University of Glasgow. (Macmillans.)

THIS book deserves to be mentioned as far superior to the general run of the works dealing with economic and social problems which are so numerous at present. Mr. Smart's qualifications are well stated in his preface:

"My credentials for writing on wages, currency, and consumption are that these are subjects which I may claim to have looked at from more than one side. My apprenticeship to industry, as an employer of labour, brought me in close contact with questions of wages and prices; and during these years I was fortunate enough to fall under the influence, personal and literary, of Mr. Ruskin, by whom my thoughts were turned to the questions of wealth and its consumption, and to the gospel of work which he had learned from Carlyle. But my pleasant task of late years, in presenting to English readers the work of the Austrian school, has made me entirely a convert to its fundamental doctrine, that the theory of value is the beginning of economic science, and compelled me to revise all my conclusions in the searching light of that theory."

The author's treatment of his topics shows considerable originality and breadth of view. Some might object that he introduces considerations which are extraneous to an economic treatise, but his answer is that social problems cannot be solved by looking merely at the economic aspects of the subject. His general impartiality of tone and his desire to put both sides of the case fairly before his readers is well illustrated in the following passage:

"The Socialists would assert that, if production were regulated and directed to the sole end of raising the general level of wealth and comfort, and if the making and, consequently, the consumption of foolish and wasteful forms of wealth were stopped, the increase of wealth per head would be so great that every family of five would have within its reach every luxury reasonable for health and culture. On the other hand, the Individualist would assert that the introduction of a regulated, uncompetitive system would so take away the motive to hard work, so disorganise the fine web of industrial organisation, and so frighten away capital to other countries, that the level all over would be indefinitely below the wealth now represented by the incomes named."

Some may possibly find a little difficulty in grasping what precisely is the theory of value which Mr. Smart regards as the foundation of his reasonings, and, indeed, he himself admits that the subject is somewhat abstruse. His position is stated in the following terms:

"The thesis I intend to put forward is, that on the principles laid down, at any given time, primitive or otherwise, the factors of production have a certain value. This value is given and measured by their total product, the national dividend. This value they may in certain circumstances transfer to particular products; it is the 'cost price' of the factors of production. Thus and thus alone, cost of production determines value."

This may not seem perfectly clear to all, though the author does his best to make it more comprehensible by practical illustrations. The conclusions he draws from these principles are, in the first place, that

"Cost is a true irreducible minimum. If the labourer can find what his cost is—and the world of competition is always tending to give him that information—he has the best possible right to see that his labour is never employed at anything under the figures of price in which this cost is expressed."

Mr. Smart further contends:

"That the share which labour gets under modern circumstances is rightly conceived a double share. It is the larger share of a larger loaf, and that not in virtue of strength, but in virtue of purely economic causes."

It might appear, then, that our author must be ranked among the supporters of the view that unrestricted competition is a blessing to the labourer, and that all restraints on it are to be condemned; and, indeed, he goes on to describe all trades union restrictions as economically indefensible. He admits, however, that they may be defended on other grounds:

"For instance, if it is the case that enthusiasm for a large product and large wage tends to make people work long hours, and under insanitary conditions, although this may increase the loaf of product, it yet saps the life of those who are to live off the loaf, and so is a short-sighted policy."

The special application of this position to the question of the labour of women and children is well illustrated.

Mr. Smart is evidently an advocate of bi-metallism; but it cannot be said that he has brought forward any very forcible arguments on its behalf. His chapter on the subject is the briefest and by no means the most satisfactory section of the book.

Both Socialists and anti-Socialists will appeal to the different portions of Mr. Smart's pages as corroborating their conclusions, from which it may be judged that he has endeavoured with some success to hold the scales even, and to abstain from hasty dogmatism on one side or other of this momentous controversy. If the latter may quote the passages already referred to on the benefits of competition, the former may with equal justice bring forward passages in the two final chapters on "The Socialising of Consumption" and "The Place of Industry in the Social Organism," as bearing out many of their contentions.

Our author makes it quite clear that he is not one of those who believe in the

perfect wisdom of the doctrine of *laissez faire*, and the following weighty and measured review of the results of its practical working deserves to be carefully studied:

"Our century's experiment of leaving industry to rectify its own abuses cannot be called a success. It has ended in putting very effectually out of sight the right and due of every man, as a spiritual being, to get the utmost assistance from his fellows in securing him a rational, happy, developing, free life. It has raised a few people to a habitual standard of leisure and luxury, which they find so good and enjoyable that they will fight to retain it. It has made the richer classes accept seriously the ridiculous position of thinking themselves the favoured of heaven and believing that Christ's statement, 'the poor ye have always with you,' is a warrant for keeping them poor, or, at least for telling them that Providence is responsible for their poverty. Nay, it has so stripped the working classes of thought and aspiration, that as a whole they accept the present state of things for the most part in apathy, though not without sullen mutterings."

Mr. Smart may not be so sanguine as some social reformers as to the possibilities of the immediate future, but on a wider forecast, he is a decided optimist:

"Whatever the present may be, it is clear to the economist that the future holds unimaginable wealth in its command. The environment is friendly. The economic sphere will not always be truthfully represented as a struggle of labour against nature, or a calculus of pleasure and pain."

He does not even shrink from maintaining a position which is often regarded as the height of Socialist extravagance:

"The abolition of poverty is now within our reach if we, as a society, are really bent on its abolition. The resources of the nation in capital, invention, and labour are now so great that the one want of the time is organisation, so that there shall be no misdirection of production, no waste in consumption, no friction from currency. That there should be unemployed men in Great Britain arises from the same cause as brings about those frightful crises and this universal uncertainty—that we have not brought consumer and producer to understand each other and work into each other's hands, and that the best brains of the nation have not yet been turned to organising its industry."

R. SKYMOUR LONG.

#### NEW NOVELS.

*A Mine of Wealth.* By Esme Stuart. In 3 vols. (Hurst & Blackett.)

*The Master of Trenance.* By T. W. Speight. In 3 vols. (Chatto & Windus.)

*To Step Aside is Human.* By Alan St. Aubyn. (White.)

*Heart of the World.* By H. Rider Haggard. (Longmans.)

*Juanita Carrington.* By Mrs. Jocelyn. (Digby, Long & Co.)

*Silvio Bartholi, Painter.* By Emma Bentley. (Fisher Unwin.)

*The Judge of the Four Corners.* By G. B. Burgin. (Innes.)

*Margaret Grainger.* By Annie S. Swan. (Hutchinson.)

*My Dear Grenadier.* By S. B. Reid. (Macqueen.)

WITHOUT possessing any absorbing interest,

*A Mine of Wealth* is carefully written, and contains several well-drawn characters. The central figures are a strong-minded and somewhat unscrupulous widow, Mrs. Beddoes, whose temper has been severely tried by a disappointment in early life; and her daughter Sara, who, at the opening of the story, becomes heiress to an unexpected fortune, not at all to the satisfaction of Mrs. Beddoes, who is furious at having been passed over by the testator. There is not much colour in Sara's character, who is little except an affectionate daughter and devoted fiancée under rather trying circumstances. The author's most successful portrait is undoubtedly the widow. More than twenty years before the date of the story she had been engaged to the young Lord Stretton, a weak-minded youth, who is persuaded by his mother to break off the engagement and retrieve the impoverished fortunes of the family by marrying a wealthy heiress. The discarded object of his affections marries Mr. Beddoes in a fit of pique; and now, when nearly a quarter of a century has elapsed, and two ill-assorted unions have been terminated by a death on either side, the widower and the widow are again free to renew the intimacy of their youth. Great skill is shown by the writer in developing this part of the narrative. Among the minor characters, Jethro Cobbin, guardian of Sara Beddoes, and George Lumb, an astute and taciturn butler, deserve honourable mention.

*The Master of Trenance* is described on the title-page as "a mid-century romance," the date being put back nearly fifty years from the present time in order, apparently, to allow the delineation of certain details, essential to the story, of a public execution. A good many features of the old-fashioned "romance" are discernible throughout. The proverbial wicked baronet is represented by Mr. Arthur Vipond, Master of Trenance—a Cornish estate, of course—who attempts, often successfully, to seduce the maidens of the neighbourhood, and brutally ill-treats his wife. There is a Meg Merrilies in the shape of Moyra Tremewan, a witch-woman with the secrets of half the countryside in her possession; and a number of minor villains who help to keep the excitement at concert pitch. It will be inferred from what has been said that this is essentially a novel of incident and action; at the same time it is very far removed from the level of the cheap novelette style of fiction. Bel Jansen and her sister Grace, daughters of old Stephen Jansen of Starving Rock, an islet off the coast, are capitally drawn characters; and the combination of circumstances by which a totally innocent man—though a thoroughly-paced scoundrel in other respects—is condemned to death and executed is, if painful reading, a highly powerful piece of description. The book may fairly be recommended to all lovers of the sensational.

Bryon once wrote of poets "whose annual strains, like armies, take the field." Some of our present-day novel writers deserve the compliment of being far more industrious than this: their productions appear in full

bloom at nothing longer than quarterly intervals—in some cases the periods are even shorter. Alan St. Aubyn appears to possess a fecundity almost inexhaustible in the production of fictitious narrative, and one has scarcely had time to read and review the last of her novels before a further addition to the family appears upon the scene. To the credit of the author, it must be admitted that the latest—we speak under reserve, in fear of error—product of her prolific imagination, *To Step Aside is Human*, not only betrays no marks of haste in its composition, but is entitled to a good deal of commendation in several respects. The shallow, invertebrate young doctor, Dick Lampen, is a character familiar to readers of this author's books, though more often associated with a black coat and white tie. But Bel Lampen, the American girl, who marries for his money a young Englishman, a hopeless invalid, and after his death falls desperately in love, and nearly succeeds in marrying his cousin Geoffrey, the heir to the estate, is an amazing success in point of descriptive effect. Without touching any high artistic level, the book is easily and pleasantly written throughout, as, indeed, most of this author's later productions have been; and it is difficult to understand why her title-page should still continue to perpetuate the memory of that crude and absurd production, *A Fellow of Trinity*.

Mr. Rider Haggard has again treated us to one of his tales of weird mystery and marvellous adventure. That his new book, *Heart of the World*, a tale of the American Indians, will find plenty of eager readers there need be no doubt, just as little as it can be doubted that he possesses marvellously graphic power and first-rate abilities for the particular class of fiction in which he figures so prominently. But to give his story unqualified praise is another matter. His "Heart of the World" is a fabulous Golden City, situated upon an island, the surface of which is below the level of the waters of the surrounding lake at certain seasons of the year, and which is only prevented, therefore, from being entirely submerged by a colossal system of dams and breakwaters. Here was maintained in all its purity the primeval faith of the aboriginal Indians, together with all their chronicled traditions and hoarded treasures; and here it was that adventures of an astonishing kind befel an Englishman, James Strickland, Maya, his wife and Lady of the Sacred Heart, and Don Ignatio, last of the ancient Indians, whose narrative forms the substance of the tale. Of mere thrilling incident there is enough from beginning to end, but it is difficult to find much other praise for the book; and it seems a pity that the author with his great gifts should be content to write down to the level of the schoolboy.

It is the fault of sporting novels that they are apt to carry the atmosphere of the stable about them in too pronounced a manner to please the taste of critics and fastidious readers. It is a pleasure, therefore, to be able to record the fact that in *Juanita Carrington*, a novel named after the young lady

who takes the leading part, Mrs. Jocelyn has contrived to steer clear of all of this; and, though there is plenty of cross-country riding here and there, we are not bored to death with it. The author has devoted herself with much success to a real, downright love-making story of thoroughly satisfactory pattern. Juanita, a girl of seventeen, who has been adopted by her uncle and aunt, Sir Henry and Lady Carrington, ought, in the nature of things, to marry Dick Waldgrave, son and heir of the owner of the adjoining estate, and the expectant possessor of enormous wealth. Instead of this, she prefers to lose her heart to Lord Vanders, an impecunious society man, shady in regard to reputation, but the straightest of riders, the deadliest of shots, and everything else which could go to win the admiration of a country-bred girl. How the love flame is quenched by a widowed duchess, who has long marked Lord Vanders for her own, is excellently told; and the novel, which is full of clever society sketches, should be regarded by the general public as greatly superior to *A Dangerous Brute*, its immediate predecessor.

Of *Silvio Bartholi, Painter*, there is no word of disparagement to be said. It is a simple love-story, filled with pathetic touches of human weakness, and the silent agony of a disappointed heart; but the surroundings, replete with local colour, lend an interest and variety to the narrative which might be lacking to incidents occurring nearer home. The scene of the story is in the Italian town of Siena, the gorgeous solemnities of the Catholic ritual are set forth with devout appreciation, and the figure of the aged painter is depicted with genuine artistic skill. The faults and follies of the young painter Luigi, the simplicity of Margherita, his young wife, and the heroism of Vera, Silvio's daughter, furnish a fund of affectionate interest for readers.

*The Judge of the Four Corners* is an American book, and, therefore, can only be safely recommended to those readers who relish Transatlantic modes of thought and expression. The story is mainly concerned with a married couple, who fall out with one another and part, to meet again after twenty years, when the husband, who has all the time been as loyal at heart to his wife as she has to him, ventures to revisit his wife, and, finding that she does not recognise him, proceeds to make love to her, with partial success, but only because, as she afterwards explains, every tone of voice and motion of body reminds her so exactly of the lost husband for whom she is pining. The conception is a pretty and original one, and the book is in other respects written with a good deal of power.

The author of *Margaret Grainger* has for several years past been known to the world as the writer of books bringing specially under notice the claims of women to be allowed the exercise of certain functions associated traditionally with the male sex, and the male sex only. We can scarcely do less than give her our cordial encouragement in this object. The book under review needs, however, no such

encouragement. It is concerned solely with the reminiscences of a schoolmistress, and the business of a schoolmistress has from all time been considered appropriate to women. The narrative is merely anecdotal, recalling past experiences with pupils of very different character. It is told in exquisite taste, and the insight given into the lives of the various children Margaret Grainger has had under her care cannot fail to prove pleasant reading.

People who do not mind homely, gossiping narrative will like *My Dear Grenadier*, which concerns a household of seven boys, of various ages, and one girl, who writes the narrative. The "grenadier" is a girl friend standing six-foot-one in her stockings, with marvellous personal attractions, who fairly carries away the hearts of the elder portion of the seven brothers. Patricia Gore-Hatherton, their sister, is also devoted to the grenadier, Beatrice Damer; and her discovery that the latter is betrothed to Lord Edward Chandos, with whom she herself has fallen in love, leads up to a course of considerable heroism on her part. Ultimately she has her reward.

JOHN BARROW ALLEN.

#### BOOKS OF VERSE.

*Ann Morgan's Love*. By Arthur Munby. (Reeves & Turner.) Ann was brown and beautiful. For several years she had attended to all the household wants of her young master, polishing his furniture, cooking his cabbages, swirling mops in the little back yard, and using her muscles as only a labour-loving, country-bred maid can. Born to work, proud of work, restless without work, this hearty girl had no further ambition than to content the man who employed her; while he, for his part, gradually believed that true happiness was destined to arrive in his life through marriage with Ann Morgan, for he was in search of a woman owing all her graces to nothing but nature. Never mind accurate grammar, or smooth hands, or studied deportment borrowed from the boarding-school, or a doubtful skill in the management of ragged *arpeggios*. Very happy was the servant-girl when her master became her husband. She travelled a little, arrayed herself in plumes which she regarded as peacockian, and then prevailed on her lord to let her go back to such domestic offices as she had enjoyed before her marriage. It gave her no pleasure to rise above the station in which she was born; and she desired to cleave to her dialect, some of the peculiarities of which Mr. Munby presents to us in the following passage. Here is an excellent chance for American editors in search of a good subject for a prize competition. So many dollars for the individual who can translate the provincialisms into the best Broadway English:

"Her speech too—could she alter it at will? 'No,' said her husband, 'and you shall not try!'"

For he derided grammar, and he loved That folk-speech of the Marches, full of words Vivid, expressive, picturesque; unknown To southern ears, but old and accurate As Chaucer's English; aye, and older far. She was no gosterer, yet he knew full well How she could snape a rodney, hiking him Back to his work; and how with lusty arms She bested other women, when agate Keeping her barrer, thrutching at the coals; And how, on Easter Tuesday, she would oes To clip and heave her sweetheart up on high. Ah, and he knew that she was never fause, Nor fratchety, nor pizy; she was still

Herself, as peart and jamnock as the best. Therefore said he, 'You shall not change your note;

It is your own: these many hundred years Your peasant fathers spoke as you speak now. Why should you change? Your dialect, my wench,

Is part of England's history.' She laugh'd; It seem'd so strange that anything she did Should have to do with history!"

If our memory does not play us a trick, this is not the first time that Mr. Munby has described the progress of married love between a cottager's daughter and a gentleman's son. Whether or no he means a sermon to be preached through the medium of blank verse, employing the poetic muse to decorate a theory, there is no need for us to inquire too closely. If everything of a subversive sort were advanced as pleasantly as the idea of *Ann Morgan's Love* is brought forward by Mr. Munby, a very pretty mingling of the kid-glove and hobnail methods of criticism would result. For the way in which he has drawn the character of Ann the author deserves the thanks of thousands.

*Late Lyrics*. By T. B. Aldrich. (John Lane.) When in the greening woods and bright meadows such immortal poems as the cuckoo and the cuckoo's song can be gathered by the hand and by the ear, it is more than a little difficult to repress a desire for roaming, and to stay indoors with a parcel of books. Search as we may for an elegant compliment, we do not know that we can discover a better one for Mr. Aldrich than an acknowledgment of the content created in us by his small volume of beautiful brevities. At the moment when we took up *Late Lyrics*, we felt vastly inclined to go and read from the summit of a hill the great green pages of Nature's composition; but after a quarter of an hour spent in Mr. Aldrich's company we became more placid, tempted to endure four walls by such lines as these:

#### "A TOUCH OF NATURE."

"When first the crocus thrusts its point of gold Up through the still snow-drifted garden mould, And folded green things in dim woods uncloze Their crinkled spears, a sudden tremor goes Into my veins and makes me kith and kin To every wild-born thing that thrills and blows. Sitting beside this crumbling sea-coal fire, Here in the city's ceaseless roar and din, Far from the brambly paths I used to know, Far from the rustling brooks that alip and shine Where the Neponset alders take their glow, I share the tremulous sense of bud and briar And inarticulate ardours of the vine."

There are good reasons why a certain Biblical reproach should be levelled against men and women to-day. Folks who have eyes, yet see not, still abound. There are people who notice millions of celandines, and yet never discover in what particulars this flower differs from a buttercup; just as there are people who, after watching trees break into bud every year, call early chestnuts sycamores and sycamores chestnuts. Eyes have they, and see not. But Mr. Aldrich is not careless of the talent of sight. He has a keen glance for the common and the least, and bends as a worshipper to the obscure creations, finding joy resident in them and passing her on to his less observant brethren in the shape of tuneful lyrics. Let us hope that they receive his gifts with a feeling of gratitude. It will not surprise a single reader to hear that Mr. Aldrich occasionally marches from excellence in the direction of mediocrity; but as his virtues so markedly outnumber his vices, we may depart from him with no examples of jealous scrutiny.

*Christ in Hades*. By Stephen Phillips. (Elkin Mathews.) Wandering in search of poets with a shilling's worth of song for sale, Mr. Elkin Mathews will certainly travel a con-



siderable distance before he finds a singer to supply him with a better bundle of poems than that delivered into his charge by Mr. Stephen Phillips. Upon every page of this tiny volume it is easy to discover proof of the advance made by the author in the art of metrical composition. Although we have been literally pelted by adventurous versifiers since the day when Mr. Phillips sent us his first-fruits in the shape of a small book entitled *Eremus*, we remember enough of it to be sure that in *Christ in Hades* the touch of the artist is freer and more valiant. Notable, too, is the increase in the number of arresting lines. But most marked of all is the growth of ease in the author's style. Mr. Phillips can now write blank verse, which is, if we may so express ourselves, more *bendable*, and, therefore, far richer in music. If nine out of every ten reviewers do not hasten to describe the title-poem of this garland as a piece both dignified and admirable, we shall be surprised. If, on the other hand, nine out of ten critics hold views contrary to our own, we shall take the liberty of retiring into our native obstinacy, so firmly are we convinced that our swan is not a goose. Mr. Phillips follows his important achievement with a handful of lyrics. Here is one displaying a welcome freshness of treatment. The third stanza is, in our opinion, *de trop*:

"O to recall!  
What to recall?  
All the roses under snow?  
Not these.  
Stars that toward the water go?  
Not these.

"O to recall!  
What to recall?  
All the greenness after rain?  
Not this.  
Joy that gleameth after pain?  
Not this.

"O to recall!  
What to recall?  
Not the greenness nor delight?  
Not these.  
Not the roses out of sight?  
Not these.

"O to recall!  
What to recall?  
Not the star in waters red,  
Not this;  
Laughter of a girl that's dead,  
O this!"

As a rule, the modern minor poet charges five shillings (net) for from eighty to a hundred pages. Mr. Phillips supplies thirty-two for a fifth of the sum, so lovers of a good bargain should not let such an opportunity slip.

*Random Rhymes.* By Sam Wood. (Barnsley: W. R. Massie.) It is very pleasant to be reminded once more how little the poetic muse deserves to be called a toady. She leaves to men and women all fawning and flattering pursuits; she regards the peer and the peasant with the same frank friendliness; and though willing enough to walk on Persian carpets, she is equally happy to hear her own footfall on the red-tiled floors of cottages. Tailor-made women may shrink from the slums as from places accursed; but the muse is not so nice. With the utmost heartiness, a song on her lips, and speed in her willing feet, she will enter to bless the dingiest abodes, however shrilly the elect of wealth and position may whistle her to return. One of her more recent friends is Mr. Sam Wood, a singer hailing from Barnsley, whose career contains many points of interest. We understand that, when Mr. Wood was a mere lad, he used to labour in a coal-pit; at the age of twenty he could not write his own name; and now, being still a young man, we find him driving two such opposite trades as those of poet and boiler-maker. If only he be as proficient in the manufacture of these domestic monsters

as he is in the fashioning of wholesome and musical verses, he is sure of a double success. We do not profess to be good judges of nuts which grow in workshope, and what we know about steel filings is not worth learning; but we can be trusted to speak a warm word when boiler-makers send us such pleasing strains as the following. The poem is called "To the First Celandine":

"Ere the sweet thrush attuned its speckled throat,  
Or ere the blackbird's thrilling song was heard,  
My eager glance thy golden petals caught,  
And I was strangely stirred.

"The buds upon the thorn were scarcely seen,  
Nor had the fluttering lark essayed to sing,  
When thou appeared'st amid the quickening green,  
A solitary thing.

"Lured into bloom by one brief sunny day,  
Thy fleeting life, alas! must soon be o'er;  
But 'tis thy honoured lot to lead the way  
For countless millions more.

"Thou art the herald of a lovely race;  
But though 'tis thine to die ere storms are stilled,  
Thou mayest depart contented from thy place,  
Thy mission all fulfilled.

"Thou canst not live to see the spring unfold;  
Nor view the glory of a vernal day;  
Thou canst not linger, blooming, to behold  
The crowning wealth of May.

"Yet thine is but the lot of such as lead  
Onward to glorious periods, alone,  
Of such as in the battle fight and bleed,  
And die at victory's dawn."

Mr. Wood displays his best powers when he sings of birds and grasses and such silvery vagabonds as streams. He is by no means infelicitous in his treatment of roundels and villanelles, though, for the most part, he lacks that exquisite delicacy of touch which alone redeems these flimsialities (if we may be allowed to coin a word) from the charge of triviality. These pieces of arbitrary rhyming suggest the greenhouse. We prefer English blossoms that grow with valiance out in the open, and these we advise Mr. Wood to cultivate with assiduity.

*Poems.* By Ernest McGaffey. (New York: Dodd, Mead & Co.) Although we are really and truly grateful to the author of *Poems* for a considerable number of beautiful verses, we cannot help regretting keenly that he did not allow one or two of his candid friends to make for him a representative selection from his somewhat prodigal output. *Poems* is far too long. No one boasting the possession of a pennyweight of discernment will fail to observe scores of verses which by their departure would add value to the volume. When confronted by these and Mr. McGaffey's numerous examples of fine workmanship, all lumped together higgledy-piggledy, we cannot refrain from being irritated by the dominance of indiscriminating fecundity. There are enough finished and fragrant poems between these covers to make up a small volume of peculiar charm, while scattered lines, couplets, whole verses of true worth, positively abound. For example:

"The song that leaped from the lips of sirens  
Dies away in an old sea-shell."

And here is a complete poem, which makes us feel as if we were in the very place listening to the bird. But why will the Americans christen their songsters so unmercifully?

"THE CATBIRD'S WHISTLE."

"An old bridge stood with dust thick strewn,  
Where through a crooked country lane  
A brook flowed down, and out again  
Slow gurgling past with quiet croon;  
While sunshine kissed the cool grey stones  
And chequered every leaf and spray,  
And shallows sang, in feeble tone,  
Where pebbles in mosaic lay.

"And softly, from the deepest shade,  
A catbird's whistle low and clear  
Crept out as though the sound was made  
For only Nature's listening ear;  
Like dripping water falling slow  
Round mossy rocks in music rare,  
So, mellowed by the summer glow  
The catbird's whistle echoed there.

"Far up along the short green sward  
The white sheep nibbled at the grass,  
And lightly, as the winds did pass  
Would come the catbird's minor chord—  
A call that made all others mute,  
Soft thrilling thro' the drowsy air;  
As some lost note from Orpheus' lute  
So came the catbird's whistle there."

We must not close this brief notice without adding a word of thanks for the excellent way in which the printers and publishers have treated *Poems*.

NORMAN GALE.

#### NOTES AND NEWS.

WE are asked to state that the preparation of the New English Dictionary is being continued, statements to the contrary notwithstanding, on the lines originally laid down by the delegates of the Clarendon Press.

FROM the list of Birthday Honours we may extract the following: Prof. Max Müller, to be sworn a member of the Privy Council; Dr. J. G. Fitch (formerly of the Education Department) and Dr. P. le Page Renouf (late keeper of Egyptian and Assyrian antiquities at the British Museum) to be knighted; Mr. Clement R. Markham (president of the Royal Geographical Society) to be K.C.B.; and Mr. David Gill (Astronomer Royal at the Cape) to be C.B.

MR. SWINBURNE's new poem will be published by Messrs. Chatto & Windus next Thursday. It is described as being Malory's story of Balen, told in a somewhat elaborate rhymed measure, but with great closeness to the original.

THE project of publishing an index to the third series of *Hansard's Parliamentary Debates*, from 1830 to 1891—of which mention has before been made in the ACADEMY—is now advanced by a further stage. Messrs. P. S. King & Son, of Westminster, have engaged Miss Nancy Bailey, an expert in the subject, to compile the work, which is already well on its way in MS.; but it will not be put into print unless a sufficient number of subscribers come forward. The price is ten guineas for four thick volumes, uniform in size with the *Debates*. Adopting a suggestion made by Mr. Gladstone, it is intended to include in the index of subjects the historical declarations of statesmen—such as Lord Derby's "leap in the dark," John Bright's similes of "the Scotch terrier" and "the cave of Adullam," Sir James Graham's "Jack Cade legislation," and Disraeli's attack on Sir Robert Peel's Government as "an organised hypocrisy."

THE Cambridge University Press will publish immediately an edition of Suetonius, with historical introduction, commentary, appendices, &c., by Mr. Evelyn S. Shuckburgh, of Emmanuel College.

MR. AUGUSTINE BIRRELL, Q.C., is about to publish through Messrs. Macmillan & Co. the popular lectures on the duties and liabilities of trustees which he recently delivered in the Inner Temple. His object is to bring out in bold relief the plain duties and equally plain liabilities of express trustees, in such a manner as to engage the attention alike of the student of our law and of the many people who though not lawyers are yet trustees.

MESSRS. HUTCHINSON & Co. have nearly ready for publication an English translation of

Herr Wilhelm Bousset's *Der Antichrist*, which was reviewed by Mr. F. C. Conybeare in the *ACADEMY* of October 19, 1895. The translator is Prof. A. H. Keane, author of the *Ethnology* recently issued in the "Cambridge Geographical Series." He has added explanatory and other notes, besides contributing a prologue on the Babylonian dragon myth.

MESSRS. LONGMANS & Co. have now in the press the first three volumes of "Harvard Historical Studies," which is to comprise works of original research selected from the writings of teachers and graduate students in the department of history and government in Harvard University, and also collections of documents, bibliographies, reprints of rare tracts, &c. The monographs will appear at irregular intervals, but it is hoped that at least three will be published annually. The first three volumes will be: *The Suppression of the African Slave Trade to the United States of America, 1638-1870*, by Dr. W. E. B. du Bois, professor in Wilberforce University; *The Contest Over the Ratification of the Federal Constitution in Massachusetts*, by S. B. Harding, assistant professor of history in Indiana University; and *A Critical Study of Nullification in South Carolina*, by D. F. Houston, professor of political economy in the University of Texas.

MR. T. FISHER UNWIN will publish immediately a new story by Mrs. Alexander, entitled *A Winning Hazard*.

MR. JOHN LANE has nearly ready for publication an angler's anthology, by Mr. John Buchan, to be entitled *Musa Piscatrix*, with six etched illustrations by Mr. R. Philip Pimlott.

THE next volume of Mr. Elkin Mathew's "Shilling Garland" will be *Songs and Odes*, by Canon Dixon, selected by Mr. Robert Bridges.

WITH reference to a recent discussion in the *ACADEMY* about *Aucassin and Nicolette*, we notice that Mr. Lang's version is priced at thirty dollars (£8) in the April catalogue of Messrs. Charles Scribner's Sons; and that a new translation is announced by Messrs. Copeland & Day, of Boston, the translator being Mr. M. S. Henry, with the passages in verse turned into English rhyme by Mr. E. W. Thompson.

A CHEAP edition of *In a Conning Tower*; or, How I took H.M.S. *Majestic* into Action, by Mr. H. O. Arnold Forster, is about to be issued at sixpence by Messrs. Cassell & Co., with the original illustrations by Mr. W. H. Overend, and a new preface by the author. This book has already passed through many editions in its more expensive form, and translations have appeared in French, Spanish, and Italian.

A CHEAP edition of Mr. Augustine Birrell's *Res Judicatae* will be published early in June by Mr. Elliot Stock, uniform with the re-issue of *Obiter Dicta*.

MESSRS. GARDNER, DARTON & Co. have now in hand a second edition of the volume of Addresses on Christian Socialism, by the Hon. and Rev. James Adderley, entitled *Looking Upward*; also a second edition of *Work in Great Cities*, by A. F. Winnington Ingram, rector of Bethnal Green; and a fourth edition of Canon Hammond's *Church or Chapel*.

THE June number of *Blackwood's Magazine* will contain an article on Cardinal Manning, bringing out the character of the ambitious and intriguing ecclesiastic, in contrast with the saintly and scholarly Newman.

MR. KARL BLIND will have an article in the June number of the *New Review*, on "The Duelling Craze," with personal recollections

from his university days at Heidelberg and Bonn.

THE Académie Française has divided the Prix Gobert, for history, as follows: 9000 francs (£360) to M. Hanotaux (the Minister for Foreign Affairs) for his *Cardinal Richelieu*; and 1000 francs (£40) to M. Ernest Daudet (brother of M. Alphonse Daudet) for his work on *La Vendée*.

ON Monday of this week, Mr. George Petrie, F.S.A., a well-known bookseller of Dundee, was entertained at dinner by a number of friends, and presented with an address and a silver inkstand, on the occasion of his retiring from business. In a speech delivered by Mr. A. C. Lamb, author of *Dundee: Its Quaint and Historic Buildings*, an interesting history was given of former Dundee booksellers, including the father of Tom Hood and the founder of the firm of Mudie.

THE evening discourse at the Royal Institution on Friday next will be delivered by Mr. Augustine Birrell, his subject being "John Wesley: Some Aspects of the Eighteenth Century."

*Corrigenda*.—In Mr. Whitley Stokes's letter on "Lord Crawford's Irish Medical MS.," in the *ACADEMY* of May 16, 1896, p. 406, col. 2, l. 7, for an eighth read an eighth; p. 406, col. 3, l. 4, for a spice, read spices; p. 407, col. 1, l. 45, for *piecoga* read *piecoga*.

#### UNIVERSITY JOTTINGS.

PROF. F. Y. EDGEWORTH has been re-elected to the Drummond chair of political economy at Oxford, for a second term of five years.

THE financial board at Cambridge have submitted a report to the senate, recommending the purchase by the university of two sites in the town—one adjoining the Cavendish Laboratory and the New Museums, for £12,000; the other, being two acres of the park of Downing College, for £15,000. Towards the purchase money the syndics of the Pitt Press are prepared to advance £10,000.

THE full list of subscribers to the English lectureship fund at Cambridge, due to the enthusiastic importunity of Prof. Skeat, is published in the *University Reporter*. The total, up to Lady Day, is £1680, the interest on which will yield the required stipend of £50 for the two coming years. But a further capital sum of £150 is still needed, in order to make up this amount permanently. In the list of subscribers it is interesting to find the names of the late T. H. Huxley and the late Lord Leighton, as well as those of Lord Tennyson and Sir E. Burne-Jones.

IN pursuance of a resolution passed at a meeting of representatives of colleges, held at Cambridge last March, dates have been fixed for the examinations for entrance scholarships during next year. Trinity and St. John's will each hold a separate examination in the first week of November. A fortnight later six colleges—Pembroke, Oriel, King's, Jesus, Christ's and Emmanuel—combine for a joint examination, on which no less than forty-eight scholarships and exhibitions may be awarded. In December, Peterhouse and Sidney will combine; and, in the same week, Clare and Trinity Hall. We notice that five colleges offer scholarships in history; two in modern languages, and two in Hebrew; and one (John's) in Sanskrit, one (Downing) in law, and one (St. Catharine's) in theology.

AT the examination for Part I. of the mathematical tripos, which began on Tuesday, there are only seventy-five candidates, as compared with 110 last year. The final list of wranglers, &c., will be published on June 16.

IN connexion with the teachers' training syndicate at Cambridge, Prof. Foster Watson, of Aberystwith, was to deliver two lectures on Thursday and Friday of this week, on "The Teaching of English Literature and Composition"; while Mrs. Sophie Bryant, of the North London Collegiate School for Girls, will on Saturday next deliver a lecture on "Freedom and Order in School Discipline."

AT a meeting of the Oxford Philological Society, to be held in Oriel common room on Friday next, Mr. A. C. Clark, of Queen's, will read a paper on "The Madrid MS. of Asconius and Valerius Flaccus, and a Paris MS. of the Letters to Atticus."

MR. EDWARD F. STRANGE, sub-librarian to the National Art Library at South Kensington, will deliver a lecture in the Ashmolean Museum at Oxford on Saturday next upon "Japanese Colour Prints."

THE subject of the next dissertation for the Greek prize at Oxford, to be awarded in 1899, is "The Reciprocal Relations of Morals and Metaphysics."

IN convocation at Oxford next Tuesday, it will be proposed that Clarendon Press books to the value of £100 be given to the free public library in the new municipal buildings at Oxford; and also that books to the value of £25 be given to the ten following free public libraries—Tottenham, Leyton, Poplar, Southwark, Oswestry, Rugby, Chesterfield, Lincoln, Colchester, and Smethwick.

THE Hon. F. W. D. Smith has accepted the office of treasurer of King's College, London.

THE council of Firth College, Sheffield, intend to appoint a professor of English language and literature for the session beginning next October. Candidates must send in their applications before June 10.

#### ORIGINAL VERSE.

##### SILENCE.

Be still: the crown of life is silentness.  
Give thou a quiet hour to each long day.  
Too much of time we spend in profitless  
And foolish talk—too little do we say.

If thou wouldst gather words that shall avail,  
Learning a wisdom worthy to express,  
Leave for a while thy chat and empty tale—  
Study the golden speech of silentness.

ARTHUR L. SALMON.

#### MAGAZINES AND REVIEWS.

IN the May number of the *Antiquary* Mr. MacRitchie continues the interesting diary of his ancestor, the Rev. William MacRitchie, relating to his travels in England, which took place in 1795. The Scottish minister looked upon Liverpool as an "extensive and opulent town," but found most of the streets by no means wide, though there were a few "elegant squares." He speaks of the docks as "the greatest thing to be seen here, or perhaps anywhere else." He also paid a visit to Manchester, which does not seem to have impressed him so much as Liverpool. He saw the collegiate church, which he regarded as "a superb piece of Gothic architecture." It is curious to notice, as his editor points out, that he anticipated events by speaking of it as the Cathedral. Had a similar slip been made by a medieval chronicler, how it would have exercised the antiquaries of the present day? The Rev. A. G. B. Atkinson produces some entries from the record-books of St. Botolph-without-Aldgate. None of them are very important, but it is well that they should be preserved by means of the printing-press. It seems that in 1584 the rule that those who intended to receive

the Holy Communion should give notice to the curate had not become a dead letter; for that curate whose name was Robert Heaze, gave warning to all concerned that he required them to let him know of their intention the night before the sacrament was to be administered. The primary object may have been that he might know how much bread and wine to provide; but we apprehend that another motive was, that an accurate list of Protestant Nonconformists and Popish Recusants might be compiled for the use of the authorities. That these persons were not permitted to go their own way in peace is proved by an entry of the year 1589, where we read, under December the 11th, that "A court [was] kept in ower church by the Chancellor of London to reforme suche as had not receyved the Comunion for the Easter tyme." Mr. D. Alleyne Walter continues his paper on the old ornamental ironwork still existing in Dublin. The examples he gives, though not of a high degree of excellence, show far superior taste to much that is produced nowadays.

## CORRESPONDENCE.

## THREE UNPUBLISHED PICTISH INSCRIPTIONS.

Bodleian Library, Oxford: May 11, 1896.

The three following inscriptions were unknown to me until after my *Vernacular Inscriptions of the Ancient Kingdom of Alban* had been published. I was told of the first two by Lord Southesk, and of the third by Prof. Rhys. I describe them from large photographs.

The first two are on stones which are now at Doune Lodge, in the possession of Mr. A. Winter, whom I have to thank for much information respecting them. Doune Lodge is the Earl of Moray's seat, near the station of Doune, between Stirling and Callander. The name of the parish is Kilmadock—i.e., Church of St. Madoc.

The first stone was found in the Annet burn (close to Doune Lodge), about two hundred yards above its junction with the Teith, and consequently close to the site of the old church of St. Madoc. It is a boundary-stone of two tenements belonging to that church, and lying one behind the other. One side has nothing cut on it. The inscription on the other would be expressed in our own alphabet as follows:

Y Y+  
UCULIE  
N  
O TUIT  
Y Y  
AAIHTA

The cross at top means that the Church was owner. The two feathered arrows to its left are pointers showing the direction of the first tenement (compare the similar pointer on the Lunasting Stone). Then follows the name of the first occupier, *U Culien*—i.e., grandson or descendant of Culian: the sculptor was unable to get the final letter into the line above. After a considerable space comes the name of the second occupier *O Tuit*—i.e., grandson or descendant of Tot, followed by two more pointers, and the words *a aihla*, "his hearth-side."

The following linguistic explanations may be offered. In ancient Irish we have both *o* and *u* as "descendant," and here we seem to have them side by side, though it is just doubtful whether the *o* is not *u*. I have spoken of the names as those of the occupiers; but the Pictish practice was to call property by the name of its past or present occupier (as if we were to call a farm not *Johnson's* but *Johnson*), and I suspect that the *u* and *o* in *U Culien* and *O Tuit* are locatives: they are equally correct

as such. *Culien* is a correct genitive of *Culian*, O.Ir. for "whelp" (see Stokes, *Urkelt. Sprachschatz*, p. 94). *Tot*, the ancestor of *O Tuit*, was doubtless an ecclesiastic named Fot ("cautious," "fearful," or "shy"), and as such had the honorific prefix *Tu*, *To*, or *Do* attached to his name. But that prefix aspirates a following consonant, so that the latter part of his name would begin with *Fh*, and *fh* is absolutely silent in Gaelic; moreover, before a vowel or *fh*, *tu*, *to*, *do* became simply *t* (see instances in Windisch). Consequently his name became *T'Fhot*, pronounced *Tot*, with gen. *T'Fhuit*, pronounced *Tuit*—and all Pictish inscriptions are written phonetically. That name is a good example of the difficulties of Old Gaelic etymology to a beginner. As for *a ihta*, it would be in modern Highland *a aite*, pronounced (at least in some parts) *a aihle*. *Aihle* is intermediate between the *ahta* of the Carden Moor ("Logie Elphinstone") Stone, and the *ahte* (= *ahte*) of the larger Conningsburgh fragment.

The writing is in half-uncials of the Northumbrian type. The *A* is always *A*, the *C* is *C*, the *E* is *C* with a tag below it, the *H* is *h*, the *U* is *U*. To this last form I have found no parallel. There are plenty of *u*'s shaped like *y*, and plenty of *u*'s with a tag at the bottom of the right side, but no round *u*'s with a tag in the centre. And this singularity leads me to attribute the writing to a period of which we have few examples—in other words, to put it as early as possible.

I doubt if this inscription is quite as old as the Carden Moor Ogam inscription; but I am confident that it is seventh century, and that it is the oldest piece of Highland Gaelic existing in any form of the Roman alphabet. It is also the most southerly Pictish inscription yet known.

The second stone was found in another stream, the Coillechat burn, about two miles west of the former. It was found about two miles above the burn's junction with the Teith—consequently, I suppose, not far from the site of an ancient chapel shown by the Ordnance Map on the west bank of the burn. It has in one corner a cross, followed by the Ogams

|||||X ahtc, another early form of *aite*.

This is the most westerly Pictish inscription yet known. The rest of the stone, or a great part of it, contains a ground plan, in which (as well as ordinary boundary-lines) a long line of trees or underwood is figured, a well (two small concentric circles), and another boundary-stone (a cross). No doubt this property also belonged to the monastery of St. Madoc, which had a number of chapels in the parish. I doubt if the form *ahtc* is later than seventh century.

I am not aware whether map-stones were previously known in Scotland; but I have long felt certain that the celebrated cup-marked stones there found are nothing but maps of interments in the neighbouring soil—an explanation which, so far as I know, has not been previously given.

The third stone is at Greenloaning, Perthshire; and I have to thank the Rev. John Scott, the minister, for much information regarding it, as well as for transcripts and for helping me to get it photographed. He tells me that it

"is situated at the edge of a small roundel of trees in the centre of a large field on the farm of Townhead, estate of Keir (Mr. Archibald Stirling, proprietor). The farm lies on the north side of the Ochills, but on the south side of the main road, between Dunblane and Blackford, and about 300 yards south of Greenloaning Church."

The top of the stone has lines, straight and diagonal, cut on it, so that here also we seem

to have a ground plan. The inscription is as follows:

II  
BVAHQATTIDONA+  
VURCAMUBONO+NO

The marks at the top are, of course, arrows, used as pointers to show the direction of the tenements, but the feathering of them is at right angles to the shaft.\* The inscription below them is in Roman capitals; but the lower line (which is far beneath the upper) is much more carelessly cut, and I see no crossbar to the *A* in it; consequently I believe it to have been cut at a different time.

In the top line the first word is *BVAH*,† phonetic spelling for *buath*, an extended form of the Irish *both*, "cottage": cf. the parallel forms *bóchail* and *biachail*. Next comes *QATT*, which is the name of the property derived from its past or present occupier *Qatt*, and put in the locative-dative case; then *IDON*, "that is"; and, finally, *ATT*= "hearthside," the *I* and *T* being joined so as to form the cross usual on march-stones of church property. *Ait*, of course, is the same word as *aite*: the two exist side by side in modern Highland. The reason for explaining that the *buath* was an *ait* is probably that the occupier of an *ait* (or "hearth" of his own) possessed legal or customary privileges, such as freedom from ejectment, so long as he paid his dues to the lord of the soil.

The second line begins with the name of a second tenement lying behind the first. This name *VURCAMU* is, of course, the name of an occupier put in the locative-dative case. The name of the occupier was *Uurohama*, "Very brave." *Uur-* is a well-known prefix in Pictish personal names, and the use of *c* for *ch* persisted at least as late as the twelfth-century entries in the Book of Deer.

The rest of the line consists of the words *BONOIT NO*, the *it* being again joined so as to form a cross, and the stem of the *t* also serving as the first stroke of the following *n* (a kind of ligature of which there are two examples on the Shevack or "Newton" Stone). *BONOIT* is modern *bunait*, "foundation," "dwelling"; *ai* is often written *oi* in O. Ir. (Zeuss, p. 30); and modern *bun* appears as Pictish *bonn* in the Scoonie and Dyke ("Brodie") inscriptions, which have *bavonn* for *babhun*—the stem is really *bon-* not *bun-* (see Stokes, *Urkelt. Spr.*, p. 177). *NO* is Ir. *no*, "new" (O'Reilly); modern Highland has *nodha* and *nomha*, as well as *nuadh* (Ir. *nuie*, *nua*, *nuadh*, *nuagh*).

The meaning of the second line is consequently "Uurohama(s): new settlement (or, new dwelling)." That the line refers to a distinct tenement, and not to that mentioned in the previous line, is clear from the great space put between the two lines; and that the second tenement was one sliced out of the first, and at a later time, is evidenced by the word "new," and the fact that the second line is cut by a different hand from the first.

I doubt if any part of the inscription was cut before the tenth century.

E. W. B. NICHOLSON.

\* As in the Danish Northumbrian coin (of about 944?) figured in the Brit. Mus. Cat. of A.-S. coins, vol. 1, pl. xxviii, No. 9.

† Mr. W. A. Craigie's transcript (sent to Prof. Rhys) and Mr. Scott's (sent to me) agree in giving *bovah*, which would be phonetic for *bo-bhath* ("cow-hut," fr. *bo* and Ir. *bath*, aspirated to *bhath* in composition). But Mr. Scott's rubbing does not show an *e*; the photograph has only a small *e* (or rather an *8*), so faintly outlined that it seems to be a merely accidental mark in the stone; and Prof. Rhys, who has since seen the stone, agrees with me on this point.

‡ From an earlier *novio-s*, *novio-s* (Stokes, p. 193). With *novio-s* and *no* cf. *tovo* and Ir. *tu*, *to* (id., p. 134).





There is also a very enlightening note on *hyl* in this division of Llyud's folio: "*Bil*, 'the mouth'; hence in Cardiganshire and elsewhere *Bil* is the mouth of a vessel. 'Kuppan laun hyd y tyl,' &c." Lower down is found "[Obsecl. Welsh] *Bil*, 'a mouth,' Ir. *Béul*, [Obsecl. Ir.] *Bél*," (I should explain that Llyud writes *u* for *w*.)

May I just add a line with reference to Mr. Joseph Jacobs's careful note to the Cornish "Tale of Ivan" in his *Celtic Fairy Tales*? Mr. Jacobs does not seem to have been aware that that fine story is printed (with due acknowledgment that it is taken from Llyud's *Archæologia*) in *Trysorfa Gwybodaeth* (Carmarthen, 1770). The proverbial saying quoted in Borrow's *Wild Wales* may probably be thus accounted for.

J. P. OWEN.

## THE ETYMOLOGY OF "CHUM."

King's College, London: May 16, 1896.

Many may have read with great interest Prof. Skeat's suggestion to derive "chum" from the Low-German student term *Kump*, a familiar form of *Kumpan*, itself a derivative of the pretty Old French *compainz* (Latin *cum* "with," and *panem* "bread").

As regards this word, whose accusative alone has, as usual, survived in literary French, under the form of *compagnon*, an error seems to have crept in; and, as it is contained in such a masterpiece as the New English Dictionary, it is important that it should not be left unnoticed.

The New English Dictionary tells us, s.v. *compans*, as Prof. Skeat says, that the French *compain* is "now a schoolboy word meaning chum."

The word used in French schools is not *compain*, but *copain*, which is exactly the equivalent—and, according to the present suggestion, the father—of our word "chum."

VICTOR SPIERS.

Brighton: May 18, 1896.

The etymology of "chum" given by Prof. Skeat from the *Bremer Wörterbuch* of 1767 seems very probable. I may add that I have heard the word "Kamerad"—which has the same meaning as "Kumpan"—always pronounced "Kumerad" in the Franco-German folk-speech of Baden and the Rhenish Palatinate. That dialect stands midway between Low German and High German. As to the argument drawn from the former English spelling of "Churfürst," it is not applicable. This spelling of "Kurfürst" with a "Ch" is an old German one, which, in official documents, has lingered on into quite recent times. From German it was taken over into English orthography.

KARL BLIND.

## APPOINTMENTS FOR NEXT WEEK.

- MONDAY, May 25, 4 p.m. Linnean: Anniversary Meeting.  
 TUESDAY, May 26, 3 p.m. Royal Institution: "The Building and Sculpture of Western Europe," I., by Prof. T. G. Bonney.  
 THURSDAY, May 28, 3 p.m. Royal Institution: "Lake Dwellings," I., by Dr. Robert Munro.  
 8 p.m. Chemical: Lothar Meyer Memorial Lecture, by Prof. P. Phillips Bedson.  
 8 p.m. Electrical Engineers: "The Utilisation of Water Power, with Examples of Plant for the Generation of Electrical Energy," by Mr. Alph Stelger.  
 FRIDAY, May 29, 4 p.m. Botanic: "Bible Plants," by Prof. Henslow.  
 9 p.m. Royal Institution: "John Wesley: Some Aspects of the Eighteenth Century," by Mr. Augustine Birrell.  
 SATURDAY, May 30, 3 p.m. Royal Institution: "The Moral and Religious Literature of Ancient Egypt," I., by Dr. E. A. Wallis Budge.  
 3 45 p.m. Botanic: General Fortnightly Meeting.

## SCIENCE.

*An Historical Grammar of the French Language.*

From the French of Auguste Brachet. Re-written and enlarged by Paget Toynbee. (Oxford: Clarendon Press.)

BRACHET's book has done good work in its time by popularising some of the French portions of Diez' Grammar, but it sadly required bringing up to date. This task, by no means an easy one, has been accomplished with much skill and evidence of scholarship by Mr. Paget Toynbee, who had shown his qualification for it by his previously published *Specimens of Old French*—a work that has been well spoken of by some of the leading scholars on the Continent.

One of the best features of Brachet's Grammar, as well as of his Dictionary, is the clear and methodical way in which the facts are presented; and we are glad to see that Mr. Toynbee has adhered to his original in this respect. As great strides have been made—chiefly in our knowledge of phonetics—since Diez' day, this is the section to which Mr. Toynbee has principally devoted his attention. In the second edition of the late Prof. Schwan's Grammar he had a guide which contains, so far as Old French phonetics and flexions are concerned, practically all the latest information; and he has availed himself of this and other books with much judgment (although we sometimes note a tendency to make light of difficulties, as where we are told that *lui* comes from \**illui*, and no attempt is made to explain the Latin form by analogy). He has also consulted with advantage scattered articles that have not yet been methodically grouped: thus, the value of the chapter on the formation of adverbs is greatly enhanced by an extract from one of Prof. Tobler's "Vermischte Beiträge." For some unaccountable reason Brachet and other grammarians have ignored the claims of Syntax to rank on a level with Phonetics and Flexions as a portion of their science. Mr. Toynbee could not, of course, be expected to fill up so wide a gap; but he has done the next best thing by calling in the aid of Syntax, with more success than Brachet had done, wherever it was necessary for the explanation of points with which he had to deal. In this way, and in this way only, is it possible to give a satisfactory account of *oui*, *toujours*, and other words. We remark, by the way, that *voici* and *voilà* are still explained as imperatives; whereas we know it to be held by at least one eminent scholar that the Old French forms of these words, *ves-ci* and *ves-là*, show them to be present indicatives, used interrogatively to express command, as is often the case. For our part, we would have preferred to see the authorities, with references, given for the discoveries that have been made since Diez, at any rate in the case of such important general laws as that called after Darmesteter. Probably Mr. Toynbee thought—and in this he may be right—that beginners are satisfied with having the results of the researches put before them, without troubling about the books or periodicals that contain the original discussions. The principal merit of the present editor is that

he has, throughout, made a more extended and intelligent use of Middle Latin and Old French than his predecessor had done, thus materially adding to the value of the Grammar from the scientific point of view.

This is one of the books which should be in the hands of every Modern Sixth boy, nor can there be any doubt that the study of French would be rendered far more attractive to the members of the upper classical forms too, if the intimate relations existing between this tongue and the Latin, to which they devote so much attention, were pointed out to them. We are convinced that the historical teaching of modern languages in our schools would soon bear fruit. We should have more boys going up for the tripos at Cambridge; and English scholarship would, at no distant period, be freed from the stigma now resting on it, of having produced a comparatively small number of men that have furthered the scientific study of their own language and literature, and practically none—Mr. Toynbee forms one of the very few exceptions—who have thought it worth while to explore the mass of literature that was produced on the Continent during the Middle Ages.

H. OELSNER.

## THE AMERICAN ORIENTAL SOCIETY'S MEETING.

We quote the following from the New York Nation:

Andover Hill: April 11, 1896.

"At the recent Congress of Orientalists in London, Prof. Cowell, of Cambridge, the president of the Aryan section, opened its sessions with some graceful verses, first in Sanskrit, and then in English, as follows:

'Calm in calm woods the ancient Rishis sat,  
 Soothing their souls with friendship's converse high—  
 While we, my honoured friends, by evil fate,  
 Meet where the city's ceaseless din rolls by.'

And he consoled us with the thought that 'contrast brings new harmonies to light.' Well, here we were as little disturbed by the din of the traffic that surges through Piccadilly as were the calm Hindu hermits, and we needed no such consolation. Andover is an ideal place of meeting for a learned society, and especially for our Oriental Society, whose earliest history is closely associated with 'The Hill.' For Andover may be justly called the cradle of Oriental learning in America. The names of Moses Stuart and Edward Robinson—famous Andover names, famed, withal, far beyond Andover—stand beside that of our founder, John Pickering, on the first list of our officers of considerably more than half a century ago. Indeed, the temper of cheerful reminiscence was quite pervading. It was to the house of Moses Stuart that its present occupant, Prof. Harris, welcomed us on Thursday; and it was the old home of Austin Phelps in which Prof. Moore received us on Friday. The charming inn in which—sociable and unscattered—we lodged, just opposite the Campus, was once the home of Harriet Beecher Stowe, and was fitted up for her occupancy with the first seven hundred dollars of the proceeds of *Uncle Tom's Cabin*. But let no one think from all this that the aforesaid cradle has been consigned to the dusty attic of reminiscence. Whoever examined Prof. Moore's masterly piece of work, his Commentary on the Book of Judges, just issued, and heard the papers of his friend and assistant, Dr. Torrey, will doubtless admit that that piece of furniture is still rocking in a very lively manner, and that there is no present fear of the nursery lapsing into unwholesome quiet.

"President Gilman, who had given the society much faithful service from the fifties to the seventies, is now our presiding officer; and it is pleasant to record the faithfulness with which—in spite of his

duties on the Venezuelan Commission—he took the long journey from Baltimore in order to be present. Some societies suffer under the régime of the merely ornamental or figure-head type of president; but we are fortunate in having a man to preside who can efficiently help us to the smooth and ready dispatch of the business in hand. The attendance was good. The members number between three and four hundred, including many residing in distant parts of this country, and many abroad. About one-tenth of these were present, besides many intelligently interested auditors from the Seminary and the town. Johns Hopkins was represented by its president and by Haupt; Columbia, by Gottheil and Jackson; Yale, by Hopkins, the successor of Prof. Whitney; Harvard, by Toy, Lyon, and Lanman; and so on.

"This was our one hundred and seventh meeting. The sessions began on Thursday, and continued without drag, and yet without hurry, until Saturday noon. The purpose of this arrangement is to give opportunity for two informal evening sessions. This present arrangement of annual meetings extending over three days is a most palpable improvement over the old plan of two extremely brief semi-annual meetings, where the need of 'hustling' and 'catching trains' quite overcrowded the scholar's spirit. President Gilman set the business session for Friday morning. This began with the presentation of correspondence by the corresponding secretary, Prof. Lanman. Notable among these letters was one from a distant corner of Assam, in India—from Sibagar on the Brahmaputra. It was written by Mr. Peal of the Royal Geographical Society, who is at work on the languages of that region, and contained a request for a certain publication of the society upon those tongues by one of our earliest members, the Rev. Nathan Brown, a missionary of the Baptist Union. 'Its [the book's] value to us here,' says Mr. Peal, 'is much greater than you might suppose. Dr. Brown was a real genius.' A recent letter, bearing the signature, still clear and firm, of Otto Boettlingk of the Russian Imperial Academy, the Nestor of all Sanskritists and the oldest honorary member of our society (he was elected in 1844), combines with frequent brochures from his pen to attest the unexhausted vitality of this distinguished octogenarian. Prof. Bühler of Vienna sends a stately publication of the Austrian Academy dedicated to the memory of our Whitney, and tells of the progress of his *Encyclopædia of Indic Philology*, to be issued by Trübner of Strassburg, the publisher of Paul's Germanic, Groeber's Romance, and Geiger's Iranian Philology, and to be executed on the same plan with those works. It is of interest to us because two of our members, Bloomfield and Lanman, have a hand in it. Dr. Johnston of Ballykilbeg, co. Down, formerly of the Bengal Civil Service, makes the welcome announcement that he has translated Doussin's *System des Vedanta*, and that it is to run through the *Calcutta Review* and then appear in book form. Dr. Burgess, of Edinburgh, formerly Director-General of the Archaeological Survey of India, gives an encouraging account of the progress of his great work (already noticed in these columns), soon to be issued by Griggs of London. The first portfolio of 150 or more colotype plates of the most important archaeological remains in India may soon be expected. They are made from the best of some three or four thousand negatives at Whitehall and the Calcutta Museum, and the negatives are selected by an unexcelled expert. Of interest to serious students of Buddhism is a letter from the well-known Subhuti, a Buddhist high-priest of Ceylon, stating his readiness to comply with a request for a transcript of certain Pali texts of the Sacred Canon. Finally, Lal Chandra Vidya Bhaskara of Jodhpur, Rajputana, sends us, in superb calligraphy, a most elaborate Life of Prof. Whitney, done into Sanskrit verses from the obituary notice of that scholar which appeared in the *Nation* of June 14, 1894.

"The necrology of the year included some very notable names. Among them is that of Prof. Roth, of Tübingen, the life-long friend and fellow-labourer of Whitney in the field of Vedic research. Another is Roet, the librarian of the India Office in London, whom scores of grateful scholars have risen up to call blessed for his learning and for the kindness with which he put that learning at their disposal. Of our illustrious countryman, Dr. Van Dyck, the great Arabist, we need not speak, unless for the pride and joy that we have in calling his

noble life and life-work to remembrance. Two men long distinguished in other walks of life, the late Hon. Charles Theodore Russell, of Cambridge, and the Rev. Talbot W. Chambers, of New York, were for very many years faithful and interested members of the society.

"The treasurer, Mr. Warren of Cambridge, showed a satisfactory balance-sheet; and the committee of publication announced that a new half volume had been issued a few days before. New blood was infused into the society by the election of a goodly number of new members. The old administrative officers were re-elected, with one exception; the secretary, Prof. Lanman, after nearly twenty years of such labour, desired to be relieved, and in his stead was elected Prof. Hopkins. On the other hand, the healthy growth of the society has greatly increased the amount of editorial labour to be done, and this labour had come, by prescription, to attach to the post of secretary. To effect a much needed redistribution of burdens, the directors appointed, accordingly, Profs. Lanman and Moore to serve as responsible editors of the *Journal*.

"Of the miscellaneous business only two items need be mentioned. One was an invitation from the Society of Biblical Literature and Exegesis, to co-operate with them in the effort to establish a school of Oriental Study and Research in Bible Lands, somewhat after the manner of the American Schools at Athens and Rome. Prof. Thayer of Harvard submitted the draft of a plan. The other was a scheme for promoting the Historical Study of Religions, and emanated from Prof. Jastrow of Philadelphia.

"The papers presented were about thirty in number. They were, of course, largely technical. One of the most striking things about them was the largeness of the number that attempted a reappraisal of wholly diverse phases of ancient civilisation. Thus, Dr. Casanowicz discussed the Alexander legends in Talmud and Midrash with reference to Greek and Assyrian parallels. Prof. Macdonald's paper on the place of al-Ghazali in the theology of Islam adverted to the influence exerted by Buddhism upon one of the forms of Sufism. Prof. Jackson's paper upon Persian names in the Book of Esther, as well as that of his colleague, Prof. Gottheil, upon references to Zoroaster in the Syriac literature, brought out still other interlacings of Aryan and Semitic life. And again, Mr. Edmunds's essay on the compilation of the Pali Canon was the fruit of studies which were suggested to him by his study of the history of the New Testament Canon under Prof. Rendel Harris. Dr. Scott's paper upon Malayan words in English was a brief account of a most elaborate investigation. In the course of it he used the expression, 'If there is any longer any such work as an English dictionary.' If, indeed! Our vocabulary is already fairly flooded with words of the cosmopolitan jargon. His essay showed, perhaps more clearly than any of those just mentioned, how infinite is the interplay between races and nations, how impossible to study any of them in isolation. And yet how short is the time since scholars began to realise that they could not understand the origin of Greek civilisation from the Grecian monuments of that civilisation alone!

"Apropos of a technical discussion of a passage in Ezra, Prof. Haupt expressed a view long held by him that Assyrian is only an older local variety of Aramaic. In his paper on Genesis ii. 6, 'There went up a mist (*edh*) from the earth,' &c., he assumed on the part of the Palestinian narrator a misunderstanding of the old Babylonian material worked over by him, in which material the loan-word *edh* had reference to the system of irrigation practised in Babylonia. Prof. Haupt's pupil, Dr. Johnston, sent a valuable paper on the epistolary literature of the Assyro-Babylonians. These letters are original, contemporaneous, and authentic documents for the history of their times. Noteworthy among them are the letters between Bel-ibni, the general of Ashurbanipal, and his royal master. They are pervaded by cordial good feeling and soldier-like frankness, and are rich in historical allusions and details. How wonderful that we should now possess the letters—still clear in tone and fresh in colouring—to and from a king who only a little while ago was to us the half-mythical Sardanapalus!

"Prof. Bloomfield sent an advance report of the results of his Atharva-Veda studies, now publishing in Max Müller's Sacred Books of the East. And a

printed specimen of the late Prof. Whitney's translation of the same Veda was laid before the society by Prof. Lanman, who is now bringing out that work in his 'Harvard Oriental Series.' The latter's studies of the relative age of different parts of the Rig-Veda have been continued by Prof. Arnold of the University College of North Wales, Bangor, who sent us an elaborate treatise on that subject. And a critical investigation of the eighth book of the Rig-Veda, conducted with a similar purpose, was presented by Prof. Hopkins. It is interesting to see at such a meeting as this how like in method is the criticism of the Vedas to that of the Bible, differ as they may in details. For this reason, if for no other, it would be a pity to divide the society into two sections, a Semitic and an Aryan. The meeting was a thoroughly harmonious one—no *odium philologorum*. It was altogether happy and profitable, and full of promise for the future of the society. The next meeting is appointed to be held at Baltimore, in Easter week, April 22-24, 1897."

#### SCIENCE NOTES.

THE anniversary meeting of the Linnean Society, for the election of president and council, will be held at Burlington House, on Monday next, at 3 p.m.

AT an extra meeting of the Chemical Society, to be held at Burlington House on Thursday next, the Lothar Meyer Memorial Lecture will be delivered by Prof. P. Phillips Bedson.

AT the Royal Institution on Tuesday next, the Rev. Prof. T. G. Bonney will deliver the first of two lectures on "The Building and Sculpture of Western Europe."

THE Institution of Civil Engineers has appointed a committee to consider the question of the definition of a standard, or standards, of thermal efficiency for steam-engines.

THE annual visitation of the Royal Observatory, Greenwich, will take place on Saturday, June 6.

WE understand that the Emperor of Germany and the Czar of Russia have each accepted a copy of Mr. R. Kearton's recent work on *British Birds Nests*, illustrated from photographs taken direct from nature by Mr. O. Kearton. So great has been the demand for the work that Messrs. Cassell & Co. have already reprinted it.

THE discourse which Dr. E. Frankland recently delivered at the Royal Institution, on "The Past, Present, and Future Water-Supply of London," is printed in the May number of *Science Progress*. We quote his conclusion:

"I have shown that the Thames basin can furnish an ample supply for fifty or more years to come, while the quality of the spring and deep-well waters and of the filtered river water would be unimpeachable. To secure these benefits for the future, storage must be gradually provided for 11 500 millions of flood water judiciously selected in the Thames valley, and a proportionate volume in the basin of the Lea; while filtration must be carried to its utmost perfection, by the use of finer sand than is at present employed, and by the maintenance of a uniform rate during the twenty-four hours."

In the same number of *Science Progress* Mr. F. E. Beddard gives a summary of recent literature on the Oligochaeta, or earth-worms, since the publication of his own monograph by the Clarendon Press; Mr. Alexander Scott similarly reviews recent research on the relative atomic weights of hydrogen and oxygen; and Mr. G. C. Bourne continues his statement of the present position of the cell-theory.

#### PHILOLOGY NOTES.

DR. E. A. WALLIS BUDGE, keeper of the Egyptian and Assyrian antiquities at the British Museum, will on Saturday next deliver the first of two lectures at the Royal Institu-

tion, on "The Moral and Religious Literature of Ancient Egypt."

We understand that about one half of the sum required (£6300) to purchase the late Prince L.-L. Bonaparte's linguistic collection for the Guildhall Library has now been promised. Among the city companies that have contributed are—the Goldsmiths, the Fishmongers, the Carpenters, the Armourers and Braziers, the Cordwainers, the Clock-makers, the Wax Chandlers, and the Stationers. Dr. Butler, the master of Trinity, has recently joined the committee. The treasurer of the fund is Lord Aldenham, and the hon. secretary is the corporation librarian at Guildhall.

THE REV. WENTWORTH WEBSTER has printed (Bayonne: Lamsignère) the first twenty-nine pages of the MS. Latin-Basque Dictionary, by Pierre d'Urte, preserved at Shirburn Castle—the Earl of Macclesfield's seat in Oxfordshire—together with the Basque translation of the Old Testament, which was edited two years ago by the Rev. Llewelyn Thomas in the series of "Anecdota Oxoniensis." An account of this Dictionary has already been given in the *Revue de Linguistique* (July, 1893). It consists of no less than five volumes, each of about 500 pages, but yet does not go further than the Latin word *commotus*. Quite apart from its value in preserving Basque words, formations, and idioms, it is of some interest even to classical scholars. For the original Latin work that Pierre d'Urte must have had before him was not a dictionary proper, but a medieval phrase-book for instruction in writing and speaking Latin. Mr. Webster has been unable to discover this original; but he remarks that it contains, among many other examples of Low Latinity, the word *abannatus*, which is not to be found in Ducange, though the substantive *abannatio* is there. These twenty-five pages, transcribed from the MS. by Mr. Llewelyn Thomas, are printed as a specimen, in order to try whether the learned world will afford encouragement to the publication of the whole of the five volumes.

MR. EDWARD SPENCER DODGSON—who is indefatigable in putting into type out-of-the-way fragments of Basque literature—has recently published (Alençon: Renant De Broise) the second part of a treatise entitled *The Basque Verb Found and Determined*, which consists of a concordance to the 219 forms of the Basque verb employed in the Epistles to Timothy, in Leicarraga's "Testamenta Berria" (1571). He hopes to go on and collect all the verbal forms used by Leicarraga, and thus provide the student with a complete inventory—from what is practically the oldest authority for the Basque language—of the radicals that apply the passion or action of the verb to the rest of the sentence.

MR. SPENCER DODGSON has also printed (Bayonne: Lesgourgues) a leaflet of four pages, containing the 254 Basque verbal forms employed in the *Proverbes-Basques-Espagnols* of 1596, lately published by M. Van Eys. To these he has added the Basque vocabulary of Marinaeus Siculus, from the Spanish edition of 1539.

#### REPORTS OF SOCIETIES.

CLIFTON SHAKSPERE SOCIETY.—(Saturday, April 25.)

MRS. L. M. GRIFFITHS in the Chair.—Mr. L. M. Griffiths gave a summary of the facts connecting William Herbert and Mary Fitton with the Sonnets, and showed portraits of the latter taken from the Fitton monument at Gawsworth, near Macclesfield.—Mr. Leo H. Grindon, in a paper on "The Shaksperian Sonnets," said, that if these incomparable verses seem sometimes obscure on first perusal, this is a failing common to all in art that is

great and immortal, and the veritable want is probably a quicker intelligence on our part. Permeated with passion, packed into the narrowest possible compass, nowhere in poetry, either ancient or modern, have we a greater number of exquisite illustrations of deep feeling set forth in fashion more felicitous. Occasionally, perhaps, quaint and conceited, the blemishes in these transcendently beautiful Sonnets, if blemishes they really are, altogether dissolve and disappear in the presence of their noble qualities. It may be conceded, too, that at times there are indications of a weak and erring emotional and moral nature. Never mind. There were specks, no doubt, upon the golden apples of the Hesperides. In contemplating illustrious work of any description—yes, any kind of faithful and exemplary work—let us deal as we do with one another in everyday life, be sure that we recognise and appreciate all the good before wasting time upon the imperfections. There cannot be much to condemn in the utterances of one who for nearly three centuries has been thankfully quoted by statesmen, philosophers, and divines; whose tales have wound round thousands of honest hearts, and moistened thousands of pure eyes; whose pictures have awakened the most virtuous of sympathies, and whose wit has gladdened and revived the downcast when other appeals have been in vain. Although some of them seem to relate to a woman, probably the 'dark and dangerous Mary Fitton,' yet it was clearly a man who was always most present to the poet's fancy. All creative imagination is suffused with a feminine element and coloured by it. All great poetry is imbued with a yearning tenderness a vague but at the same time an insatiable sensibility to what is softest and sweetest—in one word, to the *beau idéal* presented bodily and spiritually in "heaven's last, best gift." So that, although it is in *love* that the vital energy of the poems mainly resides, there is nothing inconsistent or unnatural in the subject being masculine. The poet's function is to etherealise the facts of actual life, to transform the common things of existence into fairy marvels, no matter what may be the particular circumstance he takes for his text: that which we have to contemplate is the emotion suggested by it or born of it. The Sonnets are, in a measure, more instructive than the dramas in regard to the author's own inmost nature, since he here addresses the world more immediately in his own personal character. They are the most direct disclosures we have left us of his own actual thoughts and feelings. All true poetry is from within, not from without. Invited by external things, still it is oradled in the soul. The Sonnets of later date belong to the highest poetry of their kind, because the author had then acquired the habit of writing upon a subject undramatic. Whether it be clearly proved or disproved that the man addressed was William Herbert, afterwards Earl of Pembroke, matters little. It could not alter in the slightest degree the meaning or feeling of a single line. Among other beauties in the Sonnets may be noticed that here Shakspeare shows that, if he but touches the wild flowers of the hedgerows and meadows, like the statue of Memnon, when caressed by the rising sun, they begin to utter sweet music. (See Sonnets 54 and 99.) In the choicest poetry of our own age charming echoes from the Sonnets may be found—especially in the writings of Tennyson and Christina Rossetti.—Mr. J. W. Mills, in a former paper on "Venus and Adonis" (ACADEMY, May 2), had said, in reference to the artistic instincts of the epoch of Spenser and Shakspeare, that the intellectual activity of the Puritans was negative and destructive only; and that Milton, having received the highest classic culture, could not be instanced as an example of Puritan productiveness. Continuing this line of thought, Mr. Mills, in a paper entitled "How far was Milton a Puritan?" now reviewed the incidents of the poet's earlier years, referring to his education at St. Paul's and at Cambridge, and his years of retirement and study previous to making the "grand tour," a time spent, according to Puritan notions, in occupations evil, unhallowed, and godless. His writings furnish sufficient proof of his admiration for the stage, English and Greek, the very abomination of desolation for all honest Puritan souls. Other sources of Milton's inspiration were Chaucer, the gorgeous poetry of Tasso and Ariosto, ecclesiastical architecture, and religious music. Of culture such as this among orthodox Puritans there was and could be none. While Milton went heartily with the Puritans upon

such questions as Church government and doctrines, taxation, republicanism, the rights of the subject, the freedom of the press, he was not even a Puritan in social customs, and the whole course of his intellectual life was one flagrant antithesis to, and an absolute negation of, all Puritanical conceptions of education. The scholarly allusions, the splendid thoughts, the wondrous style which embellish his work, were all derived from sources forbidden to the Puritan. The aims and ideals of Puritanism, whether intellectual, political, or religious, were alike all pre-doomed to utter failure. An endeavour to find out the quality and quantity of Puritan literature proves the first point. The political ideal of Puritanism, their notorious "commonwealth," or republic, was from its very inception but a mere military despotism of the most oppressive and stringent order, by which personal liberty was to be crushed out. The failure of Puritanism as a religious force is yet more appalling. It prepared the way for the flood of vice, irreligion, and lewdness, which, being as great in the first year of Charles II.'s reign as in the last, is a manifest and irrefragable proof that this amazing deterioration in the national character was antecedent to the Stuart Restoration, not a subsequent reflex consequence of Court profligacy. *Nemo repente fuit turpissimus*. Nor did the terrible results of Puritanism end with the debauchery of the English nation. In an indirect manner, and as a secondary cause, it was in no small degree contributory to some of the worst horrors of the French Revolution. When Napoleon's opportunity came, he, imitating Cromwell, enlaved the French nation through the army. Thus came to pass those ceaseless Napoleonic wars which devastated all Europe, and even threatened the destruction of civilisation itself.

ELIZABETHAN.—(Wednesday, May 6.)

FREDERICK ROGERS, Esq., in the chair.—Mr. William Hutchison read a paper on "Some French Criticisms of the Elizabethan Drama." It has been stated that the judgment of the foreigner is the judgment of posterity. This statement is, however, of dubious value, since it at once suggests an inquiry into what is understood by the terms foreigner and posterity. French criticism, like all other criticism, has been to a large extent mobile and relative. It would, however, be exaggeration to call all criticism relative, and conditioned by fluctuating standards of comparison. Much is to be said in favour of Matthew Arnold's comparative method, with its touchstones of style. Certain masters will remain secure and unchallenged in their position; and, among all masters in the expression of human emotion, there can be no possible doubt of the supreme master of all. But what was Shakspeare to the eighteenth century French critic? At best a sort of inspired drunken savage, who had written grotesque and monstrous farces, misnamed tragedies. A passage from Voltaire's *Lettres sur les Anglais* was quoted, in which Shakspeare is credited with genius, but is denied the possession of good taste or "the slightest knowledge of the rules." It was this want of Parisian *bon goût*, this "astonishing tranquillity" in walking through the rules, that condemned Shakspeare in the eyes of Voltaire. The latter's literary conservatism was an interesting feature in his somewhat conglomerate nature. Before dealing at length with Voltaire's critical treatment of Shakspeare, Mr. Hutchison gave a short account of pre-Voltairean criticism of the English drama, including that of Saint-Evremond, who resided for many years in England, and was the friend of Cowley and Waller. It was in 1726 that Voltaire came to England, where he remained for three years, using his magnificent capacity for assimilating and utilizing other men's ideas in the study of the language, history, literature, and philosophy of the country. Shakspeare, of course, engaged his attention and was awarded his qualified approval. To appreciate Shakspeare fully was not possible for him. He was essentially a product of his age and country, in which convention and artificiality reigned supreme. It was not then to be expected that he would prefer Shakspeare's boundless vision and all-embracing grasp of reality to the French dramatists, who kept so strictly within the bounds laid down by Aristotle and classical antiquity, that they made those bounds narrower still. However, Shakspeare had some influence on Voltaire, and partially inspired his tragedy of "Brutus," in the preface to which

addressed to Bolingbroke, he has much to say regarding the restrictions hampering the French dramatist. While he would like to see a little more life infused into the French drama, he cannot help admiring the extreme delicacy of French audiences. He then draws a comparison between Lafosse's "Manlius Capitolinus," and Otway's "Venice Preserved," from which it was derived. He also alludes to Shakspeare's "Julius Caesar": although he cannot approve of its "barbarous irregularities," he is amazed "that there should not be more in a work written in an age of ignorance, by a man who did not even know Latin, and had only his own genius to guide him." He points out that a French audience of the period would not have tolerated the introduction on the stage of a throng of artisans and plebeians. This interesting preface concludes with a few words on the different treatment accorded to love and passion by French and English dramatists. Love on the French stage is apt to be no more than empty gallantry; on the English stage it occasionally degenerates into debauchery. In illustration, two passages are cited, one from "Alcibiade," the other from "Venice Preserved." Shakspeare's influence on Voltaire is also to be noticed in the latter's tragedies of "Eryphile" and "La Mort de César." The *Lettres sur les Anglois* created immense interest in France, and made English literature a fashionable study. The first translation of Shakspeare's works appeared in 1745, the translator being De la Place. Despite the poornees of the translation, the critical remarks show ample appreciation of Shakspeare expressed in vigorous terms. De la Place also translated plays by Otway, Ben Jonson, and Beaumont and Fletcher; and a glance through Delandine's *Bibliographie Dramatique* reveals a number of English plays which appeared about this time in a French dress. In addition, many dramas owed their inspiration to Shakspeare and the English school generally. Voltaire at first watched this "boom" in Shakspeare with considerable complacency; but he soon found it was going too far, and that there was a risk of French readers preferring "Hamlet" to "Zaire." In 1761 he published, under the pseudonym of Jerome Carré, a pamphlet attacking Shakspeare and the English dramatists. The critical value of this curious and amusing production, which mainly consists of synopses of "Hamlet" and Otway's "Orphan," may be gauged by the author's remark that the glory of the authorship of "Hamlet" must be ascribed to Saxo Grammaticus, whose romances were only put into dialogue by Shakspeare! Many allusions to Shakspeare are also to be found in Voltaire's correspondence and in the *Dictionnaire Philosophique*. His culminating attack was contained in the two letters which he addressed to the Academy in 1770, regarding Letourneur's translation. Mr. Hutchison then proceeded to compare at some length the French classical tragedy with the romanticism of the Elizabethan drama. While the former was a reproduction of an antique model, the latter was a development through moralities and interludes from the medieval miracle plays. The romantic drama, while it might be careless in detail, conveyed a fuller impression of actuality: it gave background, and in emotional power was infinitely superior to the French classical drama, with its conventions and over-elaborate rhetoric. The remainder of the paper was devoted to a detailed analysis and criticism of the treatment accorded to Ben Jonson by three modern critics, MM. Taine, Mézières, and Lafond. Of the three Taine is perhaps the most brilliant, but his erroneous conception of the English character and genius are apparent throughout his monumental work. Moreover, he holds his theory of "Race, Milieu, et Moment" too tightly, and his pyrotechnical criticism is more dazzling than luminous. M. Mézières, on the other hand, knows his subject well, treats it adequately with a fair knowledge of English life and character, and forbears from too ambitious flights of criticism. —In the discussion which followed, the chairman, Messrs. Payne, Hayward, Backwell, and Jenkinson, took part.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday May 12.)

E. W. BRABROOK, Esq., president, in the chair.—Mr. H. W. Seton-Karr exhibited and made remarks upon stone implements discovered by him in Somaliland.—Sir John Evans, Prof. Rupert Jones, and Mr. O. H. Read spoke on the value of the discovery.—A paper on "Recent Observations on the Andamanese," by Mr. M. V. Portman, was read by Dr. J. G.

Garson. A discussion followed, in which Sir W. H. Flower, Prof. Keane, Prof. Brigham, of Honolulu, and Mr. C. H. Read took part.—A second paper, on "Photographic Apparatus for Travellers," was read by Dr. J. G. Garson, who exhibited a number of cameras of various kinds.

## FINE ART.

### THE ROYAL ACADEMY.

#### II.

ONE often finds oneself regretting that Mr. Alma-Tadema, who remains, with all his exclusive devotion to Græco-Roman subjects and the everyday life of classical antiquity, a Netherlander in temperament, should not have adhered to subjects in closer and more real relation to his own times and his own race. He might thus have conquered for himself a reputation falling little short of that still enjoyed by his great predecessors of the seventeenth century. For instance, in a pure piece of *genre* giving legitimate scope for the treatment of sumptuous accessories, like that "Interior of the Artist's Studio," in the collections of the late Lord Leighton, Mr. Tadema is incomparable. In "The Coliseum" (291) we can but deplore the tastelessness which goes hand in hand with, and neutralises, exquisite technical skill. No one but the Anglo-Dutch artist could have painted the white-robed Roman damsels in the foreground; and, on the other hand, few artists of the same high rank would have ventured to put before the public such an imperfectly digested mass of fine pictorial material as the work contains. "Whispering Noon" may count among the better, though not the very best, of his delicate little *genre* pieces of the idyllic type.

Mr. Poynter appears to have lost that ambition, that strenuous aspiration to attain perfection through patient effort, which gave interest to his "Israel in Egypt," his "Atalanta," and his "Homage of the Graces to Asclepius." Such pieces of laboured prettiness as "An Oread" and "Neobulé (Hor. Od. iii. 12)" call for no extended criticism, though in them the artist has done his best according to his peculiar views.

For a cold pseudo-classicism, which to-day convinces neither the painter nor his public, Mr. J. W. Waterhouse substitutes a romanticism with which his own artistic temperament, as well as that of his race, is thoroughly in accord; and though his subject, "Pandora," is one *prima facie* marked out for classical treatment, he in the romantic mode achieves a great success. He has been able to sum himself up here—to show a unity and concentration of style, for which it would not be easy to find a parallel in any of his previous works. His timid, exquisite little nymph—she is hardly a goddess—who, in the august solitude of the forest, peeps fearfully into the mysterious casket fashioned of gold and barbaric jewels, may not be the ideal Pandora, yet she casts a spell over us which it is hard to resist.

It would be churlish not to give Mr. Solomon J. Solomon his due meed of praise for so courageously venturing upon a subject like "The Birth of Love," upon which even now the Royal Academy public looks with a feeling akin to distaste. His great upright composition, showing Venus wafted in roseate nudity over a fair sea, with a circle of Loves fluttering round her head, recalls Cabanel, and still more Paul Baudry. In its mannered elegance and meretricious charm, it is French rather than English. A certain emptiness of handling throughout is very characteristic of this painter: it is to be found also in his otherwise agreeable portrait, "Mrs. Albert H. Jessel."

A beautiful harmony of pallid flesh, blue skies flecked with white, and foaming wave is Mr. J. M. Swan's "The Sirens"; and it is

something more than this. He has got the artist's vigour of the scene, as well as its lovely colour. If the arrangement of the chief figure, with its somewhat too opulent contours, is fairly open to criticism, nothing could be more delightful than the fair forms of her sister sirens, half revealed through the veil of foam which rises from the dancing waves. Mr. Swan is much less successful in his two other canvases, "Study of East African Leopards" and "The Lion-hunter."

Great skill of quite another kind in drawing and modelling the nude is evidenced by Mr. J. W. Godward in "Campaspe," an *académie*, as our neighbours would call it, of unimpeachable design, though not of any great significance. The beloved of Alexander, depicted here in entire nudity, as she was, according to tradition, depicted by Apelles, is a painted statue in the flat, rather than a being of real flesh and blood with true atmospheric environment. This canvas is thus absolutely opposed in treatment to a capital piece of technique in the prevailing foreign mode, "The Nymph of the Bay," by Mr. Arthur P. Burton. Delicately grey and rose, in a grey twilight landscape, is the flesh of the well-fashioned studio model who does duty here as the nymph of the region. She has the beauty and elasticity of life; and the great sweep of bay, too, which unrolls itself at her feet, is finely rendered. Yet the whole, for want of some special significance in the conception, remains not much more than an excellent school exercise. Mrs. Raphael, in her "Wood Nymph," shows less skill, but a higher ambition, with a certain power to spiritualise the nude human form of which the last-mentioned artist gives no proof. Her pale virginal figure with the classic head-gear is awkwardly composed with the tree-trunks amid which it stands, but it has some of that charm which we associate with Prud'hon and with Ingres. The nude female figure "Summer," lying amid heaped-up crimson and yellow roses, which has been sent by Miss Henrietta Rae, proves above all things that the artist has studied not wisely but too well Cabanel's "Venus," now or lately in the gallery of the Luxembourg. All this is, however, very promising, as giving proof of a serious study of the nude by our younger artists. If we are ever to have in England a decorative art of the higher order, such a preparation for it is indispensable. But why take so restricted a view of this main branch of artistic study, and confine it to the representation of the female figure in one or two hackneyed poses? It is not alone the colourist who finds his opportunities in the perfections of the human form, but, above all, the painter in love with rhythm and harmony not less of conception than of design. From this point of view the male form may well be deemed to show beauties of a higher order, and generally a deeper significance. The Greeks in the golden time of their maturity, and Michaelangelo at the climax of the Renaissance, sufficiently demonstrated this in their greatest masterpieces.

In his three productions Mr. Frank Dicksee has applied himself to three distinct branches of his art, and in no instance, it must be owned, without a large measure of success. "The Mirror" shows a woman of faultless feature and form, seated on a magnificent throne of silver and mother-of-pearl, as she gazes into a silver hand-glass. This is avowedly not more than an excuse for the display of fine draughtsmanship and carefully thought-out colour—an exercise in the well-balanced juxtaposition of splendid tints and objects. Once more the infinitely painstaking artist makes us feel the difference between the colourist by calculation and the colourist by nature. The self-set task in his elaborate piece of



genre on a large scale, "The Confession," has been a double one. He has indulged in the *tour de force* of a white picture, and has at the same time realised with a certain melodramatic force the scene in which a consumptive woman on the point of death makes to her husband a confession which, if we are to judge by her significant exhibition of the nuptial ring, is one of infidelity. A novelty in his practice is the delicate little sea-piece, "On the Brittany Coast."

M. Bouguereau's contribution to the Royal Academy need not arrest us, so ordinary an example is it of an art in its peculiar way accomplished, yet rarely other than uninteresting. M. Benjamin Constant comes forward not this time as the painter of the East, with its sunlight, glitter, and its dramatic romance, but in the doubtless more lucrative rôle of portrait-painter. There is the semblance, rather than the reality, of fine colour in his portrait, "Madame L. G.," presenting a lady whose mature charms have an Oriental luxuriance. The colour is downright ugly in the strongly modelled half-length "H.E. the Right Hon. Sir Julian Pauncefote, G.C.B.," a discord of chocolate in the background, gold in the embroideries, crimson in the ribbon of the Bath, and dark blue in the uniform. Moreover, the true character of a downright British and yet an engaging personality has not been caught. M. Constant makes amends in the excellent and audaciously frank portrait of that journalistic celebrity, M. de Blowitz. It is a likeness that will, with its vein of genuine humour, delight the public, but may possibly in a less degree enchant the sifter.

Mr. J. J. Shannon is in his most serious vein in his single contribution to the main exhibition of the year, the half-length portrait, "Mrs. Baird." Careful objective characterisation, without much sympathy, strong draughtsmanship and modelling mark this work, which ranks far above his usual fashionable presentations of fair women, and with the best of his male portraits.

It is as a portrait painter that Mr. Stanhope Forbes achieves his greatest distinction this time, although in this branch he manages to be much more unpleasant in colour and handling than he need be, even in dealing with rugged types of manhood all too scornful of the Graces. In the three portraits exhibited, much the same bottle-green background is preserved, and there are further disagreeable reminders in the half-tones of the flesh of this ugly tint. Especially in the three-quarter length, "Sir Peter Eade, M.D., Mayor of Norwich," does a genuine sympathy between the painter and his subject reveal itself, though it induces the former rather to accentuate than to tone down physical imperfections resulting from the decay proper to advancing years. Mr. Stanhope Forbes's most important canvas, "The New Calf" is marked by his usual qualities and his usual defects. We are by this time more than a little weary of the conflicting illumination—fire and lantern within, and light of dawn or twilight without—which this artist, Mr. Frank Bramley, and many others following them, have so much affected. The group of peasants looking on as the cow gives suck to her new calf is observed both truthfully and tenderly, and each figure taken by itself is good. What is less so is the heaviness of the whole, the too obvious deliberation of the working out, the failure to suggest true movement and the buoyancy of life. In these respects Mr. Frank Bramley shows himself, in his similar work, "While there is Life there is Hope," greatly superior to his brother artist. His palette has retained, too, in this in-door scene some of the sparkle and variety which he has acquired in treating open-air subjects. His composition is better balanced as well as more spontaneous than that of his rival, his

observations of rustic life not less tender or less true.

The important canvas, "The Cloister and the World," of Mr. Arthur Hacker has the technical accomplishment, in the most modern mode, of a French or Franco-American painter of to-day, and with it much of that shallowness, that false idealism, serving to distinguish a certain new development of French art, before which realism has momentarily retreated. The nun, kneeling on the sunlit sward between the white-winged, white-robed, guardian angel on the one hand and the rainbow-hued Love and Pleasure on the other, prays ardently no doubt, yet with too manifest a consciousness of her audience. Noteworthy is the brilliancy of the whole, with little positive colour, and the unity of tone in a high, bright key: especially clever being the way in which the nun's robe, under the strong radiance emanating from the angel, is made to appear golden without ceasing to be black. The great danger to the picture in its decorative aspect is thus skilfully avoided.

Mr. La Thangue is one of our most earnest students of light, both natural and artificial. His pictures are, in the main, studies devoted to the elaborate working out of some particular problem of illumination. To the adequate exposition of what the artist has in view, he deliberately sacrifices much of pictorial grace and charm. In "The Man with the Scythe," the first notion of which may have been derived from M. Maeterlinck's "L'Intruse," there is, however, worked out with a reticence that does not exclude tenderness, a human motive, as well as a study of atmospheric effect. Outside a cottage door a sick child pillowed on a rustic armchair has fallen into a sleep of exhaustion, and her mother bends down anxiously to gaze at her, just as an old labourer, shouldering his scythe, passes by the gate. The atmospheric moment is that peculiar one of hushed silence and seeming airlessness when the sun has vanished, and twilight, soon to pass into evening, has appeared. Here, as in the two other canvases presently to be mentioned, Mr. La Thangue quite arbitrarily takes his horizon line much higher than it would naturally be. "In a Cottage Garden" is brilliantly clever, in so far as it depicts without trick, and yet with singular felicity, the effect of the dying sunlight gilding with red-gold the face and form of an old woman, who is occupied in sawing wood in her garden. The lines of the composition are, it appears to us, unnecessarily ugly: they are broken up into a succession of acute angles of decidedly unpictorial effect. The third canvas is entitled "A Small Holding." It is a study of sunlight flickering through foliage on to the ground, and covering with bright patches alternating with shadow the feathered inhabitants of the farmyard, as thickly massed, all white and yellow against an earthy soil, they gather at the feet of a woman who bends to feed them. It is in this clever, unconventional performance that the peculiar mannerism of the artist's brush-work is most apparent.

CLAUDE PHILLIPS.

#### NOTES ON ART AND ARCHAEOLOGY.

THE National Portrait Gallery will be open on Sunday for the first time to-morrow.

ADMITTERS of the late Ford Madox Brown will be glad to hear that a small collection of his designs and cartoons will form a feature of the forthcoming exhibition of the Arts and Crafts Society, to be held at the New Gallery in the autumn. The deceased artist, who was a member of the Arts and Crafts Society from its foundation, contributed an essay on "Mural Painting" to the catalogue of their exhibition of 1889.

THE following exhibitions will open next week: a select collection of pictures by French masters of the present century—including "La Mare aux Vipères," by Diaz—at the gallery of Messrs. Obach & Co., Cockspur-street; and a small collection of oil-paintings by various artists—English, French, and Dutch—at Mr. E. J. van Wisselingh's Dutch Gallery, Brook-street.

DR. ROBERT MUNRO, secretary of the Society of Antiquaries of Scotland, will, on Thursday next, deliver the first of two lectures at the Royal Institution, on "Lake Dwellings."

THE late George Richmond, R.A., has bequeathed to the National Portrait Gallery two drawings by himself of John Keble and Samuel Rogers; £100 to the Artists' General Benevolent Institution; and to his son, the Rev. T. K. Richmond, the silver plate given to him for his services in the purchase of Sir Robert Peel's pictures for the nation.

THE frontispiece to the June part of the *Magazine of Art* will be a photogravure of a painting by the Hungarian artist, Jendrassik Jenő; and the additional plate will be a wood-engraving of Troyon's "Cattle," recently presented to the Glasgow Gallery.

THE following have been elected members of the Royal Society of British Artists—Messrs. T. W. Cafe, Isaac Cooke, A. H. Collings, O. Eokhardt, John Eyre, Reginald Frampton, G. P. Gaskell, W. Lee Hankey, Charles Low, J. W. T. Manuel, and S. H. Sims.

THE following is the result of the annual competition at the Crystal Palace exhibition of pictures by British and foreign artists, the judges this year being Mr. W. P. Frith, Mr. G. A. Storey, and Mr. E. M. Wimperis. In the competition among English artists for historical or figure subjects in oil, the gold medal fell to Mr. J. R. Reid, for "The Mate of the Mermaid's Wedding." Silver medals in this class were awarded to Mr. J. H. Bacon, Mr. F. W. Topham, Mr. Haynes King, and Mr. J. L. Gloag. Mr. Frank Walton's "Mists in May and Heat in June" received the gold medal for landscapes, sea-pieces, animals, and other subjects; and other prizes in this class were awarded to Mr. A. Helcke, Mr. G. C. Haité, Mr. E. Hayes, Mr. A. E. Proctor, Mr. W. Strutt, Mr. T. G. Cooper, and Mr. J. Peel. A seapiece, "The Morning of Another Day," by Mr. J. Nash, won the gold medal for water-colours.

THE library of the late Prof. Overbeck, the eminent archaeologist, has been purchased by Mr. Karl W. Hiersemann, of Leipzig, who will shortly send out special catalogues.

AT a recent meeting of the Académie des Inscriptions, M. Héron de Villefosse exhibited some magnificent examples of Greek art, which have been acquired by the Louvre. In particular, there was a golden tiara, hammered out and chased, in an admirable state of preservation. Its weight is 443 grammes; its height, 20 centimeters; its diameter, across the base, 18 centimeters. It was found in a tomb, near the ancient town of Olbia, in the Crimea. The most interesting thing about it is that it bears the following inscription:

Η ΒΟΥΑΗ ΚΑΙ Ο ΑΗΜΟΣ Ο ΟΑΒΙΟΠΟΛΕΙΤΑΝ ΒΑCΙΑΕΑ ΜΕΓΑΝ ΚΑΙ ΑΝΕΙΚΗΤΟΝ ΚΑΙΤΑΦΑΡΗΝΗ. It is known, from an inscription that has long been familiar, that Saitapharnes was a barbarian king, who frequently made incursions into the territory of Olbia, and levied tribute from the inhabitants. On one occasion, when the king appeared on the bank of the Hypanis, a rich citizen of Olbia, Protogenes by name, offered him 900 pieces of gold. The king rejected this offer as insufficient, and declared war against the city; but he was finally bought off with magnificent presents. Is it possible to believe that this tiara was among them?

## THE STAGE.

At last there has been produced at a London theatre a piece that is absolutely healthy and yet not dull. "Rosemary: that's for Remembrance," by Messrs. Louis Parker and Murray Carson, was brought out at the Criterion a few nights since. It is not a faultless piece. It is not altogether well constructed. It is written in more keys than one, and the change of key is sometimes sudden and, as one might say, arbitrary. But the piece has youth of spirit in it. It has *naïveté*; it has fancy. It discusses no burning problem for the satisfaction of those who think a playhouse ought to be a forum. And it is acted well all round, but more particularly well by Mr. Charles Wyndham, who is a youthful middle-aged man in one act and a veteran—lagging not altogether superfluous—in another. Yes, it is a charming piece, as theatrical pieces go. It is simple while it is ingenious; and it has feeling while also it has comedy. Mr. Wyndham and his authors are to be congratulated upon an eminently creditable, if unconventional, performance. And as a theatrical audience even now does not consist entirely of the pessimists and the *blasés*, we take it "Rosemary" will have a frank success.

THE two Miss Beringers have appeared as Romeo and Juliet. The experiment was interesting; the result, upon the whole, satisfactory. Miss Vera Beringer played Juliet. She is too young, perhaps, to exhibit passion. This and great impulse, too, were no doubt lacking. Nor is she yet—and she could not possibly be at present—a consummate actress, such as we wish for in the part. But the ideal Juliet we may, perhaps, never see: it is the one part of which it is said most truly that no one can act it until she is no longer young enough to look it. Youth, at all events, is Miss Vera Beringer's, and a distinct and trained intelligence. The girl who, in her childhood, was so entirely charming in the "Little Lord Fauntleroy," has a right to be again seen, and can scarcely fail to again interest. We do not generally like young men's parts played by girls, for there are plenty of charming girls' parts for charming girls to play. One charming girl, however—and that is Miss Esmé Beringer—has just now shown she can be an admirable Romeo, poetic and magnetic, sensitive, graceful, and not wanting in power. A creation remarkable and half instructive, having in it some delightful art, but much delightful nature, we ought surely to have the opportunity of seeing again, and that before long. Miss Esmé Beringer is a thousand times better employed in such a work than in the kind of piece she has been seen in most recently at the Comedy.

## MUSIC.

## RECENT CONCERTS, ETC.

MENDELSSOHN'S "Elijah" was performed last Thursday week, at the Queen's Hall, under the direction of Mr. Randegger. This is the jubilee year of the oratorio, which still enjoys undiminished popularity. Mr. F. G. Edwards, in his recently published *History of Mendelssohn's Oratorio "Elijah,"* shows how carefully the composer planned his work, how earnestly he laboured at it, and how well he understood the importance of attending to minute details. The correspondence between the Rev. J. Schubring and Mendelssohn with regard to the text reveals a striking fact. The composer was "most anxious to do full justice to the dramatic element"; but Schubring desired "to keep down the dramatic, and raise the sacred

element." Had Mendelssohn followed his own instincts, and had he not been influenced by a well-meaning, though mistaken, clergyman, the oratorio might possibly have proved less popular, or rather not have achieved popularity so rapidly as was the case, but it would have been more in keeping with the art-views now prevalent. Without wishing in any way to depreciate the value of the work, the fact that it has been threatened by no formidable rival must not be forgotten. "Elijah" is really the only oratorio of modern times which has enjoyed something more than temporary success. The performance last week was, on the whole, good. Of the four principal vocalists—Miss Macintyre, Mme. Belle Cole, and Messrs. Lloyd and Santley—the two gentlemen have been specially associated with the work for many years past.

At the Royal Institution on Saturday afternoon Mr. F. Corder gave the second of a series of three lectures on Berlioz, Wagner, and Liszt—three composers all more or less of the same school; all more or less friendly the one with the other; and all remarkable for the fierce attacks made on them by critics. After a concise sketch of Wagner's life, and some interesting comments on the wonderful evolution from "Rienzi" to the "Nibelungen" and "Parsifal," the lecturer touched upon what he termed a "painful" subject—viz., the persistent hostility displayed by the critics towards Wagner, and the abuse which many of them showered upon the man. The persistent hostility seems to us, however, easy of explanation. Wagner moved onward and upward at such a rapid rate that novelty, which Mr. Corder thinks may account for the hostility shown at the outset, was ever presenting itself anew. Interesting was the allusion to Dr. Prout, who, after hearing the first performance of "Parsifal," retracted certain opinions formed from reading the score. The Dublin Professor was held up as a model critic, and his honesty certainly deserves full recognition. But it was scarcely logical to compare his conduct with that of the stubborn critics mentioned above: the cases were not parallel. After frequent hearings they remained unconverted; Dr. Prout merely withdrew opinions formed from reading a colourless pianoforte score. Mr. Corder's lecture was listened to with marked attention.

The Prelude and an Entr'acte from Goldmark's opera "The Cricket on the Hearth," recently produced at Vienna, were performed at the first Richter Concert on Monday evening. In both numbers the thematic material, some of it of folk character, is taken from the opera. Wagner in his Preludes has adopted a similar method; but there is organic life in them, and masterly developments render them interesting even as absolute music. Goldmark only presents us with fresh melodies, showy writing, and striking colouring. If the opera comes and conquers, then association will play its part: at present, the music in a concert room can only create passing interest. Dr. Richter gave a fine performance of Tchaikowsky's Symphony in E minor (No. 5), a fine work, but not so great, nor of such equal merit throughout, as the later and last one in B minor. The renderings of the "Meistersinger" and "Parsifal" Preludes were admirable. The conductor never displayed greater ease or greater mastery.

Mr. Eugen D'Albert gave his third pianoforte recital at St. James's Hall on Tuesday afternoon. His programme included show pieces by Rubinstein and Liszt; but there is no necessity for us to expatiate on the wonderful technical gifts of the pianist. Hitherto we have not been able to make up our mind as to his power of interpreting the great masters, of revealing the soul as well as the

body—for the notes are little more—of the music. On Tuesday he played three works which, as test pieces, could not be improved upon. In Beethoven's Sonata in C minor (Op. 111) the Promethean resistance and the Promethean resignation were not fully realised; in Weber's Sonata in A flat—the greatest of the four—there were striking contrasts, powerful effects, but the reading lacked tenderness, romance; in Chopin's Polonaise in F sharp minor, the playing was exaggerated both in the bold and delicate sections, and the poetry of the music suffered accordingly. In judging such a man as Mr. D'Albert we adopt, naturally, a high standard: that is, Rubinstein. The technical powers of that pianist were enormous; but with the exception of an occasional revolt, those powers, like his intellectual gifts, were held under proper control: the music came from his heart and went straight to that of his audience. Mr. D'Albert seems to us a great artist who, by pandering to the gods, has lowered himself to the rank of a first-class pianist: there are many moments in his playing which show what he might have been.

Two other pianists deserve a word of mention. Mlle. Clotilde Kleeberg, a French pianist of good taste and sound judgment, gave a recital on Friday week, and her interpretations of pieces by Bach, Schumann, and Weber were highly satisfactory. Her technique is neat, her phrasing intelligent, and her playing expressive and unaffected. The hall was far from full. At this season of the year, however, concerts are numerous, to say nothing of other attractions; and many capable artists find it difficult to attract a large audience.

M. Emil Sauer gave his second recital on Saturday afternoon, and Mr. Corder's lecture closed in time for us to hear him play Schumann's "Carnaval." The reading of the work showed thought, character, and feeling. It was not quite after the style of Mme. Schumann, but on that very account deserves praise. Mme. Schumann, no doubt, was—her death at an advanced age is announced at the moment of our writing—the best representative of the composer's conception of the music; pianists, however, must interpret according to their feelings—that is, within certain limits, they must display their individuality.

The Bach Choir gave their third concert on Tuesday at the Queen's Hall. The programme opened with Astorg's "Stabat Mater," a noble work of the early part of the eighteenth century. The greatness and pathos of the music are strongly felt, but a concert-room is not the proper place for it: in a cathedral, and given quite according to the intentions of the composer, it would produce far greater effect. Miss Fanny Davies rendered with immense spirit Bach's fine Concerto in D minor: the opening of the third movement must surely have been running in Mendelssohn's head when he wrote his "Rondo Capriccioso." The programme concluded with Dr. Parry's setting of the choric song at the end of Tennyson's poem "The Lotus-Eaters": the introductory lines were effectively declaimed by Mr. Forbes Robinson. Dr. Parry's music is thoroughly suitable to the words: it is full of clever and expressive details; and there is no over-elaboration, no straining after effect. Yet the poetry seems to us already to have sufficient music in it: what Dr. Parry furnishes, though always appropriate in character, often seems superfluous. Again, the soft, sensuous, tones pall a little on the ear: what can be said cannot always be sung. Dr. Stanford conducted the "Stabat Mater" and the "Concerto," and Dr. Parry his own work, which, by the way, was first produced at Cambridge in 1892.

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## LITERATURE.

## THE LIVES OF TWO NATURALISTS.

*Life, Letters, and Works of Louis Agassiz.*  
By Jules Marcou. In 2 vols. (Macmillans.)

*The Life and Letters of George John Romanes.*  
Written and edited by his Wife. (Longmans.)

LOUIS AGASSIZ, the celebrated Swiss naturalist, died in 1873. His *Life* has already been written in two volumes by his wife, a gifted and devoted American lady, to whom Agassiz owed the comparative peace and prosperity in which his days were ended. I have never seen this book; but Mr. Marcou tells us, and I can well believe him, that as a biography it is not satisfactory, being more of a eulogy than a faithful picture of one who had very serious faults, and who was all the more interesting because of his faults. The work had all to be done over again, and Mr. Marcou was well qualified to do it, having enjoyed the friendship and confidence of Agassiz during nearly thirty years, besides being associated with his scientific labours. The new *Life* goes too much into petty detail, and sometimes shows traces of strong prejudice, particularly where English things are concerned; but it certainly succeeds in conveying a very vivid impression of a very remarkable personality.

As a naturalist, Agassiz belonged to the school of Cuvier and Humboldt, Sedgwick and Owen. He was great in observation, description, classification; a hero of lecture rooms, museums, and exploring expeditions; not a thinker or, except in his youth, a theorist, and therefore very prone to fall back on traditional or theological views. His hostility to Darwinism is well known, and has been very uncharitably attributed to time-serving religious hypocrisy. But his position at Harvard was quite secure when the new views about the origin of species appeared, and those views were accepted without apparently any loss of popularity by many of the younger American naturalists. There can be no doubt that he sincerely believed in the doctrine of fixed types, inherited from Cuvier, and naturally much more congenial to the French intellect—Agassiz was thoroughly French—than the doctrine of evolution. Mr. Marcou, himself a strong anti-transformist, seems to think that temperament has a good deal to do with the bent of belief in this respect.

"Naturalists," he says, "may be divided into two categories: those who are philosophical naturalists, and those who are, above all, guided by well-observed facts. Philosophers are all

dreamers and isolate themselves as much as they can not only from society, but even from companionship with their fellow-workers" (vol. ii., p. 112).

And he proceeds to give several instances of such self-isolation, including, among others, Darwin and Wallace. The second class of naturalists are "anything but hermits"; they are always observing and comparing notes; they do not dream, or only just a little occasionally; they do not theorise beyond the warrant of facts; "all true and solid progress is due to" them; they alone furnish the facts about which the philosophers theorise. What induced the social naturalists to collect facts, or how the world ever came to understand such notions as "fact" and "theory" without the help of the solitary dreaming philosophers—these are questions that do not seem to interest Mr. Marcou: indeed, to ask them he should be a philosopher, which he is not. Nay, so careless is he of the most ordinary self-consistency as to mention Cuvier at the very head of his social naturalists, although he himself tells us not long afterwards (ii., p. 232) that Cuvier, unlike Agassiz, "took care to screen himself, and preferred the solitude of his laboratory and library." He also praises Cuvier for his honesty, and for having "too high an idea of his priesthood in natural history not to protest against the acceptance of theories not fully sustained by facts patiently accumulated" (ii., p. 112). Yet, on a subsequent occasion, he very frankly informs us that Cuvier

"failed completely in trying to maintain the question [*sic*] of the universal deluge, and the biblical genesis, notwithstanding many contradictory facts well known to him, and which [*sic*] he systematically ignored; as witness his celebrated command to his assistant Laurillard, to throw out of the laboratory window the skeleton of the fossil man of Laehr, found in the loess by Ami Boué, saying: 'Cela vient d'un cimetière'" (ii., p. 229).

Perhaps it is because they are only the laymen of natural history that evolutionists do not burke adverse evidence in this fashion.

One would like to know in which of his two classes Mr. Marcou places Jean de Charpentier, the true author of the glacial theory. He certainly seems to appreciate at his true value that great discoverer—a much greater man, as it seems to me, than Agassiz—and he has put together a number of facts about him and his services to science that deserve to be more widely known. For rarely, indeed, has any *savant* been treated with such unjust neglect by his contemporaries and by posterity as this modest geologist. The name of Jean de Charpentier does not occur in Chambers' *Cyclopædia*, nor in the *Grande Encyclopédie*, nor in the *Biographie Générale*. Although he was a German, the last edition of the *Conversations-Lexicon* only gives him nine lines, in which the glacial theory is not mentioned. This is really a European scandal, and I am glad that Mr. Marcou's book gives me an opportunity for calling attention to it. The facts, as it relates them, are these.

A mountaineer named Perraudin "told Charpentier, so far back as 1815, that the large boulders perched on the sides of the

Alpine valleys were carried and left there by glaciers." At the time Charpentier refused to believe it, but was convinced by the arguments of his friend, the civil engineer Venetz, fourteen years later. Having the scientific training which Venetz wanted, he was able to place the theory on a solid basis, by collecting and classifying "all the material proofs, such as the moraines, the *roches moutonnées polies et striées*, the *cailloux striés*, the *bous glaciaires*," &c., so that, in Mr. Marcou's words, "to Charpentier is due the glacial doctrine and the glacial theory" (vol. i., pp. 74, 75). During a visit to Charpentier at his house near Bex, Agassiz was in his turn converted to the new theory, and soon generalised it into the doctrine of a glacial period or "ice-age," during which cold was supposed to have "prevailed all over the world" (p. 85). But to say nothing of the share claimed by his friend Schimper—who is acknowledged to have first used the word "Eiszeit"—the theory as propounded by Agassiz involved so much falsity that only a moderate amount of credit can be given him for it. His theory, as enunciated in an address delivered at Neuchâtel in 1837, consisted of the following suppositions: that the earth in the course of its history has been subject to periodically recurring fits of cold intense enough to cover the whole globe with a thick cap of ice; that this cold led to the total destruction of the living species at that time existing, and prepared the way for a fresh creation; that at the close of the last ice-age the chain of the Alps was thrown up by a violent catastrophe resulting in the disruption of the ice-cap, and the formation of what may be called false glaciers, down which masses of rock rolled to the places they still occupy. "It is not surprising," observes Mr. Marcou, "that Charpentier shook his head, and was sorry to see his glacial theory used as a vehicle for such biological dreams and fantastic explanations of the 'rôle' played by the upheaval of the Alps" (vol. i., p. 110). It is quite clear that Agassiz caught at the idea of an ice-age as a convenient explanation of those entirely fictitious clearances of life from the earth which he blindly accepted from his master Cuvier. It is, then, rather strange that Mr. Marcou should speak of the question of an ice-age as having been afterwards "settled according to the views of Agassiz"; although not at all surprising that the latter, with characteristic boastfulness, should exalt his own share in the discovery at the expense of Charpentier, whose part, he wrote in 1868, "se réduit à avoir démontré la grande extension du glacier du Rhône" (p. 211). This is a case in which, as Pindar says, the first finder has done all. When it was once admitted that erratic blocks could be transported from the Alps to the summit of the Jura by a glacier, and when all the evidences of glacial action had been scientifically co-ordinated, the extension of the theory followed of itself.

The hasty and discourteous manner in which Agassiz pushed on the publication of his own views, without waiting for the appearance of Charpentier's essay on the same subject, led to a breach between the two—one among the series of quarrels that

characterised the relations of this very social naturalist with nearly every man of science whom he co-operated with. Sometimes the fault was theirs and sometimes his; but, be the cause what it may, he managed to be always in hot water. He habitually left his numerous assistants unpaid, and he seems to have appropriated their labours without due acknowledgment. One of them, Desor, the evil genius of his life, retaliated in kind by plundering Agassiz both of his money and of his discoveries (vol. i., p. 299). This terrible secretary followed him to America, and was at last only got rid of through the intervention of Mr. Marcou, to whom the great naturalist confided his grievances, "crying and sobbing like a child" (vol. ii., p. 9).

Amid all these petty and virulent squabbles, it is satisfactory to find a full and frank acknowledgment of the service done to the glacial theory by our own Tyndall. "It was reserved for him, the great pupil and successor of Faraday," after the failure of all previous attempts,

"to explain fully the origin of glaciers, the pressure theory, regelation, crystallisation and internal liquefaction, the veined structure; in fact, all the internal mechanism of glaciers. The principles set forth in Tyndall's *Glaciers of the Alps* come next to the great discoveries of Venetz and De Charpentier, and to Agassiz's *Ice-age* (vol. i., p. 205)—

with, one may add, the great advantage over the latter of being entirely true.

The life of Romanes, prosperous, respectable, unruffled, and happy in everything except its brief duration, presents a marked contrast to the turbulent career of Agassiz. But perhaps for that very reason it is devoid of interest. Letters about the nervous system of the Medusae, Pangenesis, and Weismannism, interlarded with other letters containing descriptions of domestic felicity, lists of distinguished names, and compliments paid by their owners to Romanes, do not make up a very appetising or nutritious literary sandwich. Probably nothing that Romanes published during his lifetime has attracted such attention as the little posthumous volume called *Thoughts on Religion*; and the present Life will be valued by many only for the few supplementary notices throwing light on the history of his religious opinions. A very religious education, combined with the impression made by the death of a very dear friend, and with continuous home influences, prepared a very sensitive surface on which the atmosphere of Oxford—such an Oxford as Mr. Hardy has recently laid open to us—acted freely during the last years of this amiable naturalist's life. Yet it does not appear that Romanes would ever have sacrificed Darwinism to Anglican Christianity had he believed the two to be incompatible. To one who fancies that they are compatible any belief is possible, and his final creed must be a matter of accident. Some light is thrown on the mental constitution of this not very authoritative convert by the incidental notice that "Mr. Lecky's works were among the very few historical books which he read with any real pleasure" (p. 285). One would have thought that a taste for Mr. Lecky's works was impossible

without a taste for history in general; but the important thing is the revelation of historical incompetence on the part of one whose last years were largely occupied with the solution of that great historical problem, the origin of Christianity.

ALFRED W. BENN.

*Shakspeare and his Predecessors.* By Frederick S. Boas. (John Murray.)

It demands some boldness in the present day to add to "the ever-increasing mass of Shaksperian literature"; and it requires no little ability, and at least an equal endowment of common sense, to justify the boldness. The best praise that can be given to Mr. Boas is that, in spite of the flaws and errors of judgment inevitable in such a work as his, he has justified his own choice. He attempts, in the first place, to find a vacant place, as it were, for his book, and pleads that there is "no English work dealing in some detail with all the dramatist's writings in their approximate chronological order." This is true, but not in the sense which alone would make it important. For, firstly, Mr. Boas's own method is only approximately chronological. Thus, the Sonnets are discussed before the earliest of the dramas, and the three Roman plays are grouped after the great tragedies, though, of course, "Julius Cæsar" precedes them. And, secondly, the chronological method has been applied to Shakspeare over and over again, and pretty nearly all that it can yield, at least for our time, has been extracted. It would have been marvellous had the fact been otherwise; for Shakspeare is not only the greatest name in English literature, he is also the greatest example of development. Tennyson perhaps comes next in respect of the interest to be derived from the chronological method; and even Tennyson is next only after a long interval. Thus, Mr. Boas's book stands alone in English, not as dealing with Shakspeare on any new plan, but only, in the strictest sense of his own words, as dealing in some detail with *all* Shakspeare's works in their approximate chronological order. The merit of Mr. Boas lies not in freshness of design, but rather in the able marshalling of evidence, in the gift of clear analysis, and in sanity of judgment.

All critics handling well-worn themes are tempted to paradox in pursuit of a spurious originality. Mr. Boas never falls into this mistake, and rarely into the cognate error of pressing too far minute or doubtful points. Sometimes, but not frequently, he shows an undue respect for merely conventional judgments. It is rather to his credit that little of what he tells us is absolutely new; for if it were, the probability is that it would not be true. "No man," he says of Shakspeare himself, "was ever less at pains to be original in the ordinary sense." Mr. Boas, too, has been at no pains to be original. With clear good sense, he has perceived that his best service will be rendered by an intelligent handling of the old materials of criticism, but still more of the plays themselves. Using above all the works of Shakspeare to interpret Shakspeare, Mr. Boas has pro-

duced what is within its own limits one of the best guides to the meaning of the great dramatist. His book may be read always with interest, generally with agreement, and not without profit even where the reader may differ from him. For the young student especially his guidance will be valuable. There are many intelligent readers who at first find it difficult to grasp the meaning of a Shaksperian play as a whole. For them Mr. Boas's method is excellent. Each drama in turn is subjected to analysis; and the admirable grouping of the principal points of itself goes far towards clearing away difficulties.

Nor is this by any means the only, though perhaps it is the greatest, merit of Mr. Boas's book. It gives evidence everywhere of thought and culture. Though he never wanders from his subject, and seems, indeed, to exercise a severe self-restraint, the author occasionally suggests interesting comparisons. Such, for example, is the comparison of Henry V. before Agincourt with Barbour's Bruce. Occasionally, again, he sheds light by bringing into connexion parts of Shakspeare's own works at first sight widely separated. His comparison of the characters of Cleopatra and Falstaff is really illuminative. And, again, his remarks on the influence of local conditions upon Shakspeare are worthy of attention:

"It is," he says, "in some degree misleading to speak of Shakspeare, as is almost uniformly done, as a pure product of the Renaissance era. Stratford and its neighbourhood were, as has been shown, singularly eloquent of the English medieval spirit, of its religion, its land system, its municipal organisation, its drama. Prominent among the characteristics of that spirit were an ingrained conviction of the difference between social classes, a keen sense of the power attaching to the possession of land, a jealous desire of local influence and prestige, a reverence for custom, prescription, and law. These are the very qualities in Shakspeare which excite surprise, and they may be fairly put down in part to inherited tendencies and early associations."

These sentences will express a view which is not indeed novel, but which still needs to be insisted upon. The fault against which Mr. Boas is arguing here is that of failing to take a sufficiently wide and intelligent view of Shakspeare's relations to his time. A little farther on he dismisses with the contempt it deserves the "venerable prejudice" which refuses to treat him as historical at all, and views him rather, uncritically and absurdly, as "a stupendous phenomenon, to be accepted with awe and thanksgiving."

But Mr. Boas himself, it must be added, has not quite the courage of his opinions. Elsewhere, in a comparison between Greene and Shakspeare, he whispers, as it were with bated breath, that Shakspeare "can never be strictly called democratic." Neither strictly nor loosely can Shakspeare be called democratic. He knew human nature high and low, he could "feel what wretches feel," he could imagine the pang of the crushed beetle as well as that of the dying giant. But for the mob as *ruling* he had nothing but contempt. His multitude is always a mob, a "many-headed beast," a "rascal multitude." This deep-



rooted opinion caused him, as Mr. Boas himself points out, to misinterpret Roman history, and to ascribe to the organised and temperate Roman plebs of the time of Coriolanus the attributes of a disorderly Elizabethan crowd. Shakspeare's recognition of the human qualities of individual members of the mob is not to the point, and in no way modifies his absolute denial to them of the qualities of government. He is not only not strictly democratic, but is most strictly and emphatically aristocratic. This seems to be Mr. Boas's own view; and his cautious phrase can hardly be more than a concession, probably unconscious, to the feelings of a time when the "rascal multitude" has come to be supreme. It would have been better and more convincing to point out that the forces acting upon Shakspeare were local and temporary, as well as permanent and universal forces, and that, therefore, his opinions upon government might not have been the same in the nineteenth century as they were in the sixteenth.

Mr. Boas is generally independent and penetrating, as well as sober in judgment. Occasionally, however, he is led to questionable conclusions from a desire to make Shakspeare conform to a preconceived ideal of what he ought to be, rather than from single-minded attention to what he is. This is a fault that few Shaksperian critics have avoided. Shakspeare is so great that there is a strong temptation to represent him as perfect: he has so many qualities that the first impulse is to ascribe to him all. Generally, therefore, the negative or fault-finding part of Shaksperian criticism is either neglected or done perfunctorily. As a rule, Mr. Boas is free from blame on this score. His remarks on Shakspeare's plots are almost always good. He points out the subtle merits of many of them, but he is fully conscious of the defects of others. Indeed, it may be questioned whether he does not once or twice exaggerate the defects inherent in romantic drama—as, for example, in his remarks on the long space of time covered by "Antony and Cleopatra." But, on the other hand, he is several times tempted, by a worship of genius which is far more a merit than a fault, to ascribe to Shakspeare virtues he does not possess, or to exaggerate those that are really his. This is especially the case in what he says about Shakspeare's handling of national character. Thus he treats "King Lear" as a play illustrative of the "uncontrollable and wayward passion," of the Celtic race; and he tells us that in "Macbeth" Shakspeare "pierced into the very heart of Highland romance." But is this true? Had Shakspeare the slightest desire to illustrate any particular characteristics of the Celtic race, or to penetrate to the heart of Highland romance? The evidence for the view is flimsy, and it seems to be negatived by the whole drift of Shakspeare's work. Human nature, embodied in this or that man or woman, is his subject-matter, not types or races. We may recognise Iago as an Italian; we may, if we please, call Lear's impulsiveness a Celtic trait; but we shall do well not to push this view too far. Othello, though he is evidently of Southern

race, is not a study of Moorish character, for the sufficient reason that Shakspeare had not the means to make him so; and even Shakspeare could not make bricks without straw. If we view Macbeth as an embodiment of the imaginative nature of the Celt, must we consider Macbeth's creator a Celt too, seeing he had sufficient imagination to draw the character? The theory which makes imagination a specially Celtic trait has to account for the fact that not only the mixed English but the pure Teutonic Germans have produced greater poetry than any Celtic race. But, further, if these plays are illustrations of the Celtic nature, they must be so throughout. Is the iron will of Lady Macbeth a Celtic attribute? Is the harsh, repulsive cruelty of Goneril a Celtic vice? Is there anything in the least Celtic in the "stubborn taciturnity" of Cordelia herself? When Mr. Boas can only say of Kent—a Teuton if ever there was one—that he is "not without his share of Celtic impetuosity," we feel how weak his case is. Of Paulina, in "A Winter's Tale," he remarks, "Were she not warranted a Sicilian, we should take her to be a kinswoman of Kent in 'King Lear.'" Just so; and we should take both of them to be Teutonic English, for the simple reason that their creator "cared for none of these things." In "Macbeth,"

"the desolate storm-swept heaths, where the evil powers of earth and sky may fittingly meet and greet in hideous carnival; the lonely castles, where passions of primeval intensity find their natural home, and where, at dead of night, murder may stealthily move to its design; the eerie atmosphere, where the hoarse croak of the raven and the scream of the owl, the fatal bellman, foretell the impending doom, and where the wraith of the victim stalks to the head of the board in the assassin's banqueting hall"—

these things are steeped, not "in the peculiar genius of Celtic Scotland," but in the colours of human passion. The wraiths and portents and the eerie atmosphere are not confined to the so-called Celtic plays alone. A wraith drives, or seeks to drive, the Dane Hamlet on to action; a wraith makes cold the blood of the Roman Brutus before Philippi; a series of wraiths sap the courage of the English Richard before Bosworth. There are always differences in the setting; but who can believe that there is anything peculiarly Celtic in the lonely castle and the shriek of the owl?

There is more justification in speaking of the Italian atmosphere of "Romeo and Juliet" and of the local colour of the "Merchant of Venice." But even here caution is necessary. To say that in Italy alone "amorous passion shot up with lightning swiftness into fever heat" is to forget the world in which Shakspeare lived. There is something of Italian vividness and suddenness in the whole Renaissance. "The reality of love at first sight," says Mr. Boas himself, "is an axiom in the Shaksperian drama"; and he well knows who was the "dead shepherd" whose saw was, "Who ever loved that loved not at first sight?" We have to remember this axiom, and the intensity characteristic

of the age, in order to understand many of the changes, apparently without adequate motive, which occur in Shakspeare's plays. Mr. Boas analyses Gloucester's wooing of Anne, and pronounces it a masterpiece. It is a stumbling-block to many readers; and, whether it is a masterpiece or not, the conclusion would have seemed impossible except in a society to which the sudden growth of passion was as familiar as it is in Italy. The truth is, Shakspeare shows a sovereign indifference to what he considered mere details. That he could, and on occasion did, distinguish between the Celt and the Saxon, between the Jew or the Italian and the Englishman, is certain. But that he was specially careful on these points, and, above all, that he ever attempted to found a great tragedy on racial character, is exceedingly doubtful. His mingling of the stately Romans whom he took from the pages of Plutarch with the commons of his own time and country is a striking illustration of his indifference; and Mr. Boas's clear perception of this incongruity ought to have suggested caution in his judgment elsewhere. Perhaps the most valuable work that still remains possible to the Shaksperian critic is to clear away the lumber of ill-considered and mistaken praise. Unfortunately it is purely negative, and therefore unattractive work. But just as Malone covered with a coat of white the painted bust at Stratford, so, since the Shaksperian revival, the critics have been engaged in smoothing his literary features down to their conception of perfect beauty. But if ever literary figure could afford to be painted exactly as he was, with all his scars and wrinkles, Shakspeare can; and as surely as the face of Cromwell found redemption in the "valour and policy and public care written in all its princely lines," so surely will the plain truth about Shakspeare, revealing as it will supreme intellect and supreme imagination, most exalt him.

There are many other points on which it would be interesting to join issue with Mr. Boas, but the bare mention of a few must suffice. He seems to me to underrate the play of "King John," certainly one of the best, and perhaps the very greatest (except "Henry IV."), of the English historical plays. He misses a pretty obvious point in connexion with "Henry V.," when he ascribes to the King's personal charm the subsidy voted by the prelates. The opening scene very broadly hints that the primary object of their unprecedented liberality is to divert his attention from the Church. The argument on Falstaff's courage is an instance of a true conclusion based on premises doubtfully connected with it. Shakspeare, we may admit, did not intend to represent Falstaff as an absolute coward. But the plea that "Henry has no hesitation in procuring him a charge of foot in the Royalist army" proves nothing whatever, except that it pleased the dramatist to represent Henry as, in this instance, dead to his responsibilities and duties; and the "presence of mind" which leads the fat knight to counterfeit death in order to escape Douglas seems consistent with a very tolerable depth, or height, of cowardice. Again, Mr. Boas's explanation of the enigma of

the character of Caesar in the play of "Julius Caesar" is eminently unsatisfactory.

"What picture of Caesar, as conqueror or statesman," he asks, "could have left so ineffaceable an impression of his unique place in the world's history as this awe-inspiring spectacle of his spirit—a silent, impalpable force—scattering destruction among his foes?"

None, perhaps. But this does not explain the enigma, the difference between the comparative pettiness of the spirit lodged in the body of Shakspeare's Caesar and the greatness of the historical figure. Does it not add the difficulty of reconciling this pettiness with the tremendous effects produced by the spirit after the assassination?

But the defects of Mr. Boas's book are far more than atoned for by the general excellence of the criticisms. The discussion of the Sonnets is good and helpful. So, though the conclusion may be questioned, is the treatment of the question of the authorship of "Titus Andronicus." The remarks on the use made by Gloucester of the death of Clarence are suggestive; and, with the exception already indicated, the whole treatment of "Julius Caesar" is very satisfactory. Mr. Boas, as a rule, rises with his theme; and, on the whole, he is most at home when handling topics of a somewhat sombre character. The passage on "Measure for Measure" is one of the best in the book.

The title of the volume is *Shakspeare and his Predecessors*. By far the greater part is, however, taken up with the treatment of Shakspeare, and this is also the best part. The preliminary chapters are sound and scholarly; but nowhere in them, except, perhaps, in the criticism of Marlowe, does the writer rise to the height he reaches afterwards. The exception is noticeable. Mr. Boas, like other critics, needs the stimulus of a great writer before he himself can write at his best.

HUGH WALKER.

*Recollections of Paris.* By Captain the Hon. D. Bingham. In 2 Vols. (Chapman & Hall.)

Of all the places in which the lines of the newspaper correspondent may be cast there is none so pleasant as Paris. It is a stage where the scenery is extensive and agreeable, where the actors are constantly changing and the play is of the most varied interest. Every Parisian, whatever be his origin, nationality, or colour, may hope to be an actor in some phase of the social comedy, sometimes streaked with tragedy, which is constantly being played before the public of the *Ville-Lumière*, even if his talents do not permit him to take a part on the great political stage. Other capitals besides Paris contain a large number of adventurers elbowed out of the dull respectability of provincial life; but in none other is there such a career open to the talents of vanity, none in which the personal element is so intense. Also the standard of what may be done without offending public opinion is very different in Paris from what it is in London. Hence the private life of public men scarcely affects their popularity, favourably or unfavour-

ably; indeed, it might almost be said that a little scandal gives a piquancy to their career, which is not without its advantages. Long ago the French chose social liberty as preferable to political liberty; the Third Republic is trying to combine them, at least to overcome their incompatibility. In such a society the Paris correspondent of an English newspaper has a fine field, an exuberant pasture, not only as regards the present actors on the stage, but also as regards the past. For the better class of Paris newspapers, to say nothing of the reviews, are constantly giving essays on the personages—political, military, literary, scientific, and social—of the great restless period of French history, while the memoirs of the De Goncourts, of Maxime de Camp, and many others, are mines of anecdotes and good stories. If to the advantages of this repertory be added the talents of the interviewer, the opportunities of the man about town, and some knowledge of the French language and literature, the Paris correspondent has not only an easy task in his letters from Paris, but he can, if he please, accumulate these for republication in book form.

The two volumes of which the Honourable D. Bingham is the author consist of such letters, originally contributed to English newspapers, rather loosely tacked together into chapters, and too often uncorrected. The names of streets, such as Avenue of the King of Rome, betray the period of the original letters. Some of the chapters are of the flimsiest character. One, entitled "A Ball," is entirely occupied with the incident of a lady being called out of a quadrille to satisfy the hunger of her baby whom she had brought to the entertainment; another, on Irishmen, is devoted to dreary stories of some of the author's Bohemian fellow-countrymen in Paris. Much of the book is of this very miscellaneous character, yet there are good sketches of De Morny, Gambetta, and other politicians, also of ladies of various degree, from the Princess Mathilde to Cora Pearl, and incidentally of other celebrated or notorious persons—mostly echoes of the *chronique scandaleuse* of Paris during the past thirty years. Between these sketches of the Second Empire and the Third Republic is the story of the opening of the war, the Siege of Paris and the Commune occupying altogether nearly half of the book. The narrative is amusing and fairly correct. Evidence is given to show that the French, generally speaking—that is to say, Paris—were eager for the war against Prussia; there were exceptions, the Emperor, Prince Napoleon, General Ducrot, and Baron Stoffel, the French military attaché at Berlin, who in vain warned his government. "Whenever there appeared to be a chance of an amicable arrangement, the popular fury knew no bounds, and the ministry was called the Ministry of Shame." General Ducrot, in a letter quoted, gave warnings against the idea that the Alsations were so French as was supposed: "They are the true sons and grandsons of the same men who in 1815 sent deputations to the headquarters of the enemy demanding that Alsace should once more become German." However, since that time the fiction has

been carefully cultivated that the Alsations were enthusiastically French, and that their language was French. They may have become French out of opposition, and have taken to speaking that language as the Welsh might take to speaking English supposing their country were taken by the French. Human nature has queer twists.

The story of the siege is good: but in reading this and other English diaries of besieged Paris, we—and especially the one of us who was a besieged resident—have always been struck by the apparent want of sympathy of the writers for the moral sufferings of the Parisians during the last two months of the siege. It is easy to echo the rather forced laugh of Paris housewives and *restaurateurs* at the feats they achieved at converting dogs, cats, and rats into savoury dishes, and to make fun of the devices used to procure some fuel, or to keep a lamp burning; but to the majority of the besieged the memory of those months is one of moral suffering far worse than the physical privation. In thousands of cases men, and women too, were living in utter ignorance as to the fate of their kith and kin who had left Paris on the approach of the invaders; families had been broken up, and for four months those remaining were without any news of those who had fled: they might be in want, or ill or dead. Many a Parisian made merry over his physical privations while his heart was bleeding at the thought of those dear to him, and of what might have happened to them.

The author's story of the Commune bears testimony to there being honest men in the movement. Indeed, excepting the pranks of a few *cabotins*, who were, after all, only continuing the ways of many officials of the Government of National Defence, the financial behaviour of the leaders compared favourably with that not unusual both before and after this episode of French history.

The recollections of Paris after the Commune include a more or less connected series of sketches of the Thiers, Macmahon, and Grévy presidencies. The tone is generally impartial. There is a fair account of the Bazaine trial; and the fullest credit is given to the stainless career of Marshal Macmahon. One passage shows the contrast between that fine old soldier and the ecclesiastic who afterwards became so popular, even in England, through his attempt to get up a crusade in Africa.

"When governor of Algeria, Macmahon wrote an admirable letter to Bishop Lavigerie, who wished to baptise and receive into the bosom of the Roman Catholic Church the children of indigent parents who had died of starvation. I have unfortunately mislaid this letter; but it was a model of good taste and good feeling, and breathed an amount of religious toleration and sound political maxims which rather astonished the proselytising prelate."

On the whole, the political recollections are interesting and fairly correct; but they seem to be padded with later work of inferior character, showing some peculiar lapses of memory, both as to well-known facts and to well-known words. For an author who appears to have written

several compilations on the personal part of French history to say—"In what did Ney's crime consist? In joining the army under Napoleon, on the eve of Ligny, to fight against the enemies of his country, instead of following Louis XVIII. to Ghent," gives us rather a shock. Whatever opinion be held about the execution of the sentence passed on Ney, it is certain that he was treated exceptionally because he had betrayed a trust voluntarily undertaken: he had gone over to Napoleon with the troops which he was leading to arrest the Emperor; and if the command of the wing he led at Quatre Bras was received by him only on the evening before the battle, that was simply because he had been looked on with suspicion, and even disgust, by Napoleon for his treachery to the Bourbons. The author always speaks of the *semaine sanglante*—the terrible week at the fall of the Commune—as the "*semaine sanguinaire*." This sudden failure of memory, in a generally correct narrative, and in generally correct quotations, shows itself singularly in the chapter on songs and epigrams, where two of the latter are given with extraordinary mistakes. The first, on Soubise's defeat by Frederick the Great, is full of errors; and in the second, the famous epigram on the Comte-Abbé de Clermont, the last line is quoted so incorrectly that the point of the epigram is lost both in the original and in the author's translation. Of course it should run:

"Moltié plumet, moltié rabat,  
Aussi propre à l'un comme à l'autre,  
Clermont se bat comme un apôtre,  
Et sert son Dieu comme il se bat."

But the author gives the last line:

"Me sert Dieu comme il se bat,"

which is nonsense, and translates the last two lines, "Clermont fights like an apostle and serves God as he fights"; the point, that "he serves his God in the same way (that is, as badly) as he fights," being thus lost.

The faults of taste are more numerous and seem to indicate a deterioration in the letters. The description, so that their names can be guessed at once by every reader, of a prince and of a "young and lovely" duchess, friends of the author apparently, whom he meets in an American bar, to which the duchess informs him that they resort every day before dinner, shows that the traces of the society journal have not been effaced from the letters during their collection. Indeed, there is a flavour of Jeames's Diary about some parts of these Recollections. Four pages are filled with an account of "how commissions I am asked to execute have often cost me both time and money"; while the lords and ladies for whom the author has taken rooms and executed commissions are freely named. The old story about the Pope who spoke of *Mio caro Paolo di Kock* is put down to Pio Nono instead of to his predecessor, and is served with the remark "in the works of the French novelist, that 'to the English reader they appear too erotic and too dirty.'" We call to mind Chief Justice Cockburn's rebuke to Dr.

Kenealy in the course of the Tichborne trial: "You are mistaken: Paul de Kock sacrificed delicacy to humour, but he was not an immoral writer." However, there is no fear of the English reader who has enjoyed the "*Demi-monde*" and other very personal chapters of these Recollections, being scandalised by Paul de Kock; in the works of that humorous, though somewhat indelicate, writer virtue is always rewarded and vice punished, which is more than can be said for the scenes of the Parisian *comédie humaine* as chronicled by the author of these sketches. They may be of some use for references to personal history, but their value in this respect is much impaired by the absence of any index to the book.

EDWARD AND CECIL NICHOLSON.

*The Island of Doctor Moreau.* By H. G. Wells. (Heinemann.)

Two alternatives present themselves to the critical reader of this story: either Mr. Wells, more or less in the manner of Swift, has invented a strange race in a strange environment, to suggest certain criticisms and reflections on human life to-day, the conditions of society around us, the clash, in particular, between instinct and a morality imposed from the outside; or he has simply attempted to thrill the blood by a fantastically conceived tale of horror. The former, in the author of *The Time Machine*, seems the more probable; but if what he was intending was a serious piece of symbolism, he has hardly succeeded. The reader lacks the key to what is passing in the writer's mind, and only once does he catch a glimpse of any other meaning in the story than lies on its surface. That once is when Prendick, after considerable acquaintance with the Beast People of the island, comes to the conclusion that he has before him "the whole balance of human life in miniature, the whole interplay of instinct, reason, and fate, in its simplest form." The symbolism of "*The Master-Builder*" was hard to find, and it is never difficult to read ethical lessons of one sort and another into any narrative worth its salt; but if Mr. Wells's story has definite moral aim, the care with which it is concealed is in danger of stultifying its object.

"Strange as it may seem to the unscientific reader, there can be no denying that, whatever amount of credibility attaches to the detail of this story, the manufacture of monsters—and perhaps even of quasi-human monsters—is within the possibilities of science."

The words in parenthesis in this sentence, quoted from a brief note at the end of the book, give the theme of *The Island of Doctor Moreau*. It is not a pleasant theme, and "pleasant" is not an epithet to be applied to Mr. Wells's treatment of it. In a tract in narrative form against vivisection (which it certainly is not) the worst horrors of the tale would be justified. But as it is, any ordinarily fastidious reader cannot but be repelled at some of the descriptions of the Beast People. Here, for instance, the narrator, one Prendick, cast on the island after certain Defoe-like

adventures, is describing his first close acquaintance with Dr. Moreau's creatures:

"He put out a strangely distorted talon, and gripped my fingers. The thing was almost like the hoof of a deer produced into claws. His face came forward and peered at my nails, came forward into the light of the opening of the hut, and I saw with a quivering disgust that it was like the face of neither man nor beast, but a mere shock of grey hair, with three shadowy overarchings to mark the eyes and mouth."

The art of the description here and elsewhere, the impression of abnormal horror produced by the fewest and the simplest words, is unmistakable; but to us, at least, it seems art not justified by its end. This Dr. Moreau, whose creatures people the island, Prendick recognises as a vivisector wedded to his work, who had been forced to leave London after public attention was called to his laboratory. "What could it mean?" Prendick asked himself. "A locked enclosure on a lonely island, a notorious vivisector, and these crippled and distorted men. . . ?" But if, as is of course possible, although I do not think it likely, Mr. Wells had it in his mind at the inception of this story to make the Beast People "crippled and distorted men," he flinched before the terror of the idea. Dr. Moreau's life-work has been, not experimentation on the human subject, but the discovery of the extreme limit of the plasticity of living forms. Here is a passage from his "explanation":

"You forget all that a skilled vivisector can do with living things. For my part I'm puzzled why the things I have done have not been done before. Small efforts, of course, have been made—amputation, tongue-cutting, excisions. . . . Those are trivial cases of alteration. Surgery can do better things than that. There is building up as well as breaking down and changing. . . . These creatures you have seen are animals carved and wrought into new shapes."

And so among the Beast People were leopard men, creatures made of hyaenas and swine, a bear tainted with dog and ox—"a complex trophy of Moreau's horrible skill"; and "there were three swine men and a swine woman, a mare-rhinoceros creature, and several other females whose sources I did not ascertain."

But these animals once formed had to be, so to speak, hypnotised, imbued with intelligence, with certain fixed ideas as to the universe around them, with instincts imposed to counteract the instincts surviving from their first shape. In the end, Moreau found, do what he would, these instincts broke out again, and conquered. Almost men when they first left his hands, his creatures soon became beasts again once they were loose on the island. But for a time he found it possible to secure their obedience; and one or two were so intelligent, that not only had they a considerable vocabulary, but they could act as the body servants of himself and his assistant. The most powerful factor in their domination was fear—fear of himself, the imposition of himself as a kind of deity, the Master of the House of Pain. He had taught them a series of prohibitions, called the Law, which they repeated continually,

and the breaking of which they held in considerable dread :

“Not to go on all-Fours; that is the Law. Are we not Men?  
 ‘Not to suck up Drink; that is the Law. Are we not Men?  
 ‘Not to eat Flesh nor Fish; that is the Law. Are we not Men?  
 ‘Not to claw Bark of Trees; that is the Law. Are we not Men?  
 ‘Not to chase other Men; that is the Law. Are we not Men.’”

What ultimately happened to Moreau, and Montgomery, his one assistant; to the colony of Beast People; and to Prendick, the discoverer of “this biological station—of a sort,” is certainly worth reading. That the Beasts revert, the Law notwithstanding, was inevitable. Prendick finds in his wanderings about the island more and more bark clawed, and rabbits with their heads torn off; and it is in this reversion, a picture in little of the constant clash of instinct and of a more or less unnatural, unreasoned morality, that we fancy we see a glimmering of the parable Mr. Wells may have intended.

The art of the book, as we have said, is unmistakable. And, although a mass of detail is never obtruded, the effect of reality is much the same as Defoe reached with a far greater use of material. The drama moves naturally to its end; and, from the moment that Prendick sees, with a thrill, that his attendant has “pointed ears, covered with a fine brown fur,” it loses no whit of its impressiveness. Only here and there do the means by which horror is attained transcend the legitimate. The truth is, Mr. Wells has an unusually vivid imagination, which sometimes runs away with him. GRANT RICHARDS.

#### NEW NOVELS.

*The Honour of the Flag.* By W. Clarke Russell. (Fisher Unwin.)

*The Love Affairs of a Bibliomaniac.* By Eugene Field. (John Lane.)

*My Laughing Philosopher.* By Eden Phillpotts. (Innes.)

*Marsena.* By Harold Frederick. (Fisher Unwin.)

*The Flaw in the Marble.* “The Leisure Hour Library.” (Hutchinson.)

*A Woman with a Future.* By Mrs. Andrew Dean. (A. & C. Black.)

*The Strong Hand.* By Outcliffe Hyne. (Tower Publishing Co.)

*A Girl of Yesterday.* By Mrs. E. Hay Newton. (Hurst & Blackett.)

*The Fiddler of Carne.* By Ernest Rhys. (Patrick Geddes & Colleagues.)

*A Crown of Straw.* By Allen Upward. (Chatto & Windus.)

*Ginette's Happiness.* By Gyp. Translated by Ralph Derechiff. (Fisher Unwin.)

*The Folly of Eustace.* By Robert Hichens. (Heinemann.)

*The Great Jester.* By Morley Roberts. (Mentz, Kenner, & Gelberg.)

MR. RUSSELL has written so many fine stories of the sea that one expects from him a yarn

of admirable merit. The present book is scrappy, being a mere bundle of anecdotes, each but a few pages long. That it were unfair to compare it with such sea-smelling masterpieces as *A Sailor's Sweetheart* or *The Wreck of the 'Grosvenor'* is obvious. But there is real merit in the little book, for here, as always when Mr. Clarke Russell speaks, the busy man is bound to listen.

Mr. Eugene Field was not the great writer and poet some would have us believe, but he had a pleasing talent and wrote with care and taste. Many of the defects in *The Love Affairs of a Bibliomaniac* would have been remedied had its author lived to read the proofs. The matter is slight, but not altogether valueless. Mr. Robert Field's introduction is pathetic and interesting, but scarcely English.

Mr. Phillpotts, probably because I am stupid, did not make me laugh. His book seemed, indeed, the reverse of entertaining. Nor was there much wisdom to be gleaned from its pages, that are, surely, more good-humoured than humorous or sapient.

*Marsena* is a clever story, at once witty and pathetic, in an odd sort of way. Mr. Frederick always writes well, with a certain ease and distinction. He succeeds usually in the ironical manner, but here he scores in a pleasanter and not less difficult achievement. The ending is ironical enough, it is true; but the last chapter, clever as it is; seems somewhat abrupt and unnecessary.

*The Flaw in the Marble* is by a nameless author, who has no cause to be ashamed of his work. Lanthony, the sculptor, and Madeleine, the actress, are real people: they arouse our curiosity, pity, wonder. In a word, they live. Even so slight a sketch as *Sœur Anne* is deftly done: one has seen people like her, talked to them, loved them. That she is commonplace enough adds considerably to her fictional value. Simple folk generally make uninteresting figures in a novel. The story is capricious, illogical; but human life is that too. The style is elegant and at times firm. It is not a masterpiece, this story; for it is too morbid, too hesitating; where it should strike promptly. But it is woven of good qualities, with excellent care. The writer is an artist; and though portions, one thinks, might be better done, there is nothing ill done. And this tempered praise should herald complete success next time, for it would seem that experience only has been lacking.

Mrs. Dean's novel is even brilliant in many passages. Had she been content with these occasional flashes the result had been better. To be too clever is often not to be clever enough. But a great deal has been accomplished when a wronged hero is made attractive, since he is generally depicted as a sorry nincompoop. Here, though a quiet scholar, he is human and effective. The heroine is not without charm, and too shrewd to have given herself away as she does in the last chapter. The lover has nothing but his millions to recommend him. Again, it is hard to take this amusing book quite seriously, and Mrs. Philip Troy's last escapade is very

serious indeed. Yet when all is urged that can be urged against the story, one fact remains: that Mrs. Dean is a really clever writer.

Mr. Hyne's book is tantalising. Adroit, startling, are adjectives even the exacting would affix to their most discriminative labels. Much is accomplished, truly; for the working up of the incident in each story is admirable. The fault hides always in the climax, and here a good deal is lacking every time. Mr. Hyne can describe a scene vigorously, he can put colour and life into the most insignificant descriptions. But the rarer art of hinting, of making the reader fill in the final blank—and he insists on leaving these dangerous spaces—is not yet his. When he has acquired this accomplishment, he should be a great writer of the short story. Judged by the sternest standards, he is more than superficially competent. He has much to learn, but only the most promising arrive within measurable distance of the goal he has already reached.

Mrs. Newton's novel is not exciting; but it is always interesting to read of real people, and her characters are not mere dummies. One grows inquisitive concerning their commonplace futures, sympathetic over their everyday sorrows, happy in sharing their simple pleasures. On the whole, this is definite and enviable praise; for a large percentage of novels nowadays are either nasty or silly, or both.

Mr. Ernest Rhys writes: “It is as a tale-teller I would like to be judged, if at all.” He has tried to describe the adventures of the fiddler of Carne, who came by the sea, and went by the sea, whose origin and final destiny were alike unknown. He tells his tale well, on the whole. But it is rather long-winded; and some of the incidents and characters, especially those relating to the hall where dwell Lord Carne and his unpleasant daughters, are amateurish and stupid. For the rest, there is only praise. The frequenters of the inn are most humourously and truly described, while the last chapter is weird and impressive.

Mr. Upward has written a story of great merit. Some of the writing is almost as good as the story. The life and sad fate of a certain king of Francoonia, his endeavours to remedy the afflictions of his people, his subsequent alleged madness, imprisonment, and suicide, are related with a remarkable simplicity, directness, and strength. The intrigues of the court, that envelop and capture the unlucky monarch, are most deftly revealed. The characters are well drawn, the king himself, Johann the Socialist, and the old chancellor, notably so. The book has only one conspicuous fault. Surely it were worth while to make clear the reason of Bernal's treachery? The musician whose genius was fostered by the king, whom the king loved and honoured above all men, should have played a nobler part. His unexpected, unexplained conduct mars one's enjoyment of the really masterly closing chapters.

Mr. Derechiff has succeeded neatly in a delicate task. It is never easy to translate



well, and of all French novelists Gyp's charm, wit, irony, pathos are the most subtle. *Ginette's Happiness* is a delightful story, and loses little of its original freshness in its new form. Mr. Derechhoff could scarcely covet a higher compliment.

*The Folly of Eustace* is not a good tale: the idea is clever, but the writing is clumsy and dull. The other stories that make up the volume are familiar to magazine readers. They are, as one would expect, rather above the average of this class of work.

*The Great Jester* is a most powerful collection of stories. Their author has never done anything so thrilling and convincing, which is saying a very great deal; for in his own manner—rough, nay, often cruelly brusque and frank as it is—he has no rival. It would be unfair to select any one tale as being better than its companions; but "A Good Woman" is the most relentlessly terrible. To do such a book justice in a paragraph were impossible, the bare attempt impertinent. Yet a longer notice would probably be equally impotent. After all, to say that these stories are absolutely good, unerring in their sincerity and strength, is but to utter the naked truth; and a column of elegant laudation would only proclaim, less clearly, the same verdict.

PERCY ADDLESHAW.

#### A CRITICAL EDITION OF THE CANZONIERE OF PETRARCH.

*Le Rime di Francesco Petrarca.* Restituite nell'ordine e nella lezione del testo originario . . . da Giovanni Messica. Edizione critica. (Firenze: Barbèra.)

WE must content ourselves at present with briefly calling the attention of our readers to the present work, which is one of considerable importance, and represents the first attempt to give a really critical text of the Italian poems, or Canzoniere, of Petrarch, based on a comparison of the MSS.—some of which are autographs of the poet—and also of the oldest editions. Our reason for not submitting the work to a more detailed examination is that, by the confession of the editor himself, it is at present incomplete. He had prepared, he tells us, a "proemial discourse" of some two hundred pages, but withheld it at the last minute owing to considerations of space, reserving it for publication with other matter bearing on these poems in another volume.

In taking this course the learned editor was, we venture to think, ill-advised. We believe he might have published his "proemial discourse" of two hundred pages without appreciably increasing the bulk of the present volume. And for this reason—a well considered and carefully planned introduction would have enabled him to dispense with nine-tenths of his critical notes. For at least that proportion of the notes have to do not with substantial differences of reading, but with questions of spelling, of elision or non-elision of syllables, of composition or separation of preposition and article, &c. In all these points the tendency of later scribes and editors is naturally to assimilate the text of their author to the practice of their own time. Now we do not mean to assert that the restitution of the true text of Petrarch in these respects is unimportant. Very far from it. The points taken separately may be small points, but accuracy is not a small point; and even where the sense is not altered the rhythm may be sensibly affected;

and that in the case of such an artist in words as Petrarch is no light matter. Still almost all these readings admit of being classified and grouped; and if in the introduction the editor, when describing the MSS., had given an account of their practice in these respects, with statistics as to the relative frequency with which different spellings, &c., occur, so as to show the tendency of Italian orthography at the different periods, we should have had all that is really necessary. We do not profess to have made an exhaustive examination of the book; we have only taken a few poems here and there at random as specimens. But, so far as our examination has gone, we have only come across one instance in which the sense is perceptibly affected by the new reading: namely, the substitution of "pensando" for "passando" in the second line of Sonnet cxxix.

Many, too, of the notes suffer terribly from that want of condensation which Matthew Arnold, in one of his Essays, noticed as common to many Italian and most German writers, and attributed in both cases to the absence until recent times of the pressure of a strong and united national life. We wish there were more indications than we discern at present that the national unity of Italy and Germany were effecting an improvement in this respect.

An important change rightly made by Signor Messica is the restoration of the original division of the Canzoniere into two parts, instead of the artificial arrangement favoured by recent editors of "Sonetti e Canzoni in vita di Madonna Laura," "Sonetti e Canzoni in morte di Madonna Laura," "Sonetti e Canzoni sopra vari argomenti." According to the true arrangement, the division between the parts is formed, not by the death of "Madonna Laura" in 1348, but by the so-called conversion of the poet in 1343.

Students of Petrarch will do well in future to base their studies on Signor Messica's text, though those of us who first learnt to know our Petrarch in other editions need not be inconsolable.

#### NOTES AND NEWS.

MESSRS. LONGMANS & Co. have in preparation a new book by Mr. Andrew Lang, to be entitled *Pickle the Spy*, "disclosing the Treasons of A—M—, Esq., of G—; also of James Mohr Macgregor, and Macalister, an Irishman. With the Secret Amours and Misfortunes of H.R.H. Charles, P— of W—. Drawn from the Cabinets of the late Elector of Hanover, and of their French and Prussian Majesties." This book is not a novel, though it contains the materials of romance. The subject is the mysterious disappearance of Prince Charles from February 28, 1749, practically till his father's death in 1766. These years, especially 1749-1756, were occupied in European hide-and-seek. The ambassadors and courts of Europe and the spies of England were helpless, till in 1750 a Highland chief of the highest rank sold himself to the English Government. The book contains his unpublished letters and information, with those of another spy, James Mohr Macgregor, Rob Roy's son. These, combined with the Stuart Papers in Her Majesty's Library at Windsor, the letters from English ambassadors in the State Papers, the political correspondence of Frederick the Great, and the French Archives, illuminate a chapter in secret history. The singular story of Macalister the spy also yields some facts; and the whole exhibits the last romance of the Stuarts, and the extremes of loyalty and treason.

MR. JOHN MURRAY has in the press a volume commemorating the connexion of the late Chester Maonaghten with the Rajkumar College in Kathiawar, of which he was the founder and

for many years principal. It will consist of a collection of his addresses to the pupils, who are all scions of the Rajput families ruling in Kathiawar, with a biographical introduction by Mr. Robert Whitelaw.

MESSRS. MACMILLAN & Co. will publish immediately a Birthday Book, consisting of selections from the writings of Mr. Rudyard Kipling, with twelve illustrations by his father.

MR. JOHN LANE proposes to add shortly three more volumes to his series of outdoor books entitled "The Arcady Library," which began last year with *Round about a Brighton Coach Office*. They will be—*Scholar Gipsies*, by Mr. John Buchan, with seven etched illustrations by Mr. D. Y. Cameron; *Life in Arcadia*, by Mr. J. S. Fletcher (the editor of the series), with twenty illustrations by Mr. Patten Wilson; and *A Garden of Peace*, by Miss Helen Crofton, illustrated by Mr. Edmund H. New, who has drawn architectural and other designs for the serial edition of *The Compleat Angler*.

MR. JAAKOFF PRELOOKER, author of an autobiographical volume entitled *Under the Czar and Queen Victoria*, which was reviewed in the ACADEMY of January 11, is now engaged upon an Anglo-Russian romance, to be called *Palasha and Masha*, which narrates the story of two sisters, daughters of Russian nonconformist parents, one of whom marries an English nobleman. The author claims that the tragic incidents are real episodes in the struggle for religious and civil liberty, which has been going on in Russia during the last quarter of a century. We may add that he has previously written two novels of the same kind: *Rabbi Shalom on the Shores of the Black Sea* (Odessa, 1869), and "Trishka and Vasutka," which appeared last year, with illustrations, in the *Sunday Magazine*.

MESSRS. CASSELL & Co. have in preparation an Illustrated Guide to London. The work will include: "Where to Stay and how to Live in London"; "How to Get About London"; "An Itinerary for London"; "The Diversions of London"; "The Streets and Sights of London"; "Up and Down the Thames"; "London, Past and Present," &c. It will be fully illustrated, and published at sixpence.

MESSRS. T. & J. MANSON, of Lerwick, announce a translation of Ploven's *Reminiscences of Shetland, Orkney, and Scotland*, being the record of a voyage paid to this country in the summer of 1839, by a former Amtmand and Commandant in the Faroe Isles.

THE June number of *Cosmopolis* (Fisher Unwin) will contain the address which Prof. Edward Dowden recently delivered to the English Goethe Society, entitled "The Case against Goethe"; an appreciation of the Italian novelist, Signor Antonio Fogazzaro, written in French, by Prof. de Gubernatis; and a criticism of Ibsen, by M. Francisque Sarcey. The approaching jubilee of Free Trade will also be celebrated in a series of articles, by Mr. Henry Dunkley ("Verax"), M. Paul Leroi Beaulieu, and Dr. Theodor Barth (a member of the Reichstag).

A NEW company, of which Mr. W. Moxon Browne and Mr. J. Edwin Pitter are managing directors, has purchased the stock, copyrights, and goodwill of the well-known publishing firm of Messrs. Griffith, Farran & Co., and will continue the business at the old address in Charing Cross-road. The title of the new company is Griffith, Farran, Browne & Co., Limited.

TO-MORROW (Sunday) Mr. Leslie Stephen, president of the London Ethical Society, will deliver a lecture at Essex Hall, Strand, on "War."

DURING Wednesday and Thursday of next week Messrs. Sotheby will be engaged on one of those libraries which show on every page the taste of the collector—in this case, Mr. Alfred Crampon, of Paris. He specially devoted himself to first editions and rare opuscula of the English poets, from Spenser down to Mr. Swinburne. Here may be seen both volumes of *The Faerie Queene*, the tallest known copy of the fourth folio of Shakspeare, the first edition of *Paradise Lost* (with the first title-page), a unique octavo of *The Deserted Village*, the rarest things of Byron, Shelley's *Address to the Irish People*, a presentation copy of Wordsworth's *Grace Darling*, a large paper copy of *Poems by Two Brothers*, Coleridge's *Poems on Various Subjects* (with his receipt for the copyright inserted), the first edition of *The Raven and other Poems* (with MS. corrections by Poe), Browning's *Pauline*; and also first editions of the several volumes of *Robinson Crusoe* and of *Tristram Shandy*.

THE free libraries committee of the Moss Side urban district council, of which Mr. William E. A. Axon is chairman, have issued an appeal for help in money or books, in order to start their new library successfully. Mr. Axon himself promises 250 volumes, three others 100 volumes each, and so on. But the most interesting feature in the scheme is the proposal to commemorate two great English writers closely connected with the locality: Thomas De Quincey, whose childhood was passed within a stone's throw of where the library will stand; and Mrs. Gaskell, the author of *Mary Barton*. It is hoped to get together a collection of all that these two have written, whether in books or in periodicals, of all the translations of their works, and also of autographs, personal relics, portraits, and other illustrative material. Mrs. Baird Smith, a daughter of De Quincey, has already offered to give some books and a photograph of her father. In this connexion, our readers may remember that Mr. Axon published about a year ago a careful bibliography of both Mr. and Mrs. Gaskell.

WE have received—somewhat late—the fourteenth annual report of the American Dante Society for 1895. It contains the usual list of additions to the Dante collections in the library of Harvard College, compiled by Mr. W. C. Lane, which almost takes the place of a Dante bibliography. We notice the gift of no less than twenty editions of Cary's translation, which have been published in the United States, the earliest in 1822. The report is rendered permanently valuable by a contribution from Prof. Charles Eliot Norton, who has been president of the society since the death of Mr. Lowell. He has printed, to illustrate passages in the *Divina Commedia*, a series of extracts from the little known Chronicle of Fra Salimbene, which was written circa 1280, but not published until 1857. There is also here reprinted the letter from the Rev. Dr. E. Moore, on "A Variant in the *Vita Nuova*"—"Arabia" for "Italia" in § xxx.—which appeared in the ACADEMY of December 1, 1894.

#### UNIVERSITY JOTTINGS.

THE following is the list of those upon whom it is proposed to confer the honorary degree of D.C.L. at the Encaenia to be held at Oxford on June 24: Mr. Bayard (the United States ambassador), Mr. Joseph Chamberlain, Mr. John Morley, Sir Archibald Geikie, Mr. W. B. Richmond, R.A., and Prof. E. B. Cowell (of Cambridge).

THE Marquis of Salisbury, as chancellor of the university of Oxford, has appointed Lord Halsbury to the office of High Steward, which has been vacant since the death of the Earl of

Selborne. Before him it had been held since 1859 by the Earl of Carnarvon.

ON Thursday next a grace will be submitted to the Senate at Cambridge, proposing a fresh list of names for the syndicate to inquire generally into the question of degrees for women. It will be remembered that last term a grace was passed unanimously for the appointment of such a syndicate, but that a second grace containing certain names was rejected by a majority of 186 votes to 171. Meanwhile, two counter-memorials have been in circulation among members of the Senate at Cambridge. One, deprecating the admission of women to any degree, has received 2010 signatures; while the other, proposing that women should receive some title not implying membership of the university, has received 1364 signatures.

IT is announced that the Reade (*sic*) Lecture at Cambridge will be delivered by Prof. J. J. Thomson on June 10, the subject that he has chosen being "Röntgen Rays." We adopt the orthography several times repeated in the *University Reporter*; but hitherto we have always seen the name of the founder written as Sir Robert Rede. It is also proposed that the lecture shall be given, not in the Senate House, but in the new lecture room of anatomy and physiology—we presume for the convenience of scientific illustrations.

ON Tuesday of this week the Junior Scientific Club gave a conversazione in the University Museum at Oxford, when Prof. Silvanus P. Thomson delivered a lecture on "Luminescence," and apparatus and experiments were exhibited illustrating recent progress in various departments of natural science. On Tuesday next Prof. W. Ramsay will deliver the fifth Robert Boyle Lecture before the same society, his subject being "Argon and Helium, the two newly Discovered Gases."

AT the last meeting of the Cambridge Antiquarian Society, a paper was read by the secretary on "The Chapel of Caius College," showing that the old walls built in 1393, now hidden by ashlar, were the earliest known example of the use of brick at Cambridge.

WE observe that there are only two candidates for the new honour school of English at Oxford—the same number as for the Oriental school. As regards the other final schools, the figures are: classics, 143; modern history, 119; law, 90; natural science, 50; theology, 39; and mathematics, 22.

WE quote the following from the annual report of the curators of the Indian Institute at Oxford:

"The valuable collection of about 3000 volumes, presented by Sir M. Monier-Williams, has been arranged according to subjects in its final place in the library, occupying the whole of the wall facing the windows in Broad-street. The Malan books have been transferred to and almost entirely fill the shelves of the large front room in the basement, which now forms an annexe to the library, being connected with it by a spiral staircase. The volumes which form the general library have been re-arranged in such a manner that all works directly connected with India occupy the five compartments near the windows, while all books which treat of non-Indian Eastern languages or are of a more general character, such as the journals of Oriental societies or works on religion and mythology, are placed in the gallery. The card-catalogue taken in hand at the beginning of the year had by its close progressed far enough to include all the Sanskrit and Pali books, as well as those which deal with the geography, history, and archaeology of India. The library has been increased by the purchase of a larger number of books than in any previous year. It has also been enriched by valuable donations on the part of Mr. H. Baden Powell, and Mr. W. A. Symonds, late of the Madras Civil Service."

#### TRANSLATION.

TO HIS LADY.

(From the French of Pierre de Ronsard.)

WHEN you are very old, and by the candle's flame,  
Sitting beside the fire, you talk and spin and sing

My songs o' nights, then you will say, half  
wondering:  
"Ronsard in bye-gone days hath sung my beauty's  
fame."

When those around thee hear this word, no serving  
dame

Of thine, already at her task half slumbering,  
But at the echo of my name awakening,  
With everlasting praise shall rise and bless thy  
name.

But I, a formless ghost within the earth full deep,  
Beneath the myrtle shadows I shall lie asleep;  
Whilst thou before the fire art crouching, old and  
grey,

Weeping for my lost love and for thy proud  
disdain.

Wait not the morrow but live now, if thou wilt  
deign

To hear me; pluck the roses of thy life to-day.

E. R. BARKER.

#### MAGAZINES AND REVIEWS.

THE *Boletín* of the Real Academia de la Historia for April opens with an enthusiastic appreciation, by Fernandez Duro, of Mr. Clements Markham's labours in translating the work of the early Spanish navigators to the Americas, and especially of the "Narratives of the Voyages of Pedro Sarmien to de Gamboa to the Straits of Magellan." Don Roque Chabas is also highly praised by Manuel Danvila for his annotated edition of the inedited "Antigüedades de Valencia," by Fray José Teixedor, a writer of the last century. In another paper, he claims for Charles III., when King of Naples, the credit of commencing the excavations at Herculaneum and Pompeii with Spanish engineers. Rodriguez Valla continues his important letters of Francisco de Rojas, the ambassador of Ferdinand the Catholic. Incidentally, in 1504, is mentioned the application to the Pope for the dispensation for the marriage of Henry VIII. Two Visigothic inscriptions of the sixth and seventh centuries are commented on by Padre Fita. We are told that the Arabic MSS. of Señor Gayangos are now arranged in the library of the Real Academia.

#### CORRESPONDENCE.

THE ANAEMIC BIRTH.

Reform Club: May 23, 1896.

The most important portion of the Gospel of Peter was undoubtedly that relating to the Nativity—there the keynote of Docetism must have been struck—and no excuse is needed for the following attempt to recover this lost section, and to ascertain its value.

Let us consider what we have to look for. The Docetists, as we know, taught that Christ's body was unreal—bloodless. It was apparently against this view that some early copyists inserted in our Third Gospel that passage—missing in so many MSS., appealed to by Anti-Docetists so often—about the sweat of blood. The intention is clearer in the case of our Fourth Evangelist, when he declares that Christ came "not with the water only, but with the water and the blood," and insists on the issue of blood and water from Christ's side so vehemently—"An eye-witness vouches for it, one thoroughly trustworthy, and who is positive about his fact." Later on we find copyists, similarly motivated, endeavouring to foist into Matthew both this issue of blood and water, and also the sweat of blood.

Things being so, it certainly follows that our Lord's birth, according to the Docetist Evangelist, must have been altogether illusory. "You [Docetists] are horrified at the infant shed into life with the accompanying embarrassments," exclaims Tertullian; and he mentions "Through a virgin, but not of a virgin," as one of their formulae (see *De Carne Christi*). Irenaeus and the author of *Adversus omnes haereses* explain the Docetist doctrine still more forcibly as "that Christ passed through Mary as water through a tube." We know, too, that the Docetists relied on Isaiah liv. 1; lxvi. 7: "Thou that didst not travail"; "Before she travailed she brought forth." And they seem to have given particular attention to a passage in the lost Apocalypse of Ezekiel, quoted by Tertullian, Hippolytus, and Clement of Alexandria—"a heifer [cf. 1 Samuel xvi. 2] brought forth, yet did not bring forth."

We know, then, what we have to expect, and, as a matter of fact, we have two narratives of the Nativity, both probably dating from before the middle of the second century, which answer to all the pseudo-Peter's requirements—the one given in the Ascensio Isaiae (a document otherwise known to be indebted to pseudo-Peter), and the other in the Protevangelium. My suggestion is that pseudo-Peter lurks behind them.

The relationship between the Ascensio and the Protevangelium is at first sight extremely perplexing. In the essential point that Christ's birth was painless and bloodless they agree. They agree as to Mary's Davidic descent. They agree as to Joseph's silence about his dream, and his inability at first to perceive the newborn Infant. The phrase "He guarded her" is common to both. Pseudo-Isaiah's "He glorified God because the Lord had come into his portion," is curiously like the Protevangelist's "He glorified the God of Israel because He had given him this grace." In both narratives the Infant's appearance is followed by a heavenly voice enjoining secrecy. In both there is a mention of midwifery; but whereas in the Ascensio the point is that to the surprise of the neighbourhood midwives were not called in at all, the Protevangelist makes his point by bringing them on the scene in order to discover their services unnecessary.

Clearly there is some intimate connexion between the Ascensio and the Protevangelium, but whether direct or indirect is not quite clear. It appears to me that the result is very similar in either case: that if the one is under obligation to the other, the debt is to the Ascensio, and that if both made common use of a previous document this common document is better represented in the Ascensio. Notice that at all points the Ascensio narrative is infinitely simpler, and that its plain, brief suggestions are amplified and embellished in the Protevangelium. When the latter makes the heavenly voice enjoin secrecy "until the Child has come to Jerusalem," the original point of the injunction seems lost. Notice, too, that the Ascensio follows St. Matthew's narrative exclusively—Mary and Joseph are quietly in their own house at Bethlehem when the

\* I am assuming the obligation of pseudo-Ignatius to the Protevangelium. Here are the two passages: "A star shone forth above all the other stars, and all the rest of the stars formed a chorus to this star. And its light was exceedingly great above them all. And there was agitation felt as to whence this new spectacle came. . . . Henceforth all things were in a state of tumult."—*Ep. ad Eph.* "A great star shining among these stars and obscuring their light so that these stars did not appear. . . . I saw the sky astonished. . . . All things were in a moment driven out of their course. . . . And there was a great tumult in Bethlehem."—*Protevangelium* 18, 21

Infant suddenly appears. And it is surely as a result of introducing a foreign idea, of representing the birth as taking place in the solitude of a journey, that the Protevangelist, unable to avail himself of any comments of the neighbourhood, replaces them by actually bringing midwives on the scene.

Let us next consider what light is thrown on the subject by Justin. Justin's relationship to the Protevangelium is close.

1. "Thou shalt conceive of the Holy Spirit," *Apol.* 33. (cf. "Thou shalt conceive of the Logos"—*v.l.* "of the Holy Spirit," *Protevangelium* 11). Justin proceeds to identify "the Holy Spirit" here mentioned with the Logos.

2. "Shall be called Son of the Highest: and and thou shalt call His name Jesus, for He shall save His people from their sins." *Apol.* 33; *Protevangelium* 11.

3. "The Spirit of the Lord would come upon her," *Tryph.* 100. "The power of the Lord shall overshadow thee," *Protevangelium* 11.

4. Justin and the Protevangelist agree in omitting "the throne of David," "the house of Jacob," &c.

5. Both have as a result of the Annunciation *χαρὰν δὲ λαβούσα Μαρίαν*.

6. Both mention a cave as the scene of the Nativity; the Protevangelist, however, introduces it on the way to Bethlehem, and Justin, more agreeably with Luke, after the failure to find room there.

7. Both bring the Magi to this cave, making them arrive the night of the Nativity, and thus usurp the place of the Shepherds.

Critics are now agreed that Justin employed the Gospel of Peter pretty considerably on other occasions; but, with the above list of coincidences in view, we are left in doubt whether he had not resort to the Protevangelium as well. It is especially difficult to derive the "cave" from pseudo-Peter, if the inferences above drawn from the Ascensio as to his peculiar relationship to Matt. i., ii. be admitted. Justin's use of the Protevangelium, however, explains his references only partially. We have to look elsewhere for the source of the "yokes and ploughshares" which he says that our Lord made—no mere embellishment of Justin's, for they are also mentioned in the Gospel of Thomas. We have to look elsewhere for "Arabia" as the starting-point of the Magi: as Justin repeats Arabia about a dozen times, and goes out of his way to prove its conformity to prophecy, it is not very likely to be a gloss of his own. Nor does the Protevangelium explain Justin's coincidence with the Ascensio—"Then Joseph did not put her away" (*Tryph.* 78). On the whole, it seems a reasonable explanation that Justin used pseudo-Peter's narrative of the Nativity and pseudo-James's side by side.

Whatever doubt may be felt as to the application of various details, one fact, the most important of all, stands out as almost certain: that the painless anaemic birth of the Protevangelium and the Ascensio is substantially pseudo-Petrine.

The effect of pseudo-Peter's narrative was immense. He did not succeed in increasing the canon, but, directly or indirectly, he added a new article to the creed. At the beginning of the third century Clement of Alexandria informs us that there were still some who imagined that Mary had been in the puerperal state—he might have reckoned Tertullian in the number—but this is the last that is heard of such views among the orthodox (*Stromata* vii. 16). The midwife's certificate was received, "A virgin hath brought forth and a virgin she remains."

\* As supplying a possible origin of the "cave," may I point out the close resemblance between the Hebrew words for "cave" and "manger" אורה אורה and מערה מערה.

How strangely different the ultimate effect of pseudo-Peter's narrative from the intention with which it was put forward! The original intention, we can scarcely doubt, was to represent Christ as taking no substance from Mary, and, therefore, altering nothing in His passage through. "Not sprung from the womb, but coming down from high heaven," sang the Docetist Sibyl (*Acta Apocrypha*, ed. Lipsius, p. 72). "Andrap, andrap" prophesies another. But Docetism could not ultimately shake the motherhood of Mary; and so it came to pass that the anaemic birth, first put forward with the intention of robbing her, becomes, as it passes into orthodoxy, material for her aggrandisement. Thenceforward she is *ἀειπαρθένος*.

But though Docetism could not shake the maternity of Mary, it shook the paternity of Joseph effectually; for, however strange it may at first appear to some ears, the fact must be admitted, as Mr. Conybeare recently pointed out in the ACADEMY, that early Christendom saw no incongruity between virgin motherhood and human fatherhood. Here are the facts: (1) According to pseudo-Matthew, Joachim begets Mary after five months' separation from his wife and when a month's journey distant. (2) Philo mentions six cases of women who conceived parthenically, namely, Eve, Sarah, Rebecca, Rachel, Leah, Zipporah—two of these instances being corroborated in Book of Jubilees xvi., and the Testament of Issachar—but there is not the slightest intention of eliminating relationship to Abraham, Jacob, &c. In the face of these analogies, the only direct ones we possess, the burden of proof lies with those who would maintain that our Evangelists intended something different. (3) Both in Matt. i., ii. and Luke i. 5-ii. Christ's Davidic descent through Joseph is involved no less clearly than Mary's virginity, and in neither case has criticism succeeded in deriving the two ideas from different layers (Matt. i. 16, 18; Luke i. 27, 32). (4) There are clear historical traces of concurrent belief in Joseph's fatherhood and Mary's virginity. Thus the Nazarenes are said to admit Mary's virginity, while denying Christ's pre-existence (Eusebius, *H. E.* iii. 27), and so are the two Theodotean sects (Hippolytus, *Philosoph.* vi. 23; Tertullian, *Adv. omnes haereses* viii.). The denunciations of Gregory Thaumaturgus and others, against the view that Christ was "of human seed by the virgin," can scarcely have been shot at large. And in the History of Joseph the Carpenter, while Mary's virginity is admitted fully, Joseph is still Christ's "Father after the flesh."

When we calmly consider all the facts just mentioned, it seems not unreasonable to conclude that, before the great wave of Docetism passed over Christendom, Joseph and the Virgin stood side by side. When the wave has passed, we find Mary standing alone; and though other causes may have co-operated—e.g., the fact that Mary had survived to occupy a very high position in the early Christian community (see Luke i. 48)—it appears probable that this result was mainly due to Docetism in general and pseudo-Peter in particular. The older view still lingers, but it has become unorthodox. No Protevangelist will now come forward with a "Gospel of the Nativity of Joseph." And Joseph will be accorded the honours of an Assumption only partially.

F. P. BADHAM.

#### THE SOURCE OF CHAUCER'S "PERSON'S TALE."

1.

Oxford: April 20, 1896.

It was the late Dr. Richard Morris who first pointed out the similarity between Chaucer's *Person's Tale* and Frère Lorens' *Somme des Vices et des Vertues*. Since his calling attention to it,

the likeness has been dwelt on by various editors and scholars. In 1882 it was made the subject of a German dissertation by W. Eilers, who gave a detailed comparison of the two. This was afterwards translated and published by the Chaucer Society (*Essays*, part v., 16). The evidence presented by Eilers, however, despite the fact that it has been generally accepted, is not sufficient, when carefully analysed, to show anything more than that Chaucer put into the mouth of his Parson such theology as was current at the time, some of which he may have derived from Lorens.

A few days ago, while trying to find in the Bodleian Library a MS. of Lorens' tract, it was my good fortune to come upon a volume of old French sermons which are in some respects more similar to the *Person's Tale* than Lorens' *Somme*. The subjects are treated in the same order and in the same general style as that used by Chaucer, but in an order and style quite different from that of the *Somme*. It is clear from the date of the MS. that the book could not have been compiled from the *Person's Tale*. The Manuscript Catalogue of MSS. Bodley (compiled by Mr. Madan) dates the MS. in the second half of the thirteenth century. It is thus not only impossible that it should have been elaborated out of the *Person's Tale*, but it is also quite probable that it antedates Lorens' *Somme*, written in 1279.

Unfortunately the tract is not complete, but breaks off abruptly in the middle of the second part of "De Confessione," though the rubric prefixed to the subject outlines a complete treatment of it such as is found in the *Person's Tale* and in Lorens. The part on Confession, too, begins: "[D]e repentance deuant dit suom; ore oez iaci de la sainte confession; " which seems to imply that a treatise on Repentance was originally prefixed to the sermons on the Seven Deadly Sins. It is also evident from the rubrics that two paragraphs of one of the chapters on Pride have dropped out. The book is written in the form of sermons, each division being prefaced by a rubric: "Isci comence un especial sermon de orgoil," &c. "Isci comence un especial sermon de enuie," &c.

It seems especially fitting that Chaucer should have put such subject matter into the mouth of his Parson; but did he get it from this tract? When we come to consider the passages given below, it is very tempting to answer this question in the affirmative. We must remember all the while, however, that such subject matter, as well as the method in which it was handled, was more or less common property among the medieval doctors. It is quite possible, therefore, that Chaucer borrowed neither from Frère Lorens nor from the author of these sermons, but from some abridgment which had features in common with both.

To discuss this question with the fulness which it deserves would exceed the limits of a letter of this kind, so I will content myself with pointing out a few of the more striking similarities.

CH. SIX-TEXT, I 388. MS. BODL., 90, FOL. 1.  
(Ellesmere MS.)

Of the route of this Orgoil done est com-  
vij synnes, thanne, is encement e racine de  
Pride, the general route touz autres pechez.  
of alle harmes.

Here the "thanne" which seems superfluous in Chaucer's sentence is quite necessary in the French, for the author first gives an outline of how he is going to treat his subject, and the "done" recalls him to a statement he makes at the outset, to the effect that he will first treat of pride. Chaucer uses *comencement*, too, in 387:

"Now been they cleped Chieftaynes for as

much as they been chief and *springe* of alle  
othere synnes"—

i.e. "*comencement de touz autres pechez*." These similarities, however, may be mere coincidences.

I., 390.

FOL. 2a.

And though so be that  
no man kan outrely  
telle the nombre of  
twiggis and of the  
harmes that cometh of  
Pride, yet wol I shewe  
a partie of hem as ye  
shul vnderstonde.

There is Inobedience,  
Auantynge, Ypocrisie,  
Despit, Arrogance, Inpu-  
dence, Swellynge of  
Herte, Insolence, Ela-  
cioun, Impudence, Strif,  
Contumacie, Presump-  
cioun, Irreuerence, Per-  
tinacie, Veyne glorie,  
and many another twig  
that I kan nat declare.

Inobedient is he that  
disobeyeth for despit to  
the comandementz of  
god, and to his souer-  
eyns, and to his goostly  
fader.

I., 393.—Auantour is he  
that booteh of the harm,  
or of the bountee that he  
hath doon.

I., 395.—Despitous is he  
that hath dedeyn of his  
neighbore, that is to  
seyen of [his] euene  
cristene; or hath despit  
to doon that hym oghte  
to do.

I., 400.—Elacioun is  
whan he ne may neither  
suffre to haue maister  
ne felawe.

I., 403.—Presumpcioun is  
whan a man vndertaketh  
an emprise that hym  
oghte nat do, or elles  
that he may not do; and  
this is called surquidrie  
(*EU. surquidrie*).

These passages, which are all chosen from the beginning of the French tract, will serve to illustrate its likeness to the *Person's Tale*. I hope to be able in a succeeding letter to give further instances of the same sort, taken from the body of the tract.

MARK LIDDELL.

\* So Hengwrt. Elism. has *springen*. (Dd., Gg., and Co. Groups are not represented in Six-Text.) Harl. 7335 has *springers*, but as MSS. of Pe. Group and Seld., &c., have *springen*, it is probable that *springers* is peculiar to Harl. 7335; anyhow there is no such word in English. The reading is therefore *springe* (O.E. *spring* = "beginning"), to which the other scribes have added an *n*, probably having supposed it to be the verb *springen*.

† For omission of predicate cf. A. Tobler, *Vermischte Beiträge*, ii., p. 204, note.

‡ The numbers enclosed in parentheses indicate the order followed by Chaucer.

# THE ETYMOLOGY OF "LOOP."

Cambridge: May 23, 1896.

It is curious that the etymology of "loop" is still unexplained. The suggestions in the dictionaries are most unsatisfactory. The usual etymology in modern dictionaries is from the Celtic (Irish and Gaelic) *lub*, "to bend." This is most unlikely, as our Celtic words are few, and are ever diminishing; and it is unhistorical, because the sense of "hole," as in "loop-hole," is much older than that of "bend in a string." Moreover, I suppose the *u* would come out as the *u* in "lubber," if short, and as the *ow* in "brown" (A.S. *brūn*), if long.

Dr. Johnson, following Skinner, and Skinner following Minsheu, derive it from the Dutch *loopen*, "to run"; but they give rather unsatisfactory reasons for their belief. Skinner says, "loop-hole, quasi *leap-hole*, a hole through which you can make your escape." But anyone who did succeed in getting through a loop-hole would be much more like to break his neck than to get away. Minsheu tells us to compare Lat. *transenna*, "a net," because one's sight can pass through it; but this etymology from *transire* may be doubted. He also tells us to consider the etymology of French *rayère*, from Lat. *radius*.

I quote these ideas because I think they help us after a remote fashion. Cotgrave gives Fr. *rayère*, "a loop-hole; a long and narrow cleft in the wall of a prison, dungeon, or tower, whereby light and aire (though very little) are let into the rooms thereof." However, the etymology from Dutch *loopen* will not serve, because the Modern English form would then have been "lope," rhiming with "hope" (cf. "groat," from Dutch *groot*).

The word is neither Celtic, nor Dutch, nor French; nor is it native English. There was a M.E. *lope*, meaning a "leap," and a verb *lopen*, "to run" (see Mätzner), which are worth considering. If these were from the O.Fries. *hlāpa*, or formed from the pp. *hlopen* of A.S. *hlēpan*, "to leap," the Modern English form would have been "lope," as before.

The Mod. Eng. *oo*, if of native origin, comes from A.S. *ō*; but there is no A.S. *lōp* or *hlōp*. There is only one way in which any of these forms can give the Mod. Eng. *oo*; and here, I believe, we are at last on the trail. It can come from Norse *au*. Of this there are two clear instances, both pointed out by Zupitza—namely, Eng. "loose," from Icel. *laus*; and Eng. "stoop" (a beaker), from Icel. *staup*. Hence our "loop" can certainly be derived, phonetically, from Icel. *laup* or *hlaup*. But *laup* will not do: it means "a basket," Prov. Eng. *leap*, from the A.S. *leap*, "a basket," the cognate form. We are thus led to consider the Icel. *hlaup*, as being the only known source which will give, phonetically, a Modern English form "loop."

We have now to consider the sense. The Icelandic verb *hlaupa* means usually "to leap," but also to run; the sb. *hlaup* is properly "a leap," but sometimes "a running." The Norwegian *laup* usually means "course"; so, also, Swed. *lopp*, *löp*, Dan. *løb*. The reference is, not infrequently, to the course of time, or to the course of water. I believe the solution of the sense of "loop-hole" is that it refers to the course of light, as being a place where the light may leap in. This curious and unexpected sense is well illustrated by dialectal uses. Thus, Molbech explains that the dialectal Dan. *løb* means the bore of a cannon or the barrel of a gun, senses which belong not only to the Dutch and Low Germ. *loop*, but even to the Germ. *Lauf*. In this view, a "loop-hole" was a bore or hole through a thick wall (cf. Cotgrave's explanation of *rayère* above). It is singular that Langland (*Piers the Plowman*, C. xxi. 288) suggests this idea: "That no light lōpe in at lover ne at loupe." The sense of *noose* in a



string is later; it easily follows from that of bore or hole in a wall. But there is a possibility that it meant "running knot" (*cf.* Germ. *Laufdohne*, *Laufschlinge*). Further light is desired; see the senses of "loop" in Halliwell.

WALTER W. SKEAT.

#### AN EARLY PETRARCH.

Taylorian Institution, Oxford: May 19, 1896.

An early Italian commentary on Petrarch's *Trionfi d'Amor*, together with the original text, which has recently been acquired for the library of this institution, is deprived of the upper part of its title-page, which I desire to supply by means of another perfect copy accessible to some reader of the ACADEMY. The lower preserved part of the title-page reads:

"Perázone cò molte acote et eccellente additione + Miser Bernardo Lyctio sopra il Triùphi—Miser Francesco Phillepho—Antonio de Tempo—Hieronym Alexandrino sopra Soneti e Canzone."

This volume does not contain the Soneti e Canzone, but only the Trionfi, bearing the head title on each left-hand page: "Triumphus Amoris—Castitatis—Mortis—Famae—Temporis—Divinitatis."

It is a large octavo volume of 128 leaves, illustrated with six woodcuts, each of which covers a whole page. The colophon at the end reads: "Finisse il Petrarcha con tre Comenti: Milano MCCCCXXII."

H. KREBS.

P.S.—As Mr. H. Hirst has pointed out to me, the register of leaves shows clearly that the first part of this Petrarch, containing the text of the Soneti e Canzone with three commentaries—as stated on the title-page and in the colophon—must have originally preceded the Trionfi, with a separate pagination. Perhaps this first part has been preserved somewhere else.

H. K.

#### A BURNS' LETTER.

Glasgow: May 25, 1896.

The explanation which Mr. W. E. A. Axon asks, in connexion with the "odd" circumstance that a letter written by Burns from Edinburgh and dated December 7, 1786, which appears in Chambers's *Life of Burns* as addressed to Gavin Hamilton in Mauchline, should have appeared in the *Imperial Magazine* in 1819 as addressed to a member of the Coilsfield family is quite simple.

"G. B.," who communicated the letter to the *Imperial Magazine*, seems to have been unaware of the fact that it had been published correctly by Cromek in 1808. The internal evidence of its having been written to Gavin Hamilton is overwhelming. The business portion of it refers to certain lands which belonged to the Loudoun family, and in which Hamilton was interested as factor for that family. "I always remember Mrs. Hamilton and Miss Kennedy in my poetic prayers" is quite intelligible as portion of a letter addressed to the husband of the one lady and the brother-in-law of the other. But the words have no meaning as addressed to Colonel Montgomerie, who was no connexion of the Mauchline Writer.

WILLIAM WALLACE.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 31, 7 p.m. Ethical: "War," by Mr. Leslie Stephen.

MONDAY, June 1, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Aristotelian: "The Place of the Concept in Logical Doctrine," by Mr. J. H. Muirhead.

8.30 p.m. Geographical: "A Journey in North-Eastern Sudan," by Mr. J. Theodore Bent.

TUESDAY, June 2, 3 p.m. Royal Institution: "The Building and Sculpture of Western Europe," II., by Prof. T. G. Bonney.

8 p.m. Anglo-Russian: "Trade between England and Russia," by Dr. A. Markoff.

8 p.m. Biblical Archaeology: "Some Fragments of the Palestinian Version of the Holy Scriptures," by the Rev. G. Margoliouth.

8 p.m. Civil Engineers: Annual General Meeting.

8.30 p.m. Zoological: "The Plan adopted in preparing the *Index Generum et Specierum Animalium*," by Mr. C. D. Sherborn; "A Revision of the Oriental Butterflies of the Family *Hesperidae*," by Messrs. Elwes and Edwards; "A Contribution to the Anatomy of the Houtzinn (*Ophiococcus cristatus*)," by Mr. P. Chalmers-Mitchell.

WEDNESDAY, June 3, 3 p.m. Royal Institution: "The Vault of the Sixtine Chapel," III., by Prof. W. B. Richmond.

4 p.m. Archaeological Institute: "The Fitzwilliam Virginal Book," by Mr. J. A. Fuller Maitland.

8 p.m. Elizabethan: "Classical Influences in the Elizabethan Drama," by Mr. Arthur C. Howard.

THURSDAY, June 4, 3 p.m. Royal Institution: "Lake Dwellings," II., by Dr. Robert Munro.

8 p.m. Linnean: "The Magnetic Rotation of Organic Substances, with special reference to Benzene Compounds," by Dr. W. H. Perkin.

8.30 p.m. Antiquaries: "Plants and Gardens of the Canary Islands," I., by Dr. D. Morris.

FRIDAY, June 5, 4 p.m. Botanic: "Plants and Gardens of the Canary Islands," I., by Dr. D. Morris.

8 p.m. Geologists' Association: "Geodynamics," by Prof. John Milne.

8 p.m. Philological: "The Text of Wycliff's Bible" and "Chaucer Miscellanies," by Prof. Skeat.

9 p.m. Royal Institution: "Electrical and Magnetic Research at Low Temperatures," by Prof. J. A. Fleming.

SATURDAY, June 6, 3 p.m. Royal Institution: "The Moral and Religious Literature of Ancient Egypt," II., by Dr. E. A. Wallis Budge.

## SCIENCE.

### MATHEMATICAL BOOKS.

*American Journal of Mathematics*. Vol. XVIII. Nos. 1 and 2. (Baltimore.) No. 1 opens with a long paper (61 pp.) by M. E. Cartan, "Sur la Réduction à sa Forme Canonique de la Structure d'un Groupe de Transformations fini et continu." This is, in a sense, an extension of some results obtained by M. Lie in the Theorie der Transformationsgruppen. The author proposes to continue his investigations in a future memoir. Mr. A. L. Baker writes upon "Algebraical Symbols" in connexion with the Calculus of Reals, Complex Functions, and Quaternions. Mr. C. H. Kummell, in a paper headed "To express the Roots of the Solvable Quantics as Symmetrical Functions of Homologues," extends results obtained in his "Symmetries of the Cubic and methods of treating the Irreducible Case" (*Annals of Mathematics*). Two short notes—namely, on "Singular Solutions," by Mr. J. M. Page, and on "A Point of the Theory of Functions," by Mr. A. S. Chessin—complete the number, which is accompanied by a fine portrait of M. P. Appell.

No. 2 opens with Mr. P. H. Cowell's memoir on "The Inclination Terms in the Moon's Co-ordinates." In this the author takes into account, according to Dr. G. W. Hill's method, detailed in the first volume of the *American Journal*, the inclination of the moon's orbit, considering it as the manifestation of a small oscillation about Dr. Hill's distorted circular orbit, which relatively to the sun is a closed curve. We have previously mentioned in the ACADEMY Prof. E. W. Brown's striking papers on the lines of Dr. Hill's work—"The orbit considered is the intermediary orbit." Mr. A. S. Chessin, writing on non-uniform convergence of Infinite Series, clears up a statement in his note (*supra* No. 1) which he has found liable to be misunderstood. In his remarks on a certain class of Equipotential Surfaces, Mr. B. O. Peirce discusses the nature of such systems of plane curves as are at once the right sections of possible systems of equipotential cylindrical surfaces belonging to distributions of matter which attract according to the law of Nature, and the generating curves of possible systems of equipotential surfaces of revolution. M. M. Petrovitch contributes "Remarques sur

les Équations de Dynamique et sur le Mouvement Tautochrone." Mr. J. Pierpont, in a note on Mr. C. S. Peirce's paper on "A Quincuncial Projection of the Sphere" (*American Journal*, vol. ii., p. 394), points out what he considers to be a mistake in that "very elegant representation of the sphere" on a plane; and, in a further note, he gives a simplified proof (as compared with Netto's shortened form of "Jordan's lengthened demonstration") of the fundamental theorem "on the invariance of the factors of composition of a substitution group." The closing paper, by M. H. Maschke, on the representation of Finite Groups, especially of the rotation groups of the regular bodies of three- and four-dimensional space, by Cayley's colour diagrams, shows how readily Cayley's method ("Theory of Groups: Graphical representation," vol. i., p. 174, and "On the Theory of Groups," vol. xi., p. 139, of the *American Journal*) can be applied to the construction and investigation of numerous groups of higher orders. The paper is illustrated with a number of diagrams.

### THE DETERMINATION OF THE LONGITUDE OF MADRAS.

Teheran: March 19, 1896.

The important work of joining the survey of India with that of Europe by correctly fixing the difference of time between the observatories of Madras and Greenwich has just been completed. It had long been known that the generally accepted longitude of Madras, as determined before this by means of time signals through the telegraph cables connecting India with Europe *via* the Red Sea, was considerably in error; but no attempt had been made to correct it on the maps published by the Survey of India, as it would evidently have been a mistake to do so until the true and correct value was settled once for all. Excellent work was done in 1877 by Colonels Campbell and Heaviside, of the Royal Engineers, in connecting Suez with Aden and Aden with Bombay; but unfortunately there was a weak link between Suez and Greenwich, and their observations did not fix Bombay satisfactorily.

As the difficulty of working through long submarine cables is very great, it was decided that any further attempt to fix the longitude of some place in India, between which and Madras the difference of time was correctly known, should be made on the telegraph line connecting London and India by way of Germany, Russia, and Persia. This line, which is known as the Indo-European Telegraph, and is worked by the Indo-European Telegraph Company from London to Teheran, and by the English Government from Teheran to India, has submarine cables for only short distances. In 1893 it was decided that the work should be undertaken. The purchase of an entirely new equipment was sanctioned—two transits were ordered from Messrs. Troughton & Simms, of London; two chronographs from Messrs. Warner & Swasey, of Cleveland, Ohio; and two special chronometers from Messrs. Bond, of Boston, Mass. The instruments were ready in the summer of 1894, and the work began in the autumn. The persons entrusted with the work were two very able officers of the Royal Engineers, Capt. S. G. Burrard and Lieut. G. P. Lenox Conyngham, both of whom had had considerable experience of work of this nature.

The Persian Gulf arc was first measured through the English Government cable connecting Bushire with Karachi, the latter place being one of the stations of the system of longitudes which extends over India. There were, it is true, some difficulties with the cable; but these were successfully got over, and this

portion of the work was finished in February, 1895. Both officers then proceeded to England; and, while the necessary negotiations with foreign governments were proceeding, certain slight alterations in the equipment, which experience pointed out, were effected. In consultation with the Astronomer Royal and the Engineer-in-Chief of the Post Office telegraphs, it was at first decided to have Berlin and Teheran as the two intermediate stations between Greenwich and Bushire; but, later on, it was found more convenient to adopt Potsdam instead of Berlin, on account of the greater amount of available space. The German authorities rendered valuable assistance, the head of the Geodetic Institute, Prof. Helmert, giving every facility, and an experienced officer of the Telegraph Department being instructed to help. The Indo-European Telegraph Company most kindly placed one of their wires at the disposal of the officers. The connexion between Greenwich and Potsdam was completed with all possible care in August, 1895, the only serious difficulty encountered being the unfavourable weather, which caused great delay. Lieut. Conyngham then proceeded to Teheran, Capt. Burrard remaining at Potsdam, in order to measure the great arc between these two places. Not the least difficult part of the work was the transport of the delicate yet heavy instruments, which were ill adapted for mule transport, from the Caspian to Teheran; but, thanks to Lieut. Conyngham's unceasing care and attention, no accidents occurred. After putting up the instruments in the grounds of the English Legation here, an attempt was made to work direct with Potsdam without any translation between; but the attempt not being successful, a translation was inverted at Odessa. Fortunately this point had been discussed and arranged by Lieut. Conyngham on passing through Odessa, in case it should prove necessary. The measurement of this arc was extremely difficult. It was found that the induction from the great number of wires on the same poles as the Indo-European Company's wire from Warsaw to Berlin completely obliterated the rather faint signals passing from Odessa direct; and Capt. Burrard, with infinite tact, approached the German telegraph authorities, and succeeded in obtaining the immense concession of having all work on the wires stopped for a short period every night during the exchange of the time-signals. As there were in places as many as fifty wires which had to be kept quiet, it will be seen that the concession was a very important one. On account of bad weather either at Berlin or at Teheran, and a total interruption of all communication for a fortnight in November, through floods in the Caucasus, the work on the Potsdam-Teheran section continued for nearly two months, and was very arduous; but it was at last successfully brought to an end. Capt. Burrard then proceeded to Bushire, Lieut. Conyngham remaining at Teheran in order to measure the remaining link from Teheran to Bushire. This measurement has just been completed without any serious difficulty. The whole operation of connecting Karachi with Greenwich has taken about eighteen months, and the final result will in due time be published by the Survey of India. The success of the work has been due not only to the unflagging zeal of the two officers, but also to the admirable state of efficiency in which the lines of the Indo-European Telegraph are maintained. The new instruments have given every satisfaction, their workmanship being most excellent.

A. HOUTUM-SCHINDLER.

### CORRESPONDENCE.

#### THE RESTORED PRONUNCIATION OF GREEK.

Liverpool: May 16, 1896.

This morning's ACADEMY contains the second half of Prof. Conway's reply to my criticisms. His two letters differ widely in tone and value. If I merely desired a polemic victory, I should prefer the first; but, seeing that I desire chiefly to get the subject further elucidated, whether by my opponents or by myself, I much prefer the second. The two letters demand such different replies that I think it will be best to answer them separately. Prof. Conway opens his first letter by declaring that he is being misunderstood, while, in point of fact, he is strenuously engaged in misunderstanding me. I will take up this letter of his (ACADEMY, May 9) point by point, and show that it is absolutely made up of avoidable misunderstandings.

(1) He alleges that I did not observe his strong expressions of attachment to the tutorial point of view. But I did observe them very closely. My complaint is that up till now this attachment, however strongly expressed, has been purely Platonic: it has led to nothing, it has begotten nothing. Prof. Conway has aimed from first to last at a hard and fast fifth-century standard; and even where a choice of alternatives existed, tutorial considerations have counted for little or nothing in his actual choice. Now mark the natural result. Last year the Professors decreed, *ex cathedra*, without alternative, that  $\phi$ ,  $\chi$ ,  $\theta$  were to be pronounced ( $p+h$ ), ( $k+h$ ), and ( $t+h$ ); but now, in this letter, Prof. Conway is "anxious to obtain opinions whether these are teachable values" or not. Last year the Professors decreed that  $\epsilon$  and  $\circ$  were no longer to be made identical with English (and Welsh)  $e$  and  $o$ , but were to have "close" values, though it was as evident then as it is now that these values were and are unteachable in this country; and so in other cases. Besides, if the Professors had not some lurking dislike to this point of view, I do not yet see why they repeatedly pilloried my innocent good word "tutorial" between inverted commas.

(2) The Professor next proceeds to allege that, except as to  $\phi$ ,  $\chi$ ,  $\theta$ , the divergence between himself and me "is, nevertheless, when seen from the standpoint of the practical teacher, confined within very narrow limits"; and he repeats this in his second letter. But the Professors recommend that  $\zeta$  shall be pronounced  $dz$ ; I recommend that it be pronounced  $dz$ . The Professors want  $\omega$  pronounced like English "awe"; I want it kept equivalent to Latin  $\bar{o}$ , as at present. The Professors want  $\epsilon$  pronounced as a monophthong = French  $\acute{e}$ ; I want it pronounced as a diphthong ( $\acute{e}+i$ ). If there really is a "practical teacher" who considers these differences "very narrow," I would much like to know him, for he must be a very extraordinary man.

(3) The next paragraph of the Professor's letter contains what is perhaps the most remarkable of this very remarkable series of misunderstandings. "It may be taken, then, that the questions Dr. Lloyd wishes us to discuss refer to the age of Pericles." I need only trouble the impartial reader to refer to the letter in which I opened this discussion (ACADEMY, January 11), and especially to the series of sentences of which the first runs thus: "I desire to enter a caveat against the hard and fast adoption of the fifth century B.C. as the standard period of Greek pronunciation."

(4) In the next two paragraphs I am first gently chidden for referring to Brugmann's *Grundriss*, instead of referring to his "more recent" *Griechische Grammatik*, second edition. As a matter of fact, the *Grammatik* came out between the volumes of the *Grundriss*, and I knew very well that it contained nothing to

invalidate my quotations from the latter. I therefore watched with some interest to see what the Professor would do. He is actually reduced to quote a passage which says nothing about date at all! It is simply a common-sense direction about the interpretation of local inscriptions which happen to contain  $\phi$ ,  $\chi$ ,  $\theta$ , or their equivalents. What Brugmann does say about date in the *Grammatik* is precisely equivalent to what I quoted from the *Grundriss*. I was, therefore, absolutely right in stating that Brugmann does not support the Professors on the aspirate question. Brugmann knows too well the conflict of evidence; and he knows also that two warring pronunciations often exist side by side for long spaces of time without the decisive victory of either—a possibility which never seems to have entered for one moment into Prof. Conway's calculations. Hence his readiness to rush in with a positive verdict where Brugmann fears to tread. Let it be here noted that for my part I am not concerned to maintain that the spirant pronunciations ( $\zeta$ , German  $ch$ , and English  $th$  in "thin") were the dominant values of  $\phi$ ,  $\chi$ ,  $\theta$  in Athens in the fifth or even in the fourth century B.C. It is enough for the purposes of my argument if they are classical at all. That the  $\Sigma\omega\phi\iota\kappa\iota\sigma$  spelling proves little may be seen from Meisterhans, 2nd edit., p. 60.

(5) The Professor's next two paragraphs treat of Dr. Dawes' thesis. The Professor, as usual, misunderstands. My main point, as anybody can see (ACADEMY, March 21), is not that Dr. Dawes, but that the examiners of London University, who approved her thesis, saw nothing unreasonable in holding the aspirated values doubtful. But the Professor simply falls foul of Dr. Dawes, and resumes the attack which he made on her thesis in the *Classical Review* for February. Now it is all very well to scoff at Dr. Dawes. But what if she were to reciprocate? Let us see what might then happen.

(6) The next part of Prof. Conway's reply to me consists of two paragraphs from this very review. The first of the two quoted paragraphs is relevant and reasonable. I would only suggest that the crucial thing to be noted in the mass of vulgar spellings such as  $\chi\theta\omega$  and  $\omega\theta\omega$  for  $\chi\tau\omega$ , is not simply that they continue into the fourth century B.C., but that they practically cease in the third. Did the aspirate suddenly cease to be detachable in 300 B.C.? Certainly not. The spirant pronunciation must have been growing in the fourth century, otherwise it could not have become decisively victorious in the third. This is how I read the evidence exhibited by Meisterhans (*Gram. der Attischen Inschriften*, p. 79).

But the other paragraph professes to give

"fresh evidence of a most conclusive character from the transcription of a very large number of Demotic words into Greek letters in the two Gnostic papyri of London and Leyden,"

as set forth by Hess (*Indogerm. Forschungen*, vi., p. 223). Hess dates them in the second century A.D. But a house divided against a house falleth; and if Prof. Conway be divided against Prof. Conway, how shall his criticism stand? We turn over the leaf of the *Classical Review* and we find on the previous page Prof. Conway's definition—not at all a bad one—of a Phonetic Law. It is

"a definite uniform change of a given sound, under definite conditions, completed within definite limits of time and place."

Prof. Conway has enunciated this so often that he calls it "grievous to repeat." He intends it, of course, for Dr. Dawes. But what is sauce for Dr. Dawes is sauce also for Prof. Conway. Let us inquire, then, under what Phonetic Law

this "most conclusive evidence" of his can be considered to have any weight. In point of time, it is seven centuries removed from Pericles; in point of place, it is removed to a foreign and distant country; in point of conditions, it belongs to a dialect which, I must again point out, is not phonetically descended from the Attic. Does Prof. Conway, for a moment, suppose that Egyptians would or could acquire Greek, except with a strongly Egyptianised phonology? Nothing is more likely than that the Greek aspirates, reaching Egypt alive, would flourish and survive exceptionally amid an aspirating population. And as to the kind of Greek pronunciation which the Egyptians originally adopted, it may be usefully pointed out that the Alexandrian New Testament MSS. of the fourth century A.D. contain the spellings *ἁρτία*, *ἁρίαν*, *χειλίαν*, *τέρατα*, *κίρατα*, *τάχιον*, and many others, representing pronunciations which cannot possibly have come from Attica, because they had been obsolete in Attica for nearly a thousand years. Besides, we know historically that Greek pronunciation did not reach Egypt through specially Attic channels. The influence of Attica on Hellenic phonology must not be measured by its influence on vocabulary, through literature. It is thus seen that Prof. Conway fails to comprehend his own definition. Not content with misunderstanding me, he misunderstands himself also. Surely this ought to be the climax of misunderstanding.

(7) But the next paragraph contains yet another. Prof. Conway wonders that I demur to his neglecting Blass' opinions about  $\beta$ ,  $\gamma$ ,  $\delta$ . It is true that I demur; but this is not what I demur to. If the kind reader will refer to my previous letters, he will easily discover that my points about  $\beta$ ,  $\gamma$ ,  $\delta$  are these: (a) The Professors assert that there is a practical unanimity of good authorities about Greek pronunciation in the fifth century B.C.; (b) they nominate as best authorities Brugmann, G. Meyer, and Blass; but (c) on consulting these authorities the alleged agreement is not found to exist; they are found, among other things, to differ widely on the simple case of  $\beta$ ,  $\gamma$ ,  $\delta$ ; therefore, the question is certainly not yet in that ripe condition which the Professors allege. Prof. Conway now says that he indicated on p. iv. of his pamphlet "the far higher degree of authority" which he attributed to Brugmann and G. Meyer, as compared with Blass. But on turning to the page cited, I find no indication of such a preference whatever. Brugmann himself quotes Blass continually; and if there is an admitted difference of authority, what becomes of the alleged unanimity?

(8) There are three footnotes to this first letter of Prof. Conway's, and there is just one of them which is capable of containing a misunderstanding. It contains it. Prof. Conway dislikes my explanation of the Fundanius incident; therefore he chooses from the *variae lectiones* of that story one which conveys the implication that a Greek of Cicero's time could make no better shot at the pronunciation of the Latin name *Fundanius* than *Hundanius*; and then he seems to think that he has demolished my theory, which is (a) that this Greek used his native  $\phi$  for the Latin *F*, and (b) that his native  $\phi$  was bilabial *f* ("blowing  $\phi$  cool"). But the attentive reader will remember that my valuation of Quintilian's  $\phi$  was not based on one but on three passages from his writings. It is useless to submit these again to Prof. Conway; but every point securely fixed in these matters helps to fix more. I will therefore take an early opportunity of submitting the question in its phonetic aspect to my colleagues of the Association Phonétique, and will invite opinions.

(9) I have now analysed the whole of Prof. Conway's first letter, except two paragraphs

about vowels, which belong more to the subject of his second. On the other hand, there is a paragraph about  $\zeta$  in his second letter, which I will deal with here, thus finishing the consonants altogether. It also makes a good finish to my letter, because it consists of no less than five misunderstandings, all very fine and large. First, "Dr. Lloyd does not demur to  $zd$  as having been the actual fifth-century value of  $\zeta$ "; if the reader will turn to the conclusion of my examination of  $\zeta$  (ACADEMY, March 28) he will read, "There is really no evidence that  $zd$  was ever the prevailing value of  $\zeta$  in Attica." Second, "The value of  $\zeta$  in prosody is at once explained and impressed on the schoolboy's memory"; but it is obvious that  $dz$  does this just as well as, or rather better, than  $zd$ , as I showed in my said letter. Third, " $zd$  is a very common childish mispronunciation of both English *j* and French *j*, both initially and medially"; but if  $zd$  in this case is common (which I doubt),  $dz$  is certainly much commoner; one may hear pronunciations like *dzam* for "jam," *pidzon* for "pigeon," *dzamé* for *jamais* any day, but I think the child who says *dzam*, *pidzon*, or *dzamé* may be bracketed with the "Practical Teacher" whom we heard of just now, as *avis rarissima*. Fourth, "The combination of sounds"  $zd$  "is extremely common in English"; it is fairly common in that position where it never occurs in Greek—namely, as final (in "closed," "raised," &c.); but very rare indeed as a medial, and absolutely wanting as an initial form. Fifth, says Prof. Conway, the  $zd$  pronunciation will teach the student the true Aryan etymology of *ἔσς* = Ger. *ast*, and of *ἔσ* (surely he means *ἔω*) = Lat. *-sido*; but I have shown conclusively in the same letter that the equation  $\zeta = \text{Idg. } zd$ , will lead the student ten times as often wrong as right, while  $dz$  points very straightly to the ordinary Idg. equivalents of  $\zeta$ , namely, *dy* and *gy*.

I have now said about the consonants what it is absolutely necessary to say. It would be unkind to say more.

R. J. LLOYD.

#### THE SHIRBURN CASTLE BASQUE MSS.

Jesus College, Oxford: May 25, 1896.

In your Philology Notes last week a paragraph appears which states two facts quite correctly, but from an unfortunate collocation of words conveys a false impression. It is quite true that Mr. Wentworth Webster has published in two foreign periodicals specimens (with which I supplied him) of d'Urte's (1) Basque Grammar and (2) Dictionary. These specimens are intended to enable Basque scholars to judge of the value of those works with a view to their publication. The expense and difficulty of issuing such lengthy treatises will be so great that the most sanguine Basconophile cannot look forward to their early appearance.

It is not, however, true (as might be inferred from the paragraph) that Mr. Wentworth Webster has issued a new edition of d'Urte's translation of Genesis with part of Exodus.

The only edition yet published is the one which I was kindly allowed to bring out in "Anecdota Oxoniensia" in 1893; and of this edition more than three hundred copies remain, and are likely long to remain, in the store-rooms of the Clarendon Press. The price is prohibitive and the work is not adapted for popular use. But it is very desirable that a popular edition of the version should be published and circulated in the province of Labourde. A famous Basque scholar in France is ready to superintend the work, and to make such alteration of obsolete words and evident mistakes as

absolutely necessary. Compared with the issue of the above-mentioned treatises, the expense of bringing out this interesting fragment would be trifling.

Is there no individual or society ready to undertake this expense, and to make a present to the Labourdin Basques of a translation of the Bible prepared for them two hundred years ago?

LLEWELYN THOMAS.

#### SCIENCE NOTES.

THE Epidemiological Society has resolved to found a medal in honour of Jenner, to be awarded to persons who shall have added to the knowledge of epidemiology and preventive medicine.

THE Croonian Lectures will be delivered at the Royal College of Physicians, by Dr. George Oliver, on Tuesday and Thursday of next week and the following week, his subject being "The Study of the Blood and the Circulation."

THE annual general meeting of the Institution of Civil Engineers—to receive the report of the council, and to elect the officers for next year—will be held on Tuesday next, at Great George-street Westminster.

THE evening discourse at the Royal Institution, on Friday next, will be delivered by Prof. J. A. Fleming, on "Electrical and Magnetic Research at Low Temperatures."

AT the meeting of the Zoological Society, to be held on Tuesday next, Mr. Charles Davies Sherborn will give an explanation of the plan adopted by him in preparing his *Index Generum et Specierum Animalium*.

ON Friday next, at 4 p.m., Dr. D. Morris, of Kew, will deliver the first of two lectures in the Gardens of the Royal Botanic Society, Regent's Park, on "The Plants and Gardens of the Canary Islands," illustrated with lantern slides. The lectures are free to visitors to the gardens.

AT the meeting of the Geologists' Association, to be held on Friday next at University College, Prof. John Milne, of Japan, will read a paper, illustrated by the lantern, on "Geodynamics," dealing with bradyseisms, earthquakes, and other movements of the earth's crust.

MAJOR P. A. MACMAHON has been appointed to represent the London Mathematical Society at the celebration of Lord Kelvin's jubilee at Glasgow.

THE metropolitan counties branch of the British Medical Association will give a conversazione in the Natural History Museum, Cromwell-road, on Thursday, June 18.

AT the last meeting of the Zoological Society for scientific business, the secretary (Mr. P. L. Solater) exhibited a daguerreotype portrait of what was believed to be the first gorilla ever brought alive to Europe. It was living in Wombwell's menagerie in 1855, and was then erroneously supposed to be a chimpanzee. This portrait has been lent by a man formerly in Mr. Wombwell's employ, who had sent with it an account of the animal and its habits.

MESSRS. MACMILLAN & Co. have just published an English translation, by Mr. D. E. Jones and Mr. G. A. Schott, of a volume of miscellaneous papers by Heinrich Hertz, the young German physicist, whose remarkable researches in electricity were unhappily cut short by his premature death. This volume contains mainly his earlier investigations, which have hitherto been difficult of access. The introduction, by Prof. Lenard, includes extracts from Hertz's letters to his parents, which throw interesting light upon the course of his scientific development.

## PHILOLOGY NOTES.

At the meeting of the Society of Biblical Archaeology, to be held in Great Russell-street on Tuesday next, the Rev. G. Margoliouth, of the British Museum, will read a paper on "Some Fragments of the Palestinian Version of the Holy Scriptures."

At the meeting of the Philological Society, to be held on Friday next at University College, Gower-street, Prof. Skeat will read two papers on "The Text of Wyclif's Bible," and "Chaucer Miscellanies."

A PRELIMINARY announcement has been issued of the eleventh Oriental Congress, which, in accordance with a resolution passed at the Geneva meeting two years ago, is to be held at Paris in 1897. The date now fixed is from September 5 to 12; the subscription is twenty francs; and M. Ernest Leroux has been appointed treasurer and publisher. The permanent committee is composed as follows: president, M. Charles Schefer, administrator of the Ecole des Langues Orientales Vivantes; vice-president, Prof. Barbier de Meynard, president of the Société Asiatique; secretaries, Prof. Maspero and Prof. Henri Cordier. The number of sections has been enlarged to seven, three of which are sub-divided; and archaeology is added to language in the title of each. Aryan, the first section, is sub-divided into India, Iran, and Linguistics; the Far East, into (a) China and Japan, and (b) Indo-China, Malaysia, and Polynesia; Mohammedan languages and archaeology have a section to themselves; Semitic is sub-divided into (a) Aramaean, Hebrew, Phœnician, and Ethiopic, and (b) Assyrian; the languages of Africa are combined with Egyptian; a special section is devoted to the relations between Greece and the East down to the Byzantine period; and what we believe to be a new section has for its subject the ethnography and folk-lore of the East. The wealth of France in oriental scholarship is shown by the committees for each section, whose names it is unnecessary to quote, as most of them would be familiar to readers of the ACADEMY.

We quote the following from an Indian newspaper:

"Mr. L. Rice, director of the Archaeological Department in Mysore, who two years ago discovered the Asoka edicts of Siddapur, has again made three most valuable finds. The best preserved among the three documents is a long metrical eulogy on the excavation of a tank, near a Siva temple; and the other two are, in spite of their defective preservation, of very considerable interest. They are found on one and the same stone pillar, and show nearly the same characters. The older one contains an edict in Prakrit of the Pali type, by which the Maharaja Haritiputta Satakanni, the joy of the Vinukabaddu family, assigns certain villages to a Brahman. This Satakanni is already known through a short native inscription found by Dr. Burgess at Banavasi, which records the gift of the image of a Naga, a tank, and a Buddhist Vihara by the Maharaja's daughter. The other document, which contains an invocation of a deity, called Mattapattidēva, probably a local form of Siva, furnishes further proof for the early prevalence of Brahmanism in Mysore."

## REPORTS OF SOCIETIES.

CAMBRIDGE PHILOSOPHICAL SOCIETY.—(Monday, April 27.)

PROF. J. J. THOMSON, president, in the chair.—The following communications were made: On "Photographing the Whole Length of a Spectrum at once," by Prof. Liveing, who exhibited photographs of a variety of spectra, in which the whole length of the spectrum between the wave-lengths 550 and 214 was depicted on a celluloid film at one operation. A concave grating of 10½ feet radius

was used, with the slit in the centre of curvature, and the slide which held the sensitive film formed part of a cylinder with a radius of 5½ feet, so that when the axis of this cylinder was midway between the slit and grating every part of the spectrum was perfectly focussed on the film. The length of the photograph between the limits of wave-length above mentioned was 65 centimeters. To obviate the confusion caused by the overlapping of the spectra of different orders, he projected on to the slit the image of the source of light by means of a combination of two quartz lenses with a quartz prism of 30 deg. between them. The slit being vertical the edge of the prism was made horizontal, with the result that the more refrangible rays were somewhat diverted downwards, and the image of the slit produced by them fell on the film at a different level from that produced by less refrangible rays. Consequently the spectrum of the second order in the photograph was about half the length of the lines lower than the part of the spectrum of the first order at the same place, and the two orders were at once distinguished. It is not at all difficult with a table of sines to set out a scale of wave-lengths for a spectrum formed in this way; and such a scale once made would of course apply to all photographs taken with the same instrument, provided there were no inequalities in the shrinking of the films when drying after development. Unfortunately Prof. Liveing had found that the films, inelastic as they seem even when wet, did not shrink uniformly, and he was therefore turning his attention to glass plates. Glass plates will not bend to cylinders of so short a radius as 5½ feet without danger of fracture, but thin sheet glass can easily be bent to a cylinder of double that radius. He was therefore fitting up a suitable camera for use with a large grating of 21 feet radius, and hoped to obtain photographs with it which should not only be useful for reference, but from which wave-lengths could be read off to a close approximation. At present he could only read off wave-lengths from the films by photographing a known spectrum, such as that of iron, at the same time and on the same film as the other spectrum, and measuring the distance of the unknown line from the nearest lines of known wave-length, a much more troublesome process than the simple application of the scale.—"The Atomic Weight of Oxygen," by Mr. A. Scott, who gave a short account of the present state of our knowledge as to the atomic weight of oxygen, and said that it might be regarded as conclusively proved that if  $H = 1$ ,  $O = 15.87$  to  $15.88$ . Morley determined the densities of hydrogen and of oxygen, and the ratios by volume in which the gases combine (by a somewhat indirect method), and finally combined known weights of hydrogen and weighed the water produced. Thomson made similar determinations but with far less pretension to the highest accuracy attainable. The results were:—

	Morley.	Thomson.
Weight of a litre of oxygen at 0°C. and 760 mm. at sea level,	1.42900	1.42906
ditto for hydrogen	.089973	.089947
Ratio of densities	15.9003	15.8975
Ratio of combining volumes	1 : 2.00369	1 : 2.00287
Atomic weight of oxygen	15.879	15.869

The ratios by volume in which the gases combine agree well with that published by the author directly three years ago—viz., 1 : 2.00245 at about 15° and 1 : 2.00285 at 0°C.—"The Active Principles of Indian Hemp," by Messrs. Wood and Easterfield. The authors have examined a sample of *charas*, the exuded resin of Indian hemp, with a view to isolating the physiologically active constituent. They find that *charas* consists of (i) insoluble matter (38 per cent.), (ii) a terpene B.P. 170°—175° O. (1.5 per cent.), (iii) a sesquiterpene B.P. 258°—259° O. (2 per cent.), (iv) a paraffin, probably  $C_{25}H_{50}$  (5 per cent.), and (v) a compound  $C_{11}H_{12}O_2$ , B.P. 265°—270° O. at 15 mm. pressure (31 per cent.); to the last of these they attribute the physiological action of the hemp plant. This active compound, which the authors name cannabinol, is a red semi-solid substance at ordinary temperatures, but is quite liquid at 60° O.; it yields a monoacetyl and monobenzoyl derivative, and can be nitrated. The same compound has been isolated by the authors from the usual medicinal preparations of *Cannabis Indica*.—

"The Pharmacological Action of Hemp Resin," by Mr. Marshall. The pharmacologically active compound of *charas* is the compound, cannabinol. In doses of 0.1 g. to 0.15 g. it produces decided intoxication, characterised by fits of uncontrollable laughter, slurring speech, and ataxic gait, a complete loss of time-relation and a sense of extreme happiness; sensation is diminished somewhat and the pulse-rate rises; as a rule there are no hallucinations. The acute symptoms last about three hours. Smaller doses (0.05 g.) produce similar effects, but to less marked degree. Animals appear to be less susceptible to its influence than man, and herbivorous animals than carnivorous. The terpenes appear to act as such, and they do not possess the peculiar effects of the crude drug. The other bodies are inactive.

(Monday, May 11.)

PROF. J. J. THOMSON, president, in the chair.—Mr. F. O. Shrubbs read a paper on "Orania from Tenerife," embodying the measurements of sixty-one skulls and 200 long bones. The average height of the islanders, calculated from the latter, was for males 1642 mm. and for females 1552 mm. The population were divided into four types. The first and most numerous are characterised by a skull of large capacity, mesocephalic, mesocephalic and leptorhine, with a sharply-cut nose sunken at the root, an elliptical palate, rounded forehead, full occipital region and complicated sutures; blond complexion and height above the average. This type was that of the ancient Guanches. The second race was also tall and fair, although darker than the former, with skulls which were dolichocephalic, mesocephalic, leptorhine, and with a parabolic palate, retreating forehead, simple sutures, and no marked fulness of the occiput. The third type were dark and of medium height, with ovoid skulls of small capacity, dolichocephalic and hypsistenocephalic, a slightly prognathous face, and a prominent nose not sunken at the root. This race is probably Semitic. The fourth type were short and dark, with brachycephalic, megaseme, and platyrhine skulls of fair capacity.

ROYAL ASIATIC.—(Anniversary Meeting, Tuesday, May 12.)

LORD REAY, president, in the chair.—Lord Loch, in moving the re-election of Lord Reay as president for the next three years, pointed out that through his influence in India Lord Reay was able to save an Archaeological Commission there. He had also well represented the society at the Geneva Congress. Dr. R. N. Cust seconded the motion, which was carried.—Lord Reay, in accepting the presidency, said he hoped that during his term of office he should see the establishment in London of an Oriental School, the lack of which was a disgrace to England.—The secretary, Prof. Rhys-Davids, read the report, which showed the election of forty-six new members, against the loss of thirteen. The receipts from sales of the *Journal* had been larger than ever before, and the society had during the year added £300 to its capital.—Dr. Thornton, in moving the adoption of the report, congratulated the society, that, in spite of the death of so many distinguished men, including Sir Henry Rawlinson, Sir Thomas Wade, Dr. Roast, and Prof. von Roth, the prospects of the continuation of its work were assured by the very encouraging presence of so many young and promising workers in all branches of oriental research. The resolution was seconded by Mr. J. Kennedy. Among the others who took part in the discussion were Major-General G. G. Alexander, Dr. Gæster, Dr. Leitner, Mr. Desai, Mr. Raynbird, Prof. Bendall, and Mr. Henry Morris.

METEOROLOGICAL.—(Wednesday, May 20.)

E. MAWNEY, Esq., president, in the chair.—Mr. R. H. Curtis read a paper on "The Exposure of Anemometers," in which he gave the results of a comparison of the records from the three anemometers at Holyhead: namely, the Robinson, the bridled, and the pressure-tube anemometers. It was clearly shown that the force of the wind is greatly affected by surrounding objects. The author is of opinion that for anemometrical records to be reliable and of value, not only must the instrument



be exposed in an open place, free from local obstructions, but it is also absolutely essential that the stand which carries it shall offer practically no resistance to the wind, and that the instrument should not be placed on the roof of a house. The paper was illustrated by a number of lantern slides.—An interesting collection of photographs of clouds, sent to the society by Mr. H. O. Russell, of the Sydney Observatory, was also exhibited.

#### HISTORICAL.—(Thursday, May 21.)

SIR M. E. GRANT DUFF, president, in the chair.—A paper was read by Mr. Arthur Hughes on "The Parliament of Lincoln, 1316," in which the events which led to the passing of the Statute of Sheriffs were explained and illustrated by the author's original researches among the Exchequer and Chancery Records.

### FINE ART.

#### THE NATIONAL PORTRAIT GALLERY.

THE most recent acquisitions to the National Portrait Gallery have been:

By gift: Thomas Graham, Lord Lynedoch, an oil painting by Sir George Hayter, R.A., presented by the Earl of Bradford; Baron Carlo Marochetti, R.A., a bronze statuette by Signor Ambrosio, of Turin, presented by Signora Muratori; Dr. Dionysius Lardner, a miniature painting by Miss Fortunée de Lisle, presented by his son, Commissary-General George D. Lardner; David Livingstone, an oil-painting by Frederick Havill, presented by John Lillie, Esq.; and Georgiana, Duchess of Devonshire, painted as a child by Sir Joshua Reynolds, and presented by Lord Ronald Gower, a trustee of the Gallery.

By bequest: The Rev. Frederick Denison Maurice, an oil-painting by Samuel Laurence, bequeathed by Mrs. F. D. Maurice; the Rev. John Keble and Samuel Rogers, two fine drawings by George Richmond, R.A., bequeathed by the artist.

By purchase: Colley Gibber, a plaster bust, painted like life, and probably modelled by L. F. Roubiliac—this bust was formerly in the Strawberry-hill collection, it having been presented to Horace Walpole by Mr. Raftor, brother of Mrs. Clive, the actress, to whom it had been given by Gibber himself; Felicia Dorothea Hemans, a plaster bust modelled by Angus Fletcher; George Gordon, Lord Byron, an oil-painting by Richard Westall, R.A., exhibited at the Royal Academy in 1825 and at the National Portrait Exhibition in 1868; Archbishop Tobie Matthew, an old panel portrait, dated 1619, artist unknown.

#### NOTES ON ART AND ARCHAEOLOGY.

THE following exhibitions will open next week: drawings of society, &c., by Mr. Charles Dana Gibson; and a panel exhibition of water-colours, by Messrs. Boughton, Wimperis, Orrock, and others—both at the Fine Art Society's; a small collection of pictures in oil by deceased masters of English and foreign schools—including a masterpiece by Jakob van Ruijsdael—at the Dowdeswell Galleries; and Messrs. Cassell & Co.'s fourteenth black and white exhibition, at the Cutlers' Hall.

At the Royal Institution, on Wednesday next, Prof. W. B. Richmond will deliver his concluding lecture on "The Vault of the Sixtine Chapel," which he was unable to give on May 2, owing to indisposition.

MESSRS. MACMILLAN & Co. will publish shortly *Studies in the Art Anatomy of Animals*, being a brief analysis of the more familiar mammals and birds, designed for the use of sculptors, painters, illustrators, naturalists, and taxidermists, by Mr. Ernest E. Thompson.

THE *Antiquary* for June will contain illustrated articles on "The Excavation of a Mound with a Pointed Chamber in British Honduras," by Mr. T. W. F. Gann; and on "Chichester Cathedral and the Fall of the Spire in 1861," with photographs taken immediately before and after the disaster.

THE choice collection of sketches and studies by the old masters formed by the late Earl of Warwick, which was sold during two days of last week at Christie's, realised altogether a total sum of £8061. The following were some of the largest prices: a black chalk study of "The Descent from the Cross," by Michelangelo, £1400 (Colnaghi); a head in black and white chalks, by Leonardo da Vinci, £480 (Dr. Richter); various studies on one sheet, in sepia heightened with white, by Raffaele, £355 (C. Davis); a portrait of Lucas van Leyden, by Albert Dürer, £430; a profile portrait of a man, by the same, £410; a bust of a man with a flat cap, in black and white, on red-stained paper, by the same £245 (C. Davis); a "Presentation of the Virgin in the Temple," in red chalk, by Giovanni Bellini, £275; a study for a fountain, in pen and ink washed with bistre, by Andrea Mantegna, £165; a portrait of a man, in pen and ink, by Rembrandt, £150 (Colnaghi); a "Coronation of the Virgin," by Ghirlandajo, £118 (Colnaghi); a pilgrim, in black and red, by Watteau, £115 (Colnaghi).

THE golden tiara of Saitaphernes from Olbia, mentioned in the *ACADEMY* of last week, is no less interesting for its ornamentation than for its historical inscription. It is in the form of a sugar-loaf, divided into seven zones. One of these contains a series of bas-reliefs, representing two incidents in the history of Achilles, who is known to have been honoured at Olbia as the protector of the Pontic. These incidents are the Wrath of Achilles and the Pyre of Patroclus, with elaborate details from the *Iliad*. In a zone above are various scenes of Scythian life: a man breaking in a wild horse, a leopard fighting with a lion, a running bull, sheep and goats, a flying heron, &c. The top of the tiara is formed by the head of a serpent, coiled round itself. In another tomb close by was found at the same time a beautiful necklace of gold and coloured glass. Both of these are now on view in the Louvre, near the silver treasure from Bosco Reale.

### THE STAGE.

WE are glad that Mr. Beerbohm Tree's experiment with "King Henry the Fourth"—a piece which he cast as strongly as may be—has been at least enough of a success to justify its inclusion in the evening bill. Mr. Tree will for the present play the piece three nights a week, instead of simply at *matinées*. We gather that the always somewhat inexplicable attractions of "Trilby" are on the wane.

INTEREST attaches to the re-appearance in London of Miss Olga Nethersole, which is fixed for to-night. She appears in the dramatic version of "Carmen"—disassociated, that is to say, from the fascinating music of Bizet, and relying for its attractiveness upon the pure interest of the story and the unquestioned skill of Miss Nethersole, the story's principal interpreter.

ANY attacks that have been made upon "The Sign of the Cross" seem—in so far as they have had any effect at all—to have strengthened rather than diminished its popularity. With admirable steadiness Mr. Wilson Barrett maintains his eight performances a week; and the piece "goes," as the theatrical phrase is, with a smoothness that is not to be confused with monotony or want of spirit.

Very often the extremely long run of a piece has—if our observation of the theatre be accurate—one of two results: it tends either to dulness or else to exaggeration. We could give instances of both. At the Lyric nothing of this sort is noticeable. There have, of course, been from time to time certain changes in the cast. Berenice, for example, has had several representatives; and, in regard to the near future, it is worth mentioning that, before June is over, Miss Maud Jeffries will resign for a while the part of the heroine, to which she has for many months done perfect justice, and to which she will return.

A SHORT series of performances of Robertson's "Caste" has now just concluded at a place of public entertainment in the West End; and, if we chronicle the fact to-day, it is chiefly that the appearance of Miss Maud Wellman as Polly Eccles may in fairness be noted. This young lady is an artist of distinct promise—more than that, of distinct achievement. Miss Maud Wellman's gifts in comedy will assuredly cause her to be again heard of.

### MUSIC.

#### OBITUARY.

CLARA SCHUMANN.

As a rule, the lives of great pianists are not of special interest. Hummel, Moscheles, Thalberg, were fine executants, and won fame and gold; but who troubles himself about the kind of life they led? Of these pianists, and of many others of great merit, no biography ever has been, or is likely to be, written. What is it that makes the life of Franz Liszt so attractive? Not the account of his triumphant progress through Europe as pianist, nor the many tales of his wonderful feats on the keyboard: his fame rests on no such fleeting foundation. The sympathetic appreciation of Wagner's genius; the interest which he took in all that was new and progressive in his art; and the kindly counsel and help which he gave to rising artists—such are the features which make the story of his life worth reading. To these we may add yet another—the number of eminent men and women in every branch of literature and art with whom he came in contact.

And so with Clara Schumann, there are facts in her life, other than those connected with her public career as a pianist, which raise her above the ordinary level. She was on friendly terms with Mendelssohn, Chopin, Berlioz, and many other distinguished men; and as the wife of Robert Schumann she not only admired his genius, but strove through the years of widowhood, and through the many years of widowhood, to make his works known and appreciated.

Clara Wieck was trained by her father, one of the most renowned teachers of his day, and at the age of nine made her first public appearance; this was on October 20, 1828, the year in which Schubert died. At the commencement of her career we find her playing Kalkbrenner, Herz, Pixis—names now almost forgotten—and some of Liszt's show pieces; but classical music was not neglected, and Beethoven's Sonatas and Concertos soon formed part of her *répertoire*. Her father was one of the first to recognise the genius of Chopin, and little Clara soon learnt to play his compositions. Robert Schumann wrote his brilliant article on Chopin's "Don Juan" Variations (Op. 2) in the year 1834; but already, two years previously, Wieck had published, in the *Cécilia*, an enthusiastic article on the same work. Chopin at that time was an enigma. Rellstab, the famous critic, heard Clara play some Chopin pieces in 1834, and this is what he wrote in the *Vossische Zeitung*: "Clara

has certainly great talent, but it is a pity that she is in the hands of a father who allows her to play such nonsense as Chopin."

For many years before her marriage with Schumann, Clara was acquainted with, and attracted by, his music; but afterwards she took still greater interest in it, and, as might be expected, became its best exponent.

In the same year in which her husband died (1856), Mme. Schumann paid her first visit to England, and received a most cordial welcome. From the very beginning—at her first recital, in June, 1856, she played the greater part of the "Carneval"—she introduced Schumann's music into her programmes, yet in no ostentatious manner: she never even gave a "Schumann" recital, although in later years an announcement to that effect would have filled St. James's Hall. Mme. Schumann had to contend for many years against two difficulties; time and patience, however, enabled her to triumph over both. Critics, blinded by prejudice, spoke slightingly of her husband's music; and in one influential quarter, and for obvious reasons, her great merits as a pianist were not properly recognised. Wagner used both tongue and pen against his enemies, and, moreover, he had from the first a few sturdy champions to defend his cause; against an indifferent public and a cold, even hostile press, the only arms which Mme. Schumann used were a tender heart, a thinking head, and skilful fingers. Her calm, patient, modest attitude no doubt hastened to some extent the hour of victory.

As a pianist, Mme. Schumann ranks among the greatest of her day. From a notice of her playing, written by Robert Schumann seven years before their marriage, also from early concert-programmes, we know that she was not above astonishing the groundlings. Those who are exceptionally gifted in the matter of technique must indulge in it to some extent: only when virtuosity gains the upper hand, when it becomes an end rather than a means, does it deserve condemnation. Robert Schumann, both before and after his marriage, no doubt influenced Clara in the right direction. She always played with care, intelligence, and feeling; and yet she was not, like Rubinstein, an all-round player. She had her special musical idols—Beethoven and Schumann; and when interpreting the music of either of these her whole heart and soul were engaged. She did not always reveal the full depth and grandeur of the ear's master, but what may have been lacking was in large measure atoned for by her artistic taste and marked earnestness: she brought one as near to the composer as lay in her power. As an exponent of Schumann, his wife and widow was *facile princeps*. Her love for the man no doubt increased her admiration and sympathy for his music; but the latter feeling was thoroughly genuine. In a letter of hers, written in 1851, but not published, she writes about a concert devoted to her husband's music. She gives the whole programme, which included the E flat Symphony and the pianoforte Concerto in A minor "played by myself," and adds: "All these are MSS. of my Robert, and what treasures of poetry they contain! Don't laugh at me for saying that myself, for there is really no one in the world who feels it more deeply than I." Genuine admiration for Schumann's genius, and a strong desire to carry out his intentions, give to Clara a place in musical literature to which there is really no parallel. Spohr's second wife was an excellent performer on the harp and pianoforte, and played duets with him in public; Mendelssohn's sister Fanny took pride and interest in his music, and, like Clara, was herself a composer; but in neither case was the union so strong and so spiritual as that between Clara and Robert Schumann.

Mme. Schumann, as we have just said, was a composer, and her works tell a plain, unvarnished tale. Her Fugues show order and skill, and, further, the strong influence of Bach; her Scherzos, Romances, and Variations are carefully written, and display charm and refinement; but ever and anon comes a chord or phrase which reminds us that her husband's compositions formed the world in which she chiefly lived and moved. Her music is interesting, but in no sense great. There was, however, no attempt to force her compositions on the public—in this country, at any rate, Mme. Schumann rarely played anything of her own: thus they deserve kindly recognition rather than formal criticism.

It is sincerely to be hoped that Mme. Schumann has left memoirs of some kind. The opportunity which she enjoyed of seeing master-works sketched, elaborated, and perfected, was unique. No one can explain the mystery of genius; but she could have unfolded many interesting details bearing upon the inner life of one of Germany's greatest composers.

J. S. SHEDLOCK.

#### MUSIC NOTES.

At the meeting of the Royal Archaeological Institute, to be held in Hanover-square on Wednesday next, Mr. J. A. Fuller Maitland will read a paper on "The Fitzwilliam or Queen Elizabeth's Virginal Book," with musical illustrations on a sixteenth century virginal of Italian make.

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"A SEARCHING and impartial Life of Sheridan will be a real addition to history and literature." So resolute is Mr. Fraser Rae on giving chapter and verse for every statement in these two volumes, that he has positively deemed it expedient to buttress even the foregoing scarcely disputable proposition, and by no less a prop than the name of Mr. Gladstone. (We are reminded of what Sheridan once said of Warren Hastings' counsel, that if they had occasion to risk the assertion that two and two make four they would infallibly quote Cocker's Arithmetic.) Perhaps, however, it may not be impertinent to observe that it needs no voice come from St. Deiniol's Library to tell us this, and that it would have been more to the purpose had the Hawarden oracle declared an adequate biography of Sheridan to be a debt trebly owing to that illustrious and many-gifted Irishman. For, surely, in the first place, such a tribute is in common gratitude due to him by those who claim the distinction of his name and blood, and over whom his fame has shed a ray of brightness; again, it is due on the part of the many who, in closet or theatre, have reaped delight and profit from his unrivalled plays; while, lastly and above all, it is due by the collective body of citizens of the vast empire whose august representative chamber was for thirty-one years dignified and adorned by his presence and transcendent eloquence. Throughout the nations of Western civilisation there prevails, as Mr. Sidney Lee has recently pointed out, an instinctive need and obligation "to do honour to the memories of those who, by character and exploits, have distinguished themselves from the mass of their countrymen." And, as he further shows, there is no form of national memorial comparable to biography, whether for perspicuity, publicity, or permanence.

Of the volumes wherein Mr. Fraser Rae undertakes to liquidate this triple debt it is impossible to speak but with hearty commendation. True, the work falls short of absolute perfection, which, after all, is only another way of saying that its author is a man with the limitations inseparable from humanity, and not—as Mrs. Malaprop would say—a progeny of infallibility. Sheridan's story presents many tempting opportunities for excursive moralising—opportunities which Mr. Fraser Rae has

not always been able successfully to resist. There are, moreover, some few pages of surplusage here and there, such as the digression on the Fairies in chapter ii. of the first volume. Another fault, not so grave perhaps, but less pardonable because more easily avoided than those just mentioned, consists in the not infrequently recurring instances of halting grammar, and of words applied in an unusual or wholly unauthorised sense.\* But, when all has been said, these are but venial slips—superficial blots which will have disappeared in the second edition; while, on the other hand, all the essential qualities of a competent biographer are here amply exhibited: industry in collecting and skill in marshalling details, unwearied patience in retracing the slenderest clues and disentangling the hardest knots, candour, impartiality (in such measure as is compatible with our imperfect condition here below), and, last but not least, sound common sense. Above all, the author is throughout careful to substantiate his story by frequent reference to original documents, and contents himself for the most part with placing unvarnished fact before us, leaving us to draw the moral for ourselves. He has been censured for not imparting to his book the character of a sensational novel! One shudders to think what a fearsome thing the originator of this criticism would have constructed out of the materials, had they been entrusted to him. He would, doubtless, have carefully prepared beforehand the spectacles of prejudice—nay, "a pair o' patent double million magnifyin' gas microscopes of hextra power"—through which he would have diligently scanned the "sensational" elements of Sheridan's character until the requisite degree of distortion was reached; then, carefully shutting his eyes to any detail not in harmony with the general effect thus obtained, he would have proceeded to delineate a monster about as nearly resembling Sheridan as, say, Mr. Hall Oaine's portrait of Coleridge resembles the actual lineaments of that much-belied man. From this mistaken course Mr. Fraser Rae happily keeps entirely aloof. He draws no fancy sketch—indites no apologia; he simply (to quote his own words) "narrates the facts of Sheridan's life."

The year 1770 finds Sheridan, a youth of nineteen, at Bath with his family, between whom and their neighbours, the Linleys, an acquaintance ripening into intimacy had arisen. "That modest, pleasing, and delicate flower," Elizabeth Linley, though but sixteen, was now the leading singer at the oratorios. Already Sheridan's mind revolved various literary ventures—plays, tales, epigrams, translations from the classics, dissertations on poetry, and the like—by which to win money and fame. His active brain spawned plans like a herring; but it

was easier to plan than, pen in hand, to realise his fancies on paper. Halhed, a brother Harrovian now at Oxford, who shared in these projects, had written a farce on "Ixion," and this Sheridan took as the groundwork of a play on the model of "The Rehearsal," which he offered in succession, without avail, to Foote and Garrick. In 1771 the two brought out a translation of Aristaenetus, which, however, although a second edition appeared in 1773, brought not a penny to the authors. Moore, whose long series of calumnies reaches back to their object's seventh year, speaks disparagingly of Sheridan's scholarship; but his sneers are refuted by Halhed's letters, from which copious extracts are here given. Halhed, *teste* Dr. Parr, wrote fluently both in Latin and in Greek, yet here he gladly defers to his friend's superior knowledge and taste:

"I am never so happy as when I know you are altering anything of mine, for, by the word of a brother poet, I am conscious of my own ignorance. Pray, add and correct whatever you like; for I have some time had full belief and confidence that every correction of yours would be an *emendation*, and every addition a new perfection. Pray, do not hesitate a moment for my approbation. I have told you already that I most perfectly confide in your judgment, and am very happy that my trifles meet so candid a review."

Halhed was one of Elizabeth Linley's many adorers. After hearing her at Oxford he writes to Sheridan:

"I am petrified; my very faculties are annihilated with wonder. My conception could not form such a power of voice—such a melody—such a soft yet so audible a tone! O Dick, *ἔρτα μουρον ἤξε*, with Anacreon."

Other more explicit confessions of his attachment follow. Moore assumes without the least warrant that Sheridan, withholding from his friend the true position of affairs, accepted these confidences after he and Miss Linley had declared their passion to each other. The letters are at variance with this conclusion. Halhed's father procured for him an Indian writership in 1771, and the pliant youth, with many a longing look towards Bath, prepared to be gone. On this Elizabeth sent him, through Sheridan, a friendly wish for his "health and happiness"; to which he replies, lamely apologising for his retreat:

"Alas! Dick, that Miss Linley, of whom I dare not think but as of a divinity, should be the goal of the happiness she so kindly wishes me, and that in the pursuit of wealth—which is *worldly happiness*—I should every day get an irrecoverable step further from the only felicity of which my heart is capable. . . . However, as far as delicacy will permit, I would wish you to go, in presenting my acknowledgments for her undeserved commendation, and my wishes that her happiness may meet her in as precipitate a manner as I am obliged to fly from it; and use, Dick, your own eloquence on this occasion, for I well know the insufficiency of mine."

Thus it fell out that filial piety (and worldly prudence!) prevailed over love.

"Acon was grieved, he said, grieved bitterly, But Acon had complied—'twas dutiful!"

One of Mr. Fraser Rae's luckiest finds—rescued from a mass of rubbish at Stowe—

\* Grammatical solecisms, vol. i., p. 4, ll. 6, 7; p. 125, l. 16; p. 158, ll. 19, 20; p. 279, ll. 1, 2; p. 288, ll. 1, 2; p. 311, ll. 6, 7; p. 332, ll. 22, 23; vol. ii., p. 151, ll. 1, 2; p. 196, ll. 29, 30; p. 197, ll. 1, 2. Word ("parody") misapplied, vol. i., p. 337; word ("discovered") misunderstood, vol. i., p. 333; barbarous and uncouth coinage ("mystificator"), vol. i., p. 70. Why not "mystifier," as "fortifier," "magnifier," "purifier," "vilifier," "versifier"?

was a packet of twelve letters, written by Sheridan in 1772 from Waltham Abbey (whither he had been banished in anger by his father), to his life-long friend, Thomas Grenville. The elopement and the two duels with Matthews were now an old story; and Elizabeth, the secret of her French marriage still undisclosed, was back in her father's house at Bath, closely watched and unable to correspond, save clandestinely and at rare intervals, with her lover. He, cut off from his mistress, and having nothing else to do, perforce turned his thoughts to study and preparation for the Bar. His ambition began to revive, and he plunged with zeal into a course of varied reading—mathematics and astronomy, mensuration, geography, history, and languages (Latin, Italian and French). In his letters to Grenville he earnestly extols a public career as ensuring to the pursuer a happiness stabler than that to be found by "any, the most captivating paths of private enjoyment."

"A man in retirement," he writes, "rears his happiness on persons, not things. Of all others he is least happy in principle, or from within himself. Let his mistress or his friend die, or let him fear they will or that they may change, and he is at once completely miserable. The once harmonious strings of his soul, being responsive to the touch of so few hands, will never more make but discord when those hands are cold:

'Ask the fond youth  
Why the cold urn of her whom long he loved  
So often fills his arms!'

On the other hand, true ambition can never be disappointed; it hopes most when most oppressed, and the very scene which presents it with its misfortunes denies it time to feel, or opportunity to indulge them. Then its object is as immortal as the source of it. Our enjoyments here will ever depend upon ourselves and our own abilities; in the other they can exist but on the verge of accident, and others' caprice. Death cannot touch the object of the one. The other must live a slave to the dread of his dart."

Grenville responding to this with the platitude that we should rest content with the sphere in which God has placed us, his friend indignantly exclaims:

"I shall, one of these days, learnedly confute the idea that God could ever have intended individuals to fill up any particular stations in which accidents of birth or fortune may have flung them. The track of a comet is as regular to the eye of God as the orbit of a planet. And as God very often pleases to let down great folks from the elevated stations they might claim as their birthright, there can be no reason for us to suppose that he does not mean others to ascend," &c., &c.

The letters to Grenville are deeply interesting, revealing Sheridan, as Mr. Fraser Rae observes, "while his character was yet in its formative stage"; but, being rhetorical and diffuse, they do not readily lend themselves to quotation.

Both before and after their public union in April, 1773, Sheridan and Elizabeth Linley, when apart, corresponded almost daily. Her letters, like her winning self, have the paramount charm of simple frankness; they are, indeed, "silly sooth, and dally with the innocence of love, like the old age." In them, as in a bright mirror, may be seen the exquisite lineaments of her pure,

modest, ardent soul. Shortly after their return from abroad, she writes:

"Eleven o'clock. Though I parted from you so lately, and expect to see you again so soon, yet I cannot keep my fingers from the pen, but I must be plaguing you with my scrawl. Oh, my dearest love, I am never happy but when I am with you! When shall we have another happy half hour? I declare I have not felt real joy since I came from France before to-day. . . . I really think Charles suspected something this evening. Duce take his curious head! I wish he would mind his own business and not interrupt us in our stolen pleasures. Is it not amazing, my dear love, that we should always have so great an inclination for what is not in our possession?"

The naïveté of this demure moralising is delicious. Their "stolen pleasures" were an occasional meaning word or look exchanged before a roomful of people! After the second duel the poor child writes:

"Believe me, I have not been in my senses these two days, but the happy news of your recovery has perfectly restored them. Oh! my dearest Love, I did not know till now how much I loved you. Believe me, had you died, I should certainly have dressed myself as a man and challenged Matthews. He should have killed me, or I would have revenged you and myself."

Soon after their marriage in April, 1772, the young pair were visited in their cottage at East Burnham by Mr. Linley, who, from having been his bitterest opponent, soon came to feel the warmest affection and esteem for his brilliant and amiable son-in-law. On his return to Bath he writes to Sheridan:

"I could find nothing to give me pleasure [on the road] but the reflexion of the happy hours I had so lately passed with you and Betsy. From my account of East Burnham to Mr. Adams, he will say Paradise was but a kitchen garden to it."

The King, who desired to secure the bride's services at his oratorios, offered the post of manager of the music to her husband; but Sheridan peremptorily declined, and then, as always, loyally supported his wife in her resolution not to appear as a public singer.

The beautiful woman was his good genius:

"The accounts of Drury Lane Theatre," writes Mr. Fraser Rae, "were kept by her with irreproachable care and neatness, and so long as she was able to give her time to this task, method and order prevailed and prosperity reigned. Moreover, she relieved her husband of the irksome labour of reading the MSS. of unfledged and presumptuous authors. . . . She never courted nor cared for celebrity, whether as maid or matron, the family hearth being always her favourite sphere of influence. . . . Yet there was nothing morbid in her disposition, nor any unworthy shrinking from doing her duty in all circumstances. On the contrary, she entered the world of fashion with a grace which was a second nature, and she shone in it with a beauty which was unrivalled and a brilliancy nearly as remarkable. Her love for her husband was akin to worship; he was attached to her with all the romantic jealousy and devotion of a lover."

Few, surely, have been the women in whom so many virtues and charms were combined. One lovely creation there is in the world of fiction of which, as we read Elizabeth's story, we are constantly put in mind—Mary Seraskier, Duchess of Towers.

One would like to quote from her humorous and pathetic verses, had not room to be found for some further extracts from her letters. Her sound sense evinces itself in the following, written when they had thoughts of retiring to a country life:

"My idea originally you know was to give up our house in Town entirely. . . . When you were obliged to be in Town, a ready furnished house would do as well as another for us, and would be trifling expense in comparison with Bruton-street. I wish to God you would reconcile yourself to this. Suppose people should say you had not means to live in so large a house, where would be the disgrace, and what can they say more than they do at present? You will never persuade people you are very rich if you were to spend twice as much as you do, and the world in general, so far from condemning you for retrenching, would applaud you for it. Do think of this, my dearest Dick, and let me have a little quiet home here that I can enjoy with comfort. God bless you. Good-night."

Next morning she adds:

"Tell me honestly, my dearest Dick, whether we ought in *prudence* to indulge our inclinations for a country life. Have you done anything in regard to the Prince of Wales which you said you would? If you could but get a friend to relieve you from these ruinous annuities at legal interest, it would make us quite happy."

Later on she writes of some arrangement pending with the Duke of Bedford:

"Do, my dear Dick, sacrifice a little of your *fule delicacy* (which nobody has to you) to our future happiness, and manage this matter. . . . As to Harris, I have no opinion of him, nor ever had. He is selfish, that is, quite a man of the world. Of course you are no match for him; but I trust you do not deceive me when you say you shall settle all things well."

In answer to his jealous and captious complainings, she writes at various times:

"If you were not so worried, I should scold you for the conclusion of your letter to-day. Might not I as well accuse you of coldness, for not filling your letter with professions at a time when your head must be full of business? Don't, dear Dick, lay so much stress on words. I should use them oftener, perhaps, but I feel as if it would look like deceit. Pray, don't think I meant to send you a cold letter, for, indeed, nothing was ever further from my mind. . . . Whilst I live among people of the world, I own to you I have not courage to act differently from them. I mean no harm. I do none. My vanity is flattered, perhaps, by the attentions which some men show towards me; but that is all. They know I care for nothing but you, and that I laugh to scorn anything that looks like sentiment or love. I feel naturally inclined to prefer the society of those [Lord F. and H. Grenville] who I think are partial to me. As to anything serious, even if they had a mind to it, they know me too well to risk being turned into ridicule for the attempt. I never miss an opportunity of declaring my sentiments on the subject. . . . It is in times of trouble and distress that the real feelings of the heart are known. You, who think me given up to folly and dissipation, put me to the proof. Say, 'Betsy, I am ruined; will you prefer going with me to the farthest part of the globe, to share with me there the misery of solitude and poverty, to staying in the world to be still flattered and admired?' and see if I hesitate a moment. Believe me, my dear Dick, you have a resource if you really love me better than your ambi-

tion. Take me out of the whirl of the world, place me in the quiet and simple scenes of life I was born for, and you will see that I shall be once more in my element, and if I saw you content I should be happy. God bless you, and, depend on it, I should not say all I have done in this letter if I did not feel it."

Sheridan, who was jealous of his wife without cause, gave her, unhappily, some reason for lamenting his inconstancy. It is impossible to read without emotion the beautiful stanzas in which, after a disaster of this nature, she bemoans her unhappiness, and, in a spirit of angelic kindness, invites and encourages the wanderer's return. "His backsliding (we are told) did not last long, and his repentance was sincere and lasting." But their final parting came in 1792, when, after giving birth to a daughter, the fond wife fell into a rapid decline, and passed away on June 28, "calm and composed," preaching (says her friend and nurse, Mrs. Stratford Canning) patience and resignation to those about her bed.

Three years after Sheridan, then forty-two, married Ester Jane Ogle, a woman of twenty. "The disparity in their years," says Mr. Fraser Rae, "was not more marked than the disparity in their tastes, characters, and inclinations." Mr. Mulock, writing to the Hon. Caroline Norton in 1861, states from personal knowledge that she was "careless and self-indulgent," and in this way "contributed to swell her husband's embarrassments." In reply to her peevish complaints and reproaches, Sheridan prepared a statement of his financial affairs, "covering twenty-four closely written pages of quarto paper, written in excellent tone and temper, and giving a most able and minute exposition and defence of his life and conduct during his later years." Despite all mishaps, he says,

"I yet preserve my own self-esteem and hold it beyond all price or purchase, nor would I exchange the recollection of acts of kindness, gentleness, and benevolence which, without ostentation, I have in my life done, though accompanied with all my carelessnesses, for the more imposing character which others may have acquired by more prudent and punctual habits than I have had the good fortune to cultivate. And sure I am that there is no person who has been near to me and confidentially acquainted with my private affairs and personal difficulties, and who has witnessed my conduct under them, that has not been confirmed or improved in principle and integrity in his views and transactions in this life. You will forgive my having said this much of myself. It may be egotism; but it is fact. . . . I have never done a dishonest or a base act. I have never omitted to do a kind, a generous, or a benevolent one, when I had the power. But sins of omission, ah! me; senseless credulity; destructive procrastination, unworthy indolence, all abetted by one vile habit, somewhat perhaps to be palliated by an original infirmity of constitution (an occasional and unaccountable dejection of spirits without a cause and a constant inability to sleep), but never to be excused."

He expresses regret for his carelessness in minor domestic matters, yet, after all, he adds, "the bills do get paid, and most of the embarrassments turn out to have been

unnecessary." On this Mr. Fraser Rae observes:

"Sheridan was severely punished for his laxity in never keeping a key or taking a receipt. When his affairs were strictly investigated, it was found that for every twenty shillings that he owed his creditors had received thirty. Well might he write in 1806 to his second wife, 'I am myself, I think, very much changed. I look back on the facility with which I have during my life been duped in every way and by everybody, and wonder whether I am posset of common understanding.'"

To return to the statement:

"I have all my life kept free from personal obligation on my own account. Yet for Tom's sake—to gratify his ambition and in the hope of finding him creditable occupation—I have incurred the obligation of the expenditure of not less than £8000 on the part of the Prince in his three attempts to bring Tom into Parliament—I, who for myself more than once peremptorily refused the offer of a moderate loan from him when I have been in the greatest distress!"

He then promises to arrange for the payment of his wife's debts and the securing to her a fixed income in the future. To effect this, he adds,

"I have broken through the rule of my life, which has formed its pride also, and have with a broken spirit stooped for the first time to solicit and accept the pecuniary assistance of private friendship."

Sheridan's second wife had not the winning qualities of the first; but we must forgive her everything for her devotion to her stepson Tom, and for the eloquent and touching letter she wrote after her husband's death to her sister-in-law, Mrs. Lefanu.

Sheridan, at all costs, ever maintained a rigid independence in Parliament:

"While on minor matters [says his biographer] he gave his vote for the Prince of Wales, he would not surrender his liberty of action on any question of principle. Even when a member of the Prince's household he supported Catholic Emancipation, to which the Prince was strongly and irrationally hostile."

"I shall continue," he writes to his second wife, "to consult nothing as a public man but my own self-esteem." And, again, "My price is not on this earth to do otherwise than what is right and go straight forward." In the same spirit he writes to the Bailiff of Westminster in 1814: "Never will I accept a seat in the House of Commons but on the sole condition of being master of my own vote and voice, the servant only of my conscience." He had, indeed, as he told Addington, "an unpurchaseable mind."

There are many new and interesting matters in these volumes which we have not even glanced at; but this is of the less consequence because our readers will, we are convinced, be led by the meagre account we have given of it to peruse the *Life* itself. It is, indeed, a notable achievement, of which the author has good reason to be proud.

"Thanks to his conscientious exertions," writes Lord Dufferin in the Introduction, "we can follow the hero of the story which he tells through the vicissitudes of his existence, with a clear conception of his complex nature.

Many of the absurd and spiteful misrepresentations which malice or ignorance had invented have been exploded by him once and for ever; among them, for instance, Croker's revolting and absolutely untruthful account of the sordid circumstances in which he represents Sheridan as having died, the real facts being plainly set forth in a letter, now made public for the first time, from his son Charles, who attended him in his last moments, to his elder brother, who was then at the Cape of Good Hope."

No higher praise, surely, could be given than this, nor need we add a single word to recommend a book so irresistibly accredited.

THOMAS HUTCHINSON.

*Critical Kit-kats.* By Edmund Gosse. (Heinemann.)

THESE are not really kit-kats; only magazine articles collected into a handsome volume, with a single defect: the poetical quotations are printed in small italic type, which on the rough paper is to aged eyes almost illegible. It is, of course, difficult to find significant or novel titles for such collections, so we may strain our imagination to view these twelve articles, each devoted to a dead or living author and made up of a little biography, a little criticism, and a little gossip, as "condensed portraits, each less than half length, and each accommodated to suit limited leisure and a crowded space." Though why in a book any one should want to read about Keats and Toru Dutt at all, and yet grudge space and leisure for all that Mr. Gosse has to say about them, I cannot well make out. Not so in a magazine, and magazine articles they are and nothing else.

There is an infelicitous, perhaps ironical, Dedication to a former fellow-tourist; but that is no affair of the reader, who need not read it. Mr. Gosse, indeed, is a Boswell of many Johnsons; for each one, as for all "established reputations," he has a lively enthusiasm. There are, however, among his "distinguished friends" not a few whose talent, as he does not forget to tell us, he desecrated long before they were distinguished at all. For clearly Mr. Gosse knows what is good and likes what is good; and if this odious public would give him a little more "space and leisure," he could carry his half-lengths a good deal farther down, and put into them more solid painting and less frivolous detail. But after all, if you live in Rome and write in the Roman magazines, you must court the Roman taste. So it is not so much against Mr. Gosse as against his Roman tyrants that we wag a sportive finger when we point to the Preface, where he solemnly says "that the eminent poet who for many years honoured me with his friendship, Robert Browning, laid upon me as a duty the publication of what I have written." This portentous secret was confided eight years before the death of His Eminence, and is now divulged in the essay on Mrs. Browning's *Sonnets from the Portuguese*. It is no less than this: that Miss Barrett positively wrote them during her courtship, while she was very much in love. And, further, that soon after her marriage she one morning pushed the MS. into Mr. Browning's pocket and fled. Whereupon the conscientious poet observes,

"I dared not reserve to myself the finest sonnets written in any language since Shakespeare's"; and so they were printed, but not under her original, more audacious, less plausible title of "Sonnets translated from the Bosnian." And now the murder is out. Let us control our excitement—it will soon go over. For, after all, we knew that the sonneteer must either have been in love, or else pretended to be. If pretence, the greater the artist; if sincerity, the better the woman. One may be a little the wiser, but not much the happier, for Mr. Gosse's reflections on the "psychological moment." It seems that "all the world knows"—alas! I never knew—that Miss Barrett eloped, and at the "moment" of her forty-first year; "according to some accounts in her thirty-eighth," for this not unusual "crux seems still unsettled," and Mr. Gosse prefers the more surprising to the more gallant date. It was really so much nicer not to know all the private secrets of this worthy couple.

But among these revelations one stands out of phenomenal singularity, of vast didactic value—yet, heavens! how lightly does Mr. Gosse dismiss it—just a few careless lines! It is this. During their courtship and honeymoon "neither poet showed any verses to the other." The elopement of Aurora Leigh and the Ring and the Book was a "crux" now once for all settled. This little secret speaks volumes—of which were there space we would fain write some pages—for both poets. There is something very wise, magnanimous, and delicate in their strange reticence. How rarely in real life do poet and poetess mutually attract, and when they do, how naturally do vague jealousies, clashing ideals, experienced suspicion as to the sincerity of feelings which assume literary expression, drive them apart? This little trait reveals in both the Brownings an unerring, a well-disciplined instinct, which was probably the safeguard of their happy and honourable alliance. Dismissing these matters, and coming to Mr. Gosse's criticisms on the *Sonnets*, we are on safe ground. His language is often somewhat ornate and metaphorical, and many of his points strike us as trivial; but whenever he gives his own mature opinion in a general summary we should hardly venture to criticise him if we felt inclined that way. In fact, in such passages he leads us along by his very real critical power, his careful study of the author, and his moderate, just, and judicious tone. To Mrs. Browning he is appreciative, but not more than fair. She was a real poetess, perhaps our only real poetess, certainly the only one who has sincerely and conscientiously divulged the whole compass of a woman's love. Yet her voice will soon be well-nigh forgotten, while the fame of Robert Browning will endure no eclipse so long as the English middle classes delight to recognise their native platitudes tied up in knots.

In the paper on Beddoes (to an edition of whose poems it formed the preface) Mr. Gosse fulfils another charge laid on him by his "revered friend," in divulging to the world the facts and the painful details of the poet's suicide. Somehow one hardly

likes this; yet perhaps Browning, fortified by Kelsall's opinion, acted judiciously. When a man has proffered his thoughts to influence the world, we have a right to collate them with the broad facts and results of his life. In a case so abnormal as that of Miss Edgeworth's grim nephew, a too scrupulous reticence might encourage attempts at hero-worship. But here, too, Mr. Gosse holds the balance with perfect discrimination. What most inspires our confidence is the orderly system to which he has evidently reduced the literary history of the period. Each writer, each work, is fitted into the proper place; the immense importance of dates is appreciated; the causes of popular success or failure apart from merit are carefully considered; above all, we are never allowed to forget that too often neglected distinction between the intrinsic merit of a work and its importance as a factor in literary development.

The panegyric on Keats pronounced at the inauguration of some bust or tomb was hardly worth reprinting; still less the tattle about Mr. Stevenson and Mr. Pater. But the paper on Fitzgerald is very well done. On collating it with Mr. Aldis Wright's most unsatisfactory edition of the *Letters*, it is curious to see how cleverly Mr. Gosse appropriates and weaves in what suits his purpose, sometimes, indeed, in the process slightly forcing or distorting the meaning. Thus he winds up with the long quotation from *Euphranor* about the boat-race, pompously introduced thus: "Which Lord Tennyson, no easy critic to satisfy, has pronounced to be one of the most beautiful fragments of English prose extant." I cannot lay my hand upon the book just now, but am sure Mr. Gosse goes too far. Tennyson never "pronounced" about the passage at all. He merely praised it in some familiar letter or conversation. And the passage is neither a fragment nor remarkably beautiful—certainly not the gem of *Euphranor*. The chances are that it tickled Tennyson's fancy with reminiscences of "the pulse of racing oars," and so clung, as passages will, in his memory. He mentions it, perhaps thoughtlessly; Mr. Wright records; Mr. Gosse solemnly confirms the decree. However, to Mr. Gosse's serious criticisms I should only venture to take one exception: namely, his apparent indifference to the adaptations from Calderon. Going over Fitzgerald again, I certainly find less and less in his Persian work and more and more in his Spanish, and feel almost sure that if Mr. Gosse would give another very careful study to the versions (rough and unrevised though they be) of the *Magico Prodigioso* and the *Vida es Sueño*, he would have a great deal more to say about them, and that to very good purpose. Tolstoi and Miss Rossetti receive at his hands rather more than justice from very different points of view. The most fervent detester of interviewing will welcome his singular interview with Walt Whitman, which really throws a flood of light on the man and his work. Mr. Gosse's estimate of him is most clear, judicious, and helpful. The late Lord de Tabley and M. de Heredia are both men of whom little was known, but who are worth knowing about. Still more, Miss

Toru Dutt, the most interesting, inexplicable personality which India has produced in our day. It is no small glory for Mr. Gosse and M. Theuriet to have been the first to recognise her genius. We wish this memoir of her were twice as long—so interesting it is and so captivating. Indeed, making due allowance for the form under which the essays appeared, we feel that Mr. Gosse has compressed into them an unusual amount of varied knowledge, sound criticism, and poetic feeling, and that we have been well instructed and well entertained.

E. PURCELL.

*Riverside Letters.* By G. D. Lealie, B.A. (Macmillans.)

ADMITTERS of Mr. Lealie's previous series of *Letters to Marco* will find a greater treat awaiting them in the present volume, which forms a continuation of his former book. Mr. Lealie's observations are more varied and subtle, his disquisitions not so superficial, while his drawings possess all the grace and artistic beauty which charmed readers of the *Letters to Marco*. Remembering who "Marco" is, the book might be compendiously described as the letters of one artist to another, so that persons who have not the magic gift of genius can at all events, under Mr. Lealie's guidance, enjoy sundry peeps into the wonderland of floral art. Thus they are soon familiarly acquainted with that riverside garden which spring seems to visit so early in the year, and where autumn lingers for the advent of the primrose and violet. They tremble with its owner before such a frost as that of January, 1895, and feel a glow of excitement as a flood runs off the tennis lawn, and once more leaves the boat-house no longer an island by the side of the great river. The birds, too, that the artist feeds during an iron winter become personal friends, while those who join him in his home walks learn to see contrasts of light and shade, novel effects in twilight and moonshine, different hues on the grass in the same meadow, according to the position of the sun. There may be nothing deep or recondite in *Riverside Letters*; but there is much that is new and pleasant in the common sights of the country which the author's genial personality invests with new interest, and irradiates every homely prospect with artistic light.

Perhaps the author is least at home in ornithology. It is amazing, for instance, to find him only just acquainting himself with so common a bird as the redstart, while his remarks on rooks and kingfishers are sufficiently commonplace. With regard to young owls, here is a story which he will enjoy, and which is not yet a fortnight old. Some young brown owls made their way into a fine Herefordshire church, and next Sunday the rector found a dead rat in the reading-desk and half a rabbit in the pulpit, which the tender parents had brought in for their little ones. As these remain masters of the situation, it is probable the rector will be able still further to replenish his larder, thanks to the devotion of the old birds. Mr. Lealie tells of a large perch which



was caught in a sitting-room during an overflow of the Thames. The present writer knows of a trout left in a gooseberry bush on a similar occasion, and a large salmon killed under an ash-tree in a high road. Gilbert White's vein in treating of familiar natural history is by no means exhausted.

Mr. Leslie shines most in his love for his garden. His eager eyes scan his treasures daily to note any little detail of the birds and flowers. Most people will agree with his remark that, as a general rule, roses are pruned too severely. All rose lovers, fortunately, do not grow their favourites for exhibition. Therefore there is no need to cut the shoots too far back. The rose should be suffered to bear abundance of flowers, which to most minds afford more real pleasure than half a dozen blooms fitter for "honourable mention." Not everyone would agree, however, with the author as to the numerous "snobbish names" which are given to roses. May it not be that such well-known titles have nothing to do with morality, but have been given to the different kinds of roses simply because both buyers and growers remember these names better than they would less familiar titles? The Duke of Sutherland abides where "Simplex Munditiis" would speedily be forgotten. It is possible to be too precise in such trifles.

The wilderness of bloom in Mr. Leslie's garden must be delicious. No garden is to be commended that does not in some way reflect the character of its owner. We have sympathy for all the aberrant tastes of owners from the regulation ribbon borders of the gardeners. The wild garden, the fernery and rock plants, the collection of bog plants or of plants with variegated leaves, the curiosities of plants, again, such as the green rose and the like—these make up the chief pleasure of a garden to its true lovers, after the sense of quiet and innocence which it brings,

"Annihilating all that's made  
To a green thought in a green shade."

Here is a subtle remark of the author:

"In a garden it makes all the difference whether the spectator has the light behind or in front of him. When the light comes through the border towards you, every petal and leaf is enriched by transparency, and the colour intensified; while if the light is behind you and shines dead on the objects in your front, the effect is cold and opaque."

If the borders run east and west, however, this remark must be modified considerably. Mr. Leslie reminds his reader very truly that the best time to see a garden is in early morning, the very time when gardens are least looked at. He may like to know, also, that it is not unusual to find the *Mimulus* established at the side of a river. Thrown in from some garden, it floats down, and speedily roots itself.

The delicacy and daintiness of Mr. Leslie's drawings, which so greatly enhance the value of this book, go for granted. It is essentially a book of the garden and of summer, and as such will charm a wide circle of readers fond of birds and flowers.

M. G. WATKINS.

*Love's Coming of Age.* By Edward Carpenter. (Manchester: Labour Press.)

In the sub-title of his book—"a series of papers on the relations of the sexes"—Mr. Carpenter at once tells us what to expect; but the sub-title is printed on the flyleaf and not on the cover, which simply bears the words "Love's Coming of Age." It is only when the paper-knife lays bare the inner pages that the reviewer realises what lies before him.

The author of this book is a specialist, and he treats of the mysteries of sex with all the aplomb and assurance of his kind. If such pathological publicity were a good or desirable thing, Mr. Carpenter is to be congratulated, for his work is clever; but to most of us who still think of these questions with a certain reverence, it seems unnecessary to reduce them to the level of a healthy animalism, and, with however great facility, to print such conclusions in a book.

The specialist is too much with us, and in the ardour of his work he ignores the claims of reticence that his readers have a right to impose. If this were a medical treatise it would be admirable; but it is a medley of pathology, psychology, and a sort of loose sociology, and arrives at dangerous conclusions. Yet Mr. Carpenter is not prurient, and it would be hardly fair to call his papers unhealthy. His style is forcible and nervous, he is transparently in earnest, and he handles his subject with a deep appreciation of its importance—he is simply unnecessary. After chapters on "Puberty," "Marriage," "Woman the Serf," "The Sex Passion," and so on, he comes to the somewhat doubtful decision that we are all quite wrong at present, and that a judicious lust is the best stairway to the higher love; and while he realises that love is the great regenerating force, he bewails its rareness.

Indeed, Mr. Carpenter is quite lamentably discontented. He says:

"In all these matters it is surprising to-day what children we are—how we take the innumerable flowers and try to snip and shape all their leaves and petals to one sorry pattern."

He objects to what he calls the "cast iron" system of modern sex relations, and would like, if he could, to make sexual morality an appendage to a scientific theory, and teach us the old fallacy of reading evolution backwards. If, however, Mr. Carpenter's school were able to slightly relax the laws of marriage, the new yoke would prove harder than the old; for whichever way you look at it, Herbert Spencer's saying, that "no administrative sleight of hand can save us from ourselves," will hold good for all time. No reformers can hasten or conservatism retard our progress in these matters.

In this able book it is pleasant to be able to praise honestly, and there are a few pages with which most people are likely to be in agreement. Mr. Carpenter points out, and surely he is right,

"A child at the age of puberty, with the unfolding of its far down and emotional nature, is eminently capable of the most sensitive, affectional, and serene appreciation of what sex

means . . . and can absorb the teaching, if sympathetically given, without any shock or disturbance to its sense of shame. To teach the child, in fact, quite openly, its physical relation to its own mother, its long indwelling in her body, and the deep and sacred bond of tenderness between mother and child in consequence—these things are easy and natural."

The precise value of "affectional" I confess is not easy to settle, but the idea of the passage is excellent. Parents are becoming more alive to the necessity of adequate teaching, but there are still vast numbers of children who first learn of the mysteries of sex as a subject for improper conversation.

At times one cannot help thinking what an excellent book Mr. Carpenter might write, if his subject were different and he would abandon his sex speculations. A certain section of writers are engaged in continually telling us how we should regulate or not regulate our passions, and such reiteration on such matters is wearisome and ineffective. A more earnest sociologist than any of them has told us that it is more profitable to dwell on the purer and more beautiful things of life; but they have forgotten.

RANGER GULL.

#### NEW NOVELS.

*Oh, What a Plague is Love!* By Katharine Tynan. (A. & C. Black.)

*The Mystery of Mr. Bernard Brown.* By E. Phillips Oppenheim. (Bentley.)

*The X Jewel.* By the Hon. Frederick Moncrieff. (Blackwoods.)

*The Trespasses of Two.* By Frederic Breton. (Hutchinson.)

*The Real Lady Hilda.* By B. M. Croker. (Chatto & Windus.)

*A Rogus's Daughter.* By Adeline Sergeant. (Bristol: Arrowsmith.)

*Stages in the Journey.* By Harry Lander. (Innes.)

*The Modern Prometheus.* By E. Phillips Oppenheim. (Fisher Unwin.)

SELDOM have we read anything so fresh and charming as Mrs. Hinkson's *Oh, What a Plague is Love!* As she says Londoners said of Gardenhurst, the scene of the story, it smells of lavender and rose leaves. Like an Irish girl, it has "a winnin' way wid ut"; and from the first page to the last it holds you by the naturalness and *naïveté* of its conversation, the charm of happily conceived and brightly rendered character, and the irresistible attraction of a style so easy that it seems to be spoken rather than written. The presence of Duke alone in its pages should assure the success of the book—Duke the sweet and dignified and innocent silver-haired father, whose chivalry was always leading him into delightful love affairs which his strong-minded daughters would never allow him to develop into marriage. These daughters themselves are capitally drawn; and so is Arthur, the cocky and clever young barrister, who begins by behaving very badly indeed and ends in splendid style. But the member of the family who perhaps most captivates the

heart of the reader is Fred, the schoolboy, whose notions of gentlemanly honour are so noble, his conduct so boyish, and who made so magnanimous an offer of marriage—dependent on certain boyish events in the meantime—to Beatrice. The only thing to regret is that Mrs. Hinkson should have sprained Beatrice's ankle for the softening of Arthur's heart. The incident itself is pretty, but the idea is old. It is becoming unsafe for heroines to walk the woods with young men.

It is unfortunate from the purely artistic point of view that *The Mystery of Mr. Bernard Brown* should deal with murder and suspicion of murder, for there is a note of real romance in it which raises it above the level of the mere detective story. And the detective part is, moreover, rather clumsily managed: it is inconceivable that the police should not have arrested Mr. Bernard Brown at the time of the murder, and every bit as astonishing that both Scotland Yard and the detectives should have allowed five or six months to pass before they acted on the evidence they had in hand. The character of Sir Allan Beaumerville, too, is rather what is required by the exigencies of the plot than one thoroughly consistent with itself. These are faults in a book otherwise excellent, rising, indeed, at times to a high level of interest.

Since Mr. Barrie and his compeers in the great "Kailyard Movement" have trained us to read Scotch like English, *The X Jewel* should find our hands and hearts open to its appeal. Its style is good, and the adventures of the hero are exciting. It is a story of Scotland in the days of Elizabeth, when James VI. went about padded "for fear of six inches of cold steel in the wame," and James Stewart, "callit Earl of Arran," ruled Scotland partly by intrigue and partly by force. Captain Andrew Eviot, the hero, naturally gets himself mixed up in international affairs, and also, equally naturally, in those of a fair and oppressed damsel; news and knowledge fly a deal faster than they can in these days of telegrams and express trains, and events pass very rapidly indeed; servants also show a skill and faithfulness nobody would expect of them nowadays. In short, it is a capital story, ending satisfactorily for the lovers, though suddenly and unexpectedly, leaving the Scottish king shut up in Stirling, and the X jewel itself practically nowhere.

In the midst of the Celtic revival which has overtaken us, another Highland story from Mr. Breton comes very aptly. We have grown accustomed to the strangely spelt Gaelic names, and the beautiful inversions and figures of speech in which the Highland mind appears to express its everyday meaning. *A Heroine in Homespun* was a powerful book, and attested its author's deep acquaintance with the Hebrides, their mental, moral, and physical products; and *The Trespassers of Two* will establish Mr. Breton's reputation as a connoisseur in these matters. Among the individual characters, little Flora, "the Flea," as her cousins called her, is perhaps the least satisfactory.

In the first two or three pages she promised to be a delightfully original child, and original she undoubtedly is; but her shrewdness and ideas are those of a grown-up young lady. She advises upon love, and comments upon and understands the life around her in a way impossible to a small person of her age. The innate dislike and contempt of the Highlanders for a Southerner (meaning an ordinary Scotchman) is well shown, as also is their loyalty to their own people.

Mrs. Croker always has a bright tale to tell, and always tells it brightly. She has a fine, healthy belief in youth and beauty: they invariably grace her heroine, and her hero is ever young. This is undeniably refreshing in these latter days of jaded men and storied women. The heroine in this case is a pretty girl whose father has been killed in pig-sticking in India, when he thought he had many more years to live and save money in. The consequence is that Gwen is left without a penny; and Mrs. Croker well understands how to draw the varying attitudes of her acquaintance to her and her charming Irish stepmother, according to the prevailing ideas of their financial and social position. Lady Hilda, or rather Lady Hildegard, has not a very important part to play, beyond serving as an excellent illustration of the gratitude of great ladies. Miss Skuce, "The Stonebrook News," is capitally drawn; indeed, it is rather for its sharply humorous characterisation that one commends *The Real Lady Hilda* than as an intricate story. Miss Skuce, with her presents of eggs, and her artless snobbery, will live for some time in affectionate remembrance.

Miss Adeline Sergeant has an admirable way of conducting a story to its proper ending. Under her able guidance you feel that there could be no other ending possible. Given these people, they can behave in no other way, and events cannot fall out otherwise than as she has ordained. Heroine after heroine she has led through difficulties, temptations, struggles, such as for the most part befall only these exalted creatures of the imagination—though creatures of reality they inevitably appear under her well-skilled touch. Hence, one's trust in her is now instinctive: one settles down, certain of a truthful, pleasant story, and content to follow Delia or Valentine or Nellie, or whatever the heroine may be called for the time being, through all the chances and changes of her life, confident that after more or less tribulation she will meet with her reward and—what appears to be more to the point—her husband. The "rogue's daughter," therefore, comes before you, makes her little bow, says her little say, acts her little part, and finally disappears from your friendly gaze in brightest mists of happiness, as all of her sisters have done before her.

Mr. Harry Lander's *Stages in the Journey* is a striking book. In it all manner of things are jumbled together—just as they are in life. The Failures Club had many members, men and women and "the parson." All who had failed in life—in literature, in art, in anything—were eligible; and a sad, riotous, drunken Bohemian crew they were,

though above all things human. The book has not one but many heroes; but of the several women only one heroine—Dot Dally, the dancer—who smoked and was a comrade to the men, and did many things respectable women would shudder at, and yet had womanliness enough and virtue and strength enough, ay, and respectability enough, to have saved the whole Failures Club out of hand. It is a rapid, dazzling book; every kind of Bohemian figures in it; there is a maze of tragedy, comedy, and farce; yet in the end the types are all distinct. The strong artist, who found a motive for work and saved his soul alive; the gambler; "the parson," to whom the club taught many lessons; the shallow, fame-seeking girl; the clever journalist, weak and rotten at the core—all these are briefly, brilliantly, indelibly sketched in.

The analogy to Prometheus, senior, is not very clear in Mr. (?) Oppenheim's short romance. Unless the Princess of Hohenmahn may be considered to combine in her proper person the rook, the eagle, and, practically, Prometheus' diseased liver also, while the extremely womanly Adela plays the part of the rescuing Hercules, there is no analogy. Even then the torture of the modern Prometheus endures but for a single night, while Adela-Hercules suffers long, and finally the eagle herself flies off to fetch that indispensable hero(ine). In fact, we have to thank fashion and not much the events of the story for its title. This being said, there is much to commend in the little book. Except that the secondary characters are the merest puppets, serving chiefly to introduce the principals to each other, and elicit from them in the presence of the reader facts convenient for him to know, the conception and execution are above the average; and the descriptions and characterisations are distinctly good.

GEORGE COTTERELL.

#### TWO VOLUMES OF VERSE.

*The Flower Seller, and Other Poems.* By Lady Lindsay. (Longmans.) Lady Lindsay is at her best in songs or short lyrical poems. These not infrequently possess a free and spontaneous quality that reminds one of the bird that "starts into song one moment—then is still." Less satisfactory than the "Cosie Song" (p. 130), which is a pretty lullaby, or the set of lyrics entitled "Lucinda's Letters," are the longer poems with which this volume opens. The story, or legend, done into verse requires more concentration of treatment than "The Flower Seller" shows. The pathetic element in this story is by mere diffuseness beaten out to extreme tenuity. Instead of each stanza contributing something of force and effect to the narrative until the climax is reached, not a few of the stanzas act as drags, and the stream of the story is almost stayed. The flower seller is a beautiful girl who falls in love with a victorious young king as he makes his triumphal entry into the city. She scatters her choicest buds and blossoms at his feet, falls in love with him, and pines away to death, dying as she is brought out to the city gates to see the king once more. "Outremer" has greater poetic distinction. It is the legend of a young monk, a painter of missals, who dreams of more celestial pigments than any at his command. A stranger from over sea visits the monastery, and shows the youth a wondrous

book on whose illuminated pages he finds the very "blue" he has dreamed of. The stranger tells him that he had seen Giotto's frescoes in "burning, dusty Padua":

"Thence I came,  
And oft have viewed the cool distempered wall—  
The tint thereof imperishable, by name  
'Beyond the sea' or 'outremer'; some call  
It likewise lapis-lazuli,  
A precious gem that's brought across the sea,  
Beyond the sea in beauty."

He is promised a "shaft" of this blue from over sea, but discontent and unrest urge him to wander from his cell to the world beyond. Still dissatisfied, he returns at length to the monastery to find the promised gift of the celestial colour awaiting him in his cell. This mystical legend is set forth with delicacy and charm. But more charming still are some of Lady Lindsay's lyrics. Here is an example, from "Lucinda's Letters":

"O, but I'm happy! Let none say me nay.  
I con the book you gave me ere you went;  
I clasp the letter you so lately sent—  
I'm busied all the day."

"What if sometimes the book shuts on my knee,  
Mark'd by a kiss? What if the letter's stained  
By tears that o'er its tenderest words have  
rained?  
I'm happy—come and see!"

*Ode for the Bicentenary Commemoration of Henry Purcell*; with other Poems, and a Preface on the Musical Setting of Poetry. By Robert Bridges. (Elkin Mathews.)

"If music and sweet poetry agree,  
As needs they must,"

so sings an Elizabethan poet. A pretty sentiment, and true of the age of madrigalists and lutanists, when the poet and the musician were one, and all England was full of music. But what becomes of this accord when modern music and modern poetry are met together? Mr. Bridges deals with this interesting question in a suggestive fashion in the preface to his Purcell commemoration ode. The ode itself is here printed in slightly different form from that it took when it was set to Dr. Parry's music for the Leeds Festival. While making it "more presentable to readers"—poetical readers one must assume—"it still betrays," Mr. Bridges remarks, "the liberties and restrictions which seemed to me proper in an attempt to meet the requirements of modern music." What the restrictions spoken of are will be preceptible enough to the reader. One thing may be observed. The ode of Mr. Bridges becomes a cantata in Dr. Parry's treatment. Now, a cantata requires a dramatic *motif*, let it be never so slight; whereas no such obligation burdens the poet who should produce an ode. But leaving this point, one turns with no little conviction to the observations Mr. Bridges offers on the impediments that hinder "the happy marriage of music and poetry." First, as to "repetitions." These are "incompatible," Mr. Bridges rightly holds. The "repeat" in music is not only legitimate, but significant and beautiful. But in poetry the iteration of the phrase is intolerable and inane. Is it so certain, however, that "the method of repetition" proper to music "does not suit the ode"? Dryden wrote a certain "Ode for Music," of equal fame with musicians and the poetic, wherein occurs the repeated phrase "none but the brave." With what Mr. Bridges says as to the essential difference between the rhythms of poetry and those of music one must needs agree. So, also, completely convincing is he on the "declamatory" style so much adopted in modern music. "It is a common idea," he says, "that by adopting a sort of declamatory treatment it is possible to give to almost any poem a satisfactory musical

treatment." Mr. Bridges, in short, cannot admit that modern music is able to interpret satisfactorily almost any kind of poetry by virtue of a declamatory method. Here decidedly is antagonism. "To call a poem declamatory or rhetorical is to condemn it; and music is naturally less rhetorical than speech, so that in a declamatory interpretation of poetry music would seem to abnegate its own excellence for the sake of a quality foreign to itself and repudiated by the art which it is seeking to heighten." This is ingeniously put by Mr. Bridges, though surely "speech" is not the equivalent of "poetry" in this connexion. There is not a little poetry—excellent poetry, too—in English literature that is declamatory. There is Cowper's noble ode, "Boadicea," for example. I am disposed to consider some of the finest passages in the Purcell ode truly declamatory. Mr. Bridges is stately without being pompous, and dignified without stiffness, in this ceremonial poem.

J. ARTHUR BLAIRKIE.

#### NOTES AND NEWS.

THE fifth volume of *Social England*, edited by Mr. H. D. Traill, will be published by Messrs. Cassell & Co. about the end of June, covering the period from the accession of George I. to the battle of Waterloo. This volume will contain an article on "Nonconformity and the Wesleyan Movement, 1688-1815," by the Rev. Dr. John Brown, of Bedford; an account of the characteristic features of the English agricultural system in the early part of the last century, and of the beginnings of agricultural improvement, by Mr. R. E. Prothero; a history of the development of the great English industries during the period of the "industrial revolution," by Mr. G. Townsend Warner; an account of the work done by Howard and others in the reform of the prisons, by Major Arthur Griffiths; contributions on the growth of pauperism, and the mistaken attempts at relief which aggravated the evil, by Mr. A. L. Smith and Prof. Symes; sketches of the military history of the Seven Years' War, the operations in America before and after the Revolution, and those during the Long War with France, by Major Gretton; articles on the great English painters of the period and the rise of English schools of painting, by Mr. Reginald Hughes; sketches of the development of English literature from its Augustan age to the Lake school, by Prof. Saintsbury and Mr. H. D. Traill; the progress of medicine, by Mr. D'Arcy Power; and articles dealing with the buccaneers of the West Indies, and the voyages of Anson and Cook, by Mr. C. Raymond Beazley.

MESSRS. WILLIAM BLACKWOOD & SONS will publish early in the present month a biography of the late Admiral of the Fleet, Sir Geoffrey Phipps Hornby, G.C.B., written by M. A. E., with three portraits.

MESSRS. MACMILLAN & Co. will shortly add to their new series of "Foreign Statesmen" *Philip Augustus*, by the Rev. W. H. Hutton, of St. John's College, Oxford, who wrote *Wellesley* for the "Rulers of India."

MESSRS. LONGMANS & Co. will add immediately to their "Fur and Feather" series a volume on *The Harc*, in which the Rev. H. A. Macpherson writes on natural history, the Hon. Gerald Lascelles on shooting, Mr. Charles Richardson on coursing, Mr. J. S. Gibbons on hunting, and Col. Kenney Herbert on cookery.

MR. T. FISHER UNWIN announces for early publication *London Street Names*, their origin, significance, and historical value, by Mr. F. H. Habben; and *The Mind of the Crowd*, by M. Gustave Lebon, which is described as a

psychological study of that train of emotion, which makes vast numbers of people act simultaneously, and which is expressed sometimes by physical panic, sometimes by political revolution.

DURING the stay in England of the members of the American Congregationalist Pilgrimage to our Old World shrines, Messrs. Ward & Downey will publish a volume of essays by the Rev. G. C. Beazland, formerly domestic chaplain to the Bishop of London, entitled "*May-flower Essays: or Passages from the Story of the Pilgrim Fathers*, suggested by Governor Bradford's MS. History of Plimoth Plantation.

MESSRS. GEORGE ROUTLEDGE & SONS have in the press a new edition of *Every Girl's Book of Sport, Occupation, and Pastime*, edited by Mrs. Henry Whitley. Among the contributors are Lady Jenne ("Home Studies") and Lady John Hay ("Dairy Farming" and "Poultry Rearing"); while there will also be special articles by experts on cycling, golf, skating, photography, amateur theatricals, house decoration, &c.

MESSRS. HUTCHINSON & Co. announce *The Case of John Bull in Egypt, Venezuela, and the Transvaal*, with illustrations by the author, Mr. M. G. Montbard, who may be remembered for his earlier book, entitled "In the Land of the Sphinx."

MESSRS. JAMES BLACKWOOD & Co. will publish shortly *Chips from an Old Block*, by Mr. R. B. Mansfield, whom we assume to be the author of two old favourites, "The Log of the Water Lily" and "School-Life at Winchester College."

To the forthcoming number of *The Evergreen*, to be published by Mr. Fisher Unwin under the title of "The Book of Summer," Sir George Douglas will contribute a song, Fiona Macleod a story and a poem, Mr. T. W. Robertson "Summer Night Sadness," Mr. William Sharp "Oceanus," and Miss Nora Hopper (one of the younger poets included in his "Lyra Celtica"), a ballad entitled "Swan White." Mr. Patrick Geddes fulfils his part with a rural paper—"Flower of the Grass"—while sterner stuff is provided by the authors of "The Evolution of Sex." The artistic side is represented by Mr. Robert Burns, Mr. W. G. Burn-Murdoch (one of Mr. Crockett's illustrators), Mr. Robert Brough, &c.

THE claims of fiction will not be forgotten in the new series of the *Cornhill Magazine*. Besides the serial story, "Clarissa Furiosa," by Mr. W. E. Norris, which is now running, there will be in the July number short and graphic pieces by Mr. Henry Seton Merriman, author of "The Sowers," and by Mr. Cutcliffe Hyne, author of "Honour of Thieves."

MESSRS. HUTCHINSON & Co. will issue immediately a little volume by Annie S. Swan, under the title of *Kinsfolk*, illustrated by Miss D. A. Drew. It deals with Scottish character somewhat on the lines of the same author's "Homespun."

MESSRS. JARROLD & SONS will publish in a few days the second volume in the "Daffodil Library" of shorter novels by authors of the day, to be entitled *Sapphira of the Stage*, by Mr. George Knight, author of "Dust in the Balance."

THE third volume in Mr. Fisher Unwin's series of "Little Novels" will be *The Problem of Prejudice*, by Mrs. Vere Campbell, author of "The Shibboleth." The situation is that of an unhappy wife, with a lover whom she repulses, though she reciprocates his affection.

Two new volumes of verse are announced for early publication by Mr. Elliot Stock. *Iona: a Northern Legend*, by Christabel Scott; and *Poems of Love and Nature*, by C. W. Cayzer.

MR. J. JEFFERY is preparing a work on *Rowing for Dean's "Champion Handbooks."*

THE annual general meeting of the Navy Records Society will be held at the Royal United Service Institution, Whitehall, on Thursday next, at 3.30 p.m., with the president, Earl Spencer, in the chair.

AT a meeting held on Friday of last week, the Lewisham Public Libraries Commissioners, with one dissentient, resigned office, in consequence of the refusal of the ratepayers to sanction the increase of the libraries' rate from ½d. to 1d. in the pound, the maximum permitted by statute. The Commissioners have been maintaining two lending libraries and three magazine and news rooms on the yield of the half-penny, but they find that the existing rate is altogether inadequate for the efficient maintenance of these institutions under their care.

THIS year being the ninetieth anniversary of the birth of Elizabeth Barrett Browning, it is proposed to commemorate her connexion with her native county of Durham, by placing a marble tablet in the church of Kelloe, where she was baptised. The treasurer of the fund is Canon Burnet, vicar of Kelloe; and the hon. secretary is Mr. John Robinson, of Newcastle, whose name is associated with the commemoration of many other local worthies. As there has been much dispute about the date of birth of the poetess, and also about her birthplace, it may be as well to quote the following extract from the parish register:

"Elizabeth Barrett Moulton Barrett, born March 6th, 1806; baptised February 10th, 1808; 1st child, daughter of Edward Barrett Moulton Barrett, Esq., of Coxhow Hall, native of St. James's, Jamaica, by his wife, Mary, late Clarke, native of Newcastle-upon-Tyne."

UNDER the title of "A New Novelist," Mr. John Hogben recently delivered an address before the Eclectic Society, Edinburgh, on *St. Margaret, Dorrie, Sweetheart Gwen, The Little Widow, and Miss Grace of All Souls*, by Mr. William E. Tirebuck.

ON Wednesday next, Messrs. Sotheby will begin the sale of another portion of the "Bibliotheca Phillippica," which will last altogether for seven days. Among this immense collection of MSS. it is difficult to single out for mention any particular class: Latin and Greek codices, early English chronicles, modern state papers, topographical and genealogical collections. It must be sufficient to say that a large proportion of lots are such as ought to be preserved for public reference in the British Museum or the Bodleian. The catalogue is a fairly detailed one; but the compiler is under the mistaken impression that a MS. of the classics is necessarily rendered more valuable in so far as its readings differ from the standard printed text.

#### UNIVERSITY JOTTINGS.

MR. S. R. GARDINER has been elected to be the first Ford's Lecturer in English history at Oxford. During his year of office he proposes to deliver six lectures on "Cromwell's Place in History," dealing specially with his foreign and domestic policy, and with the results of his government.

To the list of those upon whom Oxford proposes to confer the honorary degree of D.C.L. have to be added the names of Dr. Anton Dohrn (director of the Zoological Institute at Naples) and Prof. W. W. Skeat (of Cambridge). It is understood that Prof. Skeat would have received the honour last year, if ill-health had not prevented his attending.

MR. CHARLES SMITH, master of Sidney Sussex College, has been re-elected Vice-Chancellor at Cambridge for a second year.

SIR WALTER GILBRY, president of the Royal Agricultural Society, having offered an endowment of £25 a year for twenty-one years, the council of the senate at Cambridge recommend that a Gilbey lectureship in the history and economics of agriculture be established.

MR. GOLDWIN SMITH and Prof. E. B. Poulton (who only last year visited America on a lecturing tour) have been appointed to represent Oxford at the sesquicentennial celebration of the University of Princeton, New Jersey, which is to be held in October.

IN Congregation at Oxford, on Tuesday, a decree was unanimously passed, authorising the curators of the university chest to place £1500 at the disposal of the curators of the Bodleian Library, for the purpose of adapting the basement of the old Ashmolean Museum for the use of the library, and other incidental expenses.

PROF. MAX MÜLLER, having resigned the office of perpetual delegate of the Clarendon Press, Prof. York Powell succeeds him, while Prof. Sanday has been appointed an ordinary delegate.

MR. W. J. COURTHOPE, the new professor of poetry at Oxford, proposes to give a series of three lectures on "Life in Poetry" during the coming year. The first of these, to be delivered next Saturday, will deal specially with "Poetical Conception."

THE Rev. Dr. C. H. H. Wright, Grinfield Lecturer on the Septuagint at Oxford, will deliver his terminal lecture next Wednesday, his subject being "The Seventy Weeks of Daniel (Hebrew and LXX.), considered in relation to Modern Criticism."

THE prize for an English poem on a sacred subject, which is awarded at Oxford once in every third year, has been adjudged to the Rev. H. C. Beeching, rector of Yattendon, who, we may add, was one of the joint authors of that attractive anonymous volume, entitled *Love in Idleness*. Among former prizemen are to be found the names of the present Archbishop of Armagh and Canon Dixon.

THE special board for biology and geology at Cambridge have nominated Mr. J. E. Gray, of King's, to occupy a table at the Zoological Station at Naples, for six months; and Mr. S. D. Scott, also of King's, to occupy a table at the Biological Laboratory at Plymouth for one month.

THE University of Wales will be represented at the forthcoming celebration of the Kelvin jubilee by Prof. J. Viriamu Jones, of Cardiff, (Vice-Chancellor for the year), and Prof. A. Gray of Bangor.

ON Wednesday of this week, the Rev. Dr. Adler, Chief Rabbi, delivered a lecture before the University College Literary Society, on "The Faust of the Talmud."

#### MAGAZINES AND REVIEWS.

THE *Antiquary* for June is without doubt a poor number. All the better sort of newspapers and many of the magazines will contain articles of the same kind as the anonymous paper entitled "The Antiquary among the Pictures." Why it should have a place in the *Antiquary* we cannot tell, as several of the pictures mentioned therein do not appeal to those to whom the historical faculty has been vouchsafed more than to any other of Her Majesty's subjects. Mr. T. Fairman Ordish writes well on Lincoln's Inn Fields. We wish he could be induced to let us have further notes on the history of

that noble square. The Rev. J. T. Fowler continues his "Account Book of William Wray," the Ripon shopkeeper, and we are glad to say he is not at the end. The part before us contains the name of the Wakemen of Ripon from 1453 to 1576. The editor has illustrated his text with many most useful notes. We are sorry that the diary of the Rev. William MacRitchie comes to an end in this number. On his way to London he passed through Sheffield, where he was amazed at the cheapness of the cutlery and the great fortunes which were being rapidly made in that centre of the hardware industry.

#### ORIGINAL VERSE.

ON AN OLD MORTAR THUS INSCRIBED:  
"RICARDVS HOLDFELD\* ME FECIT. GILBERT MORDEN."

RICHARD HOLDFELD fused the metal,  
Poured it in the mould;  
"Men will see a goodly mortar,  
When it hath grown cold."

"True and clear o'er leagues o' fenland,  
Sound the bells I've made;  
At the casting of a mortar,  
Shall I be afraid?"

"I will stamp my name upon it,  
Far off years may tell,  
Richard Holdfeld made this mortar,  
And he made it well."

Years have passed, and nigh three hundred,  
Since that hour have fled;  
Richard Holdfeld, Gilbert Morden,  
Rest among the dead.

But his bells sound on; the mortar  
Still untouched by age,  
Its dead founder's name recording,  
On our history's page.

FLORENCE PEACOCK.

#### CORRESPONDENCE.

TALMUDIC ELEMENTS IN THE "ACTS OF ABERCIUS."

Oxford: May 30, 1896.

The central incident of the Acts of Abercius as told by Simeon Metaphrastes (Migne, vol. cxv., col. 1230) is the visit of the Saint to Rome. It happened thus:

Chap. xv. Abercius had cast out of a youth a demon, who declared himself to be a centurion (*katēpatēs*) of demons. The demon, in a harsh and shameless tone, threatened the saint thus: "Quickly, O Abercius, I will cause you, even against your will, to behold Rome." And this happened soon afterwards. For Abercius fasted seven days with the brethren, when the Lord appeared to him in a dream, and said: "Unto Rome, O Abercius, by my providence shalt thou come."

Chap. xvi. But the wicked demon, who a little before had threatened the saint that he should thus go to Rome without delay, repaired thither himself, and entered into and at once sent mad a daughter of the king Antonine, who was already engaged, being sixteen years old, to Verus Lucius; and her name was Lucilla. The girl was distraught and cast down, and tore her own flesh with her teeth. Her mother Faustina (for so was called the Empress) was full of grief, as was also Antoninus, and they knew not what to do.

\* Richard Holdfeld was a bell-founder at the end of the sixteenth and the beginning of the seventeenth century. He cast the clock bell at Trinity College, Cambridge, which bears upon it

"Ricardvs Holdfeld me fecit 1610  
Resonat Trinitas in unitate."

There are bells cast by him in Cambridgeshire, Huntingdonshire, Bedfordshire; and I believe other counties. I know not who Gilbert Morden was.



Lucius had lately been sent to the east to war with the king Bulgessus; and on a fixed day he was to go to Ephesus to meet Antoninus coming from Rome; and there in the temple of Artemis Lucilla was to wed him with the goddess for witness.

So Antonine, to win delay, wrote to Verus that the Germans had crossed the Rhine and were ravaging Roman territory; and that, therefore, he could not go to Ephesus. So Verus returned to Antioch by Daphne.

Chap. xvii. Italian priests and Etruscan augurs were found to be of no avail; and the devil in Lucilla kept on vociferating: "Unless Abercius, bishop of Hierapolis, in Little Phrygia, come, I will not quit this tabernacle." Whereupon, Antonine advised by Cornelianus, praetorian praefect, sent agents to bring Abercius, bishop of Hierapolis, in Little Phrygia, with all honour and reverence to Rome.

The agents crossed the Ionian Sea in seven days from Brundisium, landed in Peloponnese, and reached by fast horses Byzantium.

The same day they crossed to Nicomedia and came to Synas, metropolis of Phrygia; thence to Hierapolis, where they met Abercius as they entered the city. He promised to meet them at Portus, after forty days. They accepted his words and returned to Italy.

Forthwith Abercius set out, picked up a comrade, Trophimion, a vine-grower, just outside Hierapolis, went with him to Adalia, there took ship and reached Portus three days before the date appointed.

The agents soon met him and took him on to Rome; where was only Faustina, the emperor having gone off to the Rhine. She ushered the saint into her daughter's room. The demon tore and threw down the girl and caused her to fear, to be troubled, to tremble and reel. At last he uttered this cry from within her: "Behold, Abercius, I have brought thee to Rome, as I promised to do." He answered: "Yes, but you will not rejoice because of it." And he ordered the girl to be brought out of doors. So she was brought into the Hippodrome—which was guarded by soldiers—and there, again, the demon tore her and boasted of having brought Abercius to Rome.

But the saint raised his eyes to heaven, prayed to God, and looked sternly at the maiden, and said: "Come out of her, O evil demon, my Christ commands thee, and do her no harm." And the demon said, with the cunning of a fox: "I, too, adjure thee by the same Christ, send me not into the desert nor into another place, but thither where before I lived." And the saint said: "Thou shalt depart not into a desert, but into thy native place. But since thou hast made me see Rome, I bid thee take up this altar [and he pointed to a stone altar with his hand] and carry it as far as Hierapolis and deposit it beside the south gate of the city."

The demon picked up the altar, staggered across the Hippodrome with it, before a myriad spectators, and set it down where ordered in Hierapolis.

When the girl was quite recovered, the Empress pressed the divine Abercius not to refuse to receive at her hands his due reward for so great and vital a service. He, however, would not hear of money, for what did he want with money who lived off bread and water? But he asked that near Hierapolis there might be built in the field by the river a bath, at the spot where he had fallen on his knees and the earth sent up a spring of hot water. He also asked that an allowance of 3000 modii of corn be decreed for the poor of the city. This favour was granted. The bath was built and the distribution of corn in Hierapolis lasted down to the times of the impious Julian. Then the saint went off to Antioch, thence to Apamea, where he reconciled the churches. Then he crossed the Euphrates and came to the churches in Nisibis and Mesopotamia.

Now the very same story is found in the Babylonian Talmud (Meila, 17b), and is cited by Wünsche in his volume of illustrations of the Gospels from the Talmud as a comment upon Matt. viii. 32. He writes thus:

"Dieselbe Gewalt über böse Geister soll auch, wie

aus Meila, fol. 17b, ersichtlich ist, R. Simeon ben Jochai ausgeübt haben. Auf seine Gesandtschaftsreise mit R. Elieser ben R. Jose an den römischen Hof, um daselbst die Widerrufung eines Religionsediktes zu bewirken, begegnete ihm ר' המליון (= Ben Temelion).\*

Darf ich euch wohl begleiten? redete er die Reisenden an. Ach, versetzte R. Simeon weinend, der Magd meines Ahnherrn—der Hagar—ist dreimal ein Engel erschienen, und mir noch nicht einmal. Das Wunder komme, woher es auch sei. Darauf eilte der vermeintliche Geist voraus und kehrte in die Tochter des Kaisers ein (בכרתיה דיקסר על), und sie wurde (wie Raschi hinzusetzt) wahnsinnig, schrie immerfort, man möge ihr den R. Simeon bringen. Als dieser kam, hiess er den zudringlichen Geist fortgehen mit den Worten: Geh heraus ben Temelion (המליון צא בן), und derselbe gehorchte (זל). Fordert euren Lohn, sprach man nun zu dem Befreier, ihn in die Schatzkammer führend. Da fanden die Abgeordneten das erwähnte Interdict, welches sie sofort zerrissen."

There can be no question that the writer of Abercius' Acts and the Talmudist here narrate both of them one and the same story. The only question is, which writer has the priority. A learned Talmudic scholar informs me that the context in Meila 17b relates that the objectionable edict forbade Jews to circumcise their children and to observe the Sabbath; and also that the meaning of the Hebrew is not that Simeon ben Jochai accompanied the Rabbi Elieser to Rome, but only that he had the power over demons by tradition from that teacher. For the rest, the mission in question is quite historical. It was the Jews of Jamnia who sent it, Elieser was a member of it, and Domitian was the emperor to whom it was sent. The Rabbi Elieser lived till after 117 A.D., while Simeon ben Jochai was contemporary with Bar Cocheba. The Acts of Abercius cannot have been composed before 400 A.D., as the reference they contain to Julian the Apostate proves. The Babylonian Talmud was written down as early as 450 A.D., but the matter of it is much older.

In spite of the correctness of the details which it gives in regard to Lucilla and Lucius Verus, the Christian form of the story is more full of miracle than the Jewish. The preposterous story of the altar-stone carried through the air is one also met with in the Acts of St. Pancratius of Taormena; and the same sort of legend is common in the East. For example, in the Armenian Church at Jerusalem there is to-day an enormous stone, much kissed by the lips of pilgrims, which an angel having brought it thither through the air deposited *in situ*.

The Talmudic form is also simpler and less adorned. It involves no such absurdity as that of the afflicted girl being led out into the Hippodrome before the multitude. Without accepting it as historical, we must, therefore, at least admit it to be earlier than the Christian form.

But if this be so, the chief incident round which all else in the Acts of Abercius turns must be dismissed as a fiction suggested by an earlier Jewish story; and nothing remains to these Acts which can be allowed to be genuine, except the elegiac epitaph of Abercius; for the stone actually engraved with this epitaph was lately discovered by Prof. W. M. Ramsay *in situ* at Hierapolis, and is now in the Vatican Museum. There can be no question that the Acts were penned in the fifth century to explain the epitaph; and their author probably knew nothing more of Abercius than he learned from the stone. On it he read among other things

\* Some of the commentators say that the demon was Neptune, others Eros. Ben Temelion is explained as an occasional form of Bartholomew.

that Abercius went to Rome and saw the Empress by order of the holy Shepherd:

Ποιμένος ἁγίου . . .  
Εἰς Ρώμην δὲ ἐπεψεν δμῶν βασιλῆ ἀναθρήσαι  
καὶ βασιλισσαν ἰδεῖν χρυσόστολον χρυσοπέδιλον.

As a background to the mission so testified to in the inscription, he worked in the Jewish story. Whether he had any good reason for assuming that Marcus Aurelius was the Emperor in question we do not know; but it is possible. In any case, all the reasons and circumstances of Abercius' mission must be dismissed as fabulous, and no conclusions must be based on the story either as to the Emperor Aurelius' attitude to or knowledge of Christianity, or as to the condition of the Phrygian Church in that reign.

May we suppose that the very germs of truth which are lacking in the Christian tale are present in and underlie the Talmudic story? Probably we may. We know from Philostratus (*Life of Apollonius*, viii. 25) that Domitian slew the Consul Clemens, to whom he had given in marriage his own daughter (ἀδελφή). Suetonius declares that Clemens was a man *contemptissimae inertiae*. But Dio Cassius (67. 14) declares that his offence and that of his wife Domitilla, who was actually niece of Domitian, and was by him banished to a remote island, consisted in their having become Jews. Eusebius, however (*H.E.* iii. 18), declares that Flavia Domitilla's offence was Christianity, and Christian archaeologists have found an inscription to a martyr named Flavius Clemens. Yet the new religion which these kinsfolk of the Emperor adopted must have been Judaism, if we are to believe Dion Cassius, who further relates (68. 1) that "the first act of Nerva was the reversal of these sentences by the authority of the senate . . . and an act prohibiting all accusations of Jewish manners." Surely it must be this action of Nerva to which the Talmudic story of the tearing up of the edict obscurely refers. Nor is the supposition that a Jewish Rabbi expelled a demon from the daughter or niece of Domitian in itself improbable. We know from Josephus, for example, that a Jew named Eleazar exhibited before Vespasian and his sons (of whom Domitian was one) and his prefects and suite his power of casting out demons. This Eleazar may be the same Elieser of whom the Talmudic story is told. The chronology permits of this identification; and the familiarity of the members of the Flavian dynasty with Elieser's power over demons would explain the story or the fact, whichever it be, of the demon in the Emperor's daughter calling out for Elieser as the only person capable of expelling it. The recognition of Jesus, the supreme exorcist, by the demons in the Gospels was a fact similar in character to the homage thus rendered to Elieser by Ben Temelion. These considerations, then, point to the conclusion that Flavia Domitilla may have been the lady out of whom the evil spirit was expelled; and the entire story may be an echo of her conversion to Judaism by a Rabbi Elieser, perhaps the same Jew with whose powers the Imperial family had become acquainted in Palestine.

The statement of Eusebius that Domitilla was banished because she bore witness to Christ, and the fact of the discovery of an epitaph to Flavius Clemens, still present some difficulty. But both may have been Judaizing Christians, such as at that time were barely distinguishable from Jews. The Rabbi Elieser himself was once denounced to the governor of Syria as a Christian, and was on terms of friendly intercourse with those Jews who recognised Jesus as their Messiah.† Such recognition was at

\* Millman, *History of Christianity*, II. 4.

† Grätz, *Geschichte der Juden* (vol. iv., p. 49, edit. 1866).

first all that was implied by the name Christian. It is a curious coincidence that Philostratus, like the Talmud, speaks of Domitilla as the daughter of Domitian, whereas she was his niece only, being probably a daughter of Vespasian's daughter of the same name.

But whatever the intrinsic merits of the tale in the Talmud, its mere appearance there finally deprives the Acts of Abercius of all claim to be regarded as in any way historical. We are left with the enigmatical epitaph of Abercius, in trying to interpret the meaning of which we must be careful not to use the Acts.

F. C. CONYBEARE.

#### AN AMERICAN PIRATE.

London: June 1, 1896.

I see that Mr. Andrew Lang has been victimised by Mr. Mosher, of Portland, Maine, U.S.A., and that Mr. Mosher has replied to his remonstrances in a letter of incomparable impudence. In this case, the theft was of Mr. Lang's *Aucassin and Nicolette*, that exquisite version of an exquisite original; and Mr. Mosher's justification is his esteem for that work. His taste, clearly, is in a healthier state than his morals. But this gentleman goes after much smaller game than Mr. Lang: I am one of his victims. In 1894 he perpetrated a triple piracy. He stole Mr. Bridges's *Growth of Love*, first printed at the private press of Mr. Daniel, of Worcester College, Oxford; he stole Mr. Daniel's emblem and imprint; and his prefatory note runs thus:

"In issuing the *Growth of Love*, the publisher has desired to set forth the high estimate recently come to be held regarding the poetry of Mr. Robert Bridges. To do this effectually, no more fitting introduction could have been given than the contribution by Mr. Lionel Johnson, to be found in the *Century Guild Hobby-Horse* (October, 1891), and here reprinted entire. It was and is almost as inaccessible as one of Mr. Bridges's privately printed pamphlets."

Adding insult to injury, Mr. Mosher has presented me with a copy of this volume, of which dubious courtesy this letter is my public acknowledgment. Five years' practice in the art of criticism has shown me that my essay, in its first form, now "conveyed" and circulated by Mr. Mosher, is cumbered with a deal of surplusage and full of crudities. To the best of my present ability I have revised it, and it will appear in a volume of essays in the autumn. The pecuniary interest excepted, and the literary alone regarded, I think it a graver injustice to pirate a magazine article and put it into a volume than to pirate a book. The most finished and fastidious writer will often find much, and always find something, to correct and recast before gathering his magazine work into a book. In the case of writers young and immature, the procedure of Mr. Mosher is peculiarly cruel and unjust. Nothing, I am well aware, can check these practices; but I would beg Mr. Mosher to cease paying sugared compliments to his victims. If a foot-pad steal my watch, I am not consoled by his approval of its merits.

LIONEL JOHNSON.

#### THE ETYMOLOGY OF "LOOP."

Sheffield: May 30, 1896.

Prof. Skeat's explanation of this word is very ingenious, and probably right. His opinion is supported by the fact that in the North of England a loop-hole in a barn or old house is known as a "lowp hole," when "lowp" rhymes with the preposition "out." This brings us a step nearer to the Icelandic verb *hlæpa*.

I have examined a great number of old English farm buildings, and I know that loop-holes in barns were intended for the admission of air rather than of light. The practice is as old as the time of Varro, who, speaking of the *nubilarium*, or half-enclosed barn, says, "*fenestras habere oportet ex ea parte unde commodissime perfieri possit*" (*De R. R.* 1, 13, 5). A loop-hole in a barn, house, or stable is not only, as Cotgrave defines the word, "a long and narrow cleft." That, no doubt, was its usual form in castles and great manor houses. But in barns it often has the form of an equilateral triangle, each side of which measures about a foot. Sometimes the loop-hole is round. These forms bring us nearer to the sense of noose in a string.

We must not forget that in ancient buildings these holes were also useful for the escape of smoke from an open fire. By them the smoke would "leap" out. It is also important to notice that in the oldest chimneys—as, for example, at Aydon Castle, in Northumberland—the smoke escaped by vertical slits in the side of the wall, just below the eaves.

S. O. ADDY.

#### "FAUST" TRANSLATIONS.

The Cedars, Oxford: May 30, 1896.

"Christ ist erstanden!  
Selig der Liebende  
Der die betrübende  
Hellsam' und übende  
Prüfung bestanden."

Since Mr. R. McLintock, in the *ACADEMY* of December 28, 1895, mentioned "a very small point" in the English translation of these lines, I have examined forty-nine different versions of Goethe's "*Faust*," in six different languages. Less than one-half of the English translations understand the lines as Mr. McLintock does, and some of the remainder are doubtful. I am, however, not convinced by Mr. McLintock's views as to the chorus of angels. "Ascended" seems to me the true phrase. Christ, according to Christian belief, "descended into hell, the third day He rose again." And in Easter hymns surely Christians will speak not merely of His resurrection but of His ascension. Mr. McLintock's translation of "der Liebende" seems a very forced one. Christ to Christians is eminently "der Liebende." He was tried, in His mortal form, and elevated by affliction, so that the language of Goethe seems eminently applicable to him.

K. LENTZNER.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 7, 7 p.m. Ethical: "Parents and Children," by the Rev. P. H. Wickstead.  
MONDAY, June 8, 8 p.m. Royal Institute of British Architects: Election of Council.  
TUESDAY, June 9, 4 p.m. Asiatic: "Ceylon Rosaries," by Dr. L. A. Waddell; "The Discovery of a Pall Work in the Chinese Buddhist Collection," by Mr. J. Takakusu.  
8 p.m. Colonial Institute: "Canada," by Mr. Sandford Fleming.  
8.30 p.m. Anthropological: "Some Skulls discovered at Brandon, Suffolk," by Mr. C. S. Myers; "Social Life in Fanti-land," by Dr. E. M. Conolly.  
THURSDAY, June 11, 3.30 p.m. Navy Records Society: Annual General Meeting.  
8 p.m. Mathematical: "Construction for the Four Normals to a Central Conic drawn through a given Point," by Prof. G. B. Matthews; "The  $\alpha$ ,  $\beta$ ,  $\gamma$  Form of the Binary Quintic," by Mr. J. Hammond.  
8.30 p.m. Antiquaries.  
FRIDAY, June 12, 4 p.m. Botanic: "Plants and Gardens of the Orkney Islands," II., by Dr. D. Morris.  
SATURDAY, June 13, 3.45 p.m. Botanic: General Fortnightly Meeting.

## SCIENCE.

### EMENDATIONS OF PROPERTIUS.

*Emendationes et Explicationes Propertianas.*  
Scripta B. Risberg, phil. doct. (Apud Lundequistaka Bokhandeln, Upsalæ.)

In the seventy pages of this pamphlet, Dr. Risberg has dealt clearly and carefully with forty-eight passages of Propertius; and if his suggestions are not always convincing, yet his work must be taken into account by future editors.

This first emendation is certainly happy—I. 3. 16, "*oculaque admota sumere inerma manu*" (*et arma MSS.*, *avara Baehrens*, *rara Palmer*). Attractive also is II. 2. 7, *aut ceu* for *aut cum*, whereby we gain the particle needed to indicate comparison, without losing *aut*. Book III. 8 ("*Dulcis ad hesternas*," &c.) certainly gains greatly in clearness if we read *tacite* with Risberg in 26 ("*aut tacite digitis scripta silenda notas*," *tua cum MSS.*), and with Vahlen and Risberg place 25, 26 after 11 and 12, so that the cause of the woman's jealousy is her detection of a secret message at table to a rival. But the subject of *remittis* and *notas* in this way becomes indefinite; should we not then make a further change to *remittas* and *notas*?

On III. 17. 12 Risberg objects against Housman's "*spesque timorque animae versat utroque modo*," that not the wavering, but the anxiety of the mind is in question; and his own combination of Palmer's *utroque toro* with *animi* ("*corpus non animus in lecto versatur*") seems as satisfactory an emendation as conjecture can give us. He treats at some length the very difficult lines III. 24. 11, 12, and he proposes to read as follows vv. 9-12:

"Quod mihi non patril poterant avertere amici,  
Eluere aut vasto Theasala saga mari,  
Neclego, non ferro non igne coactus et ipse  
Naufragus Aegaea (vera fatebor) aqua."

In 11 the MSS. give *haso ego*. His interpretation is:

"Amorem insanum, quo nemo adhuc potuit me liberare, ipse jam neglego, non ferro neque igne coactus (i.e., sine remedio extrinsecus petito) et quamquam mari vere Aegaeo naufragus fui—i.e. quamquam propter maximum amorem in Cynthiam perfidam et saevam ad ultimam desperationem adductus fui, id quod me fateri necesse est."

This interpretation of *Aegaea aqua* he defends at some length, comparing vv. 15, 16 of this elegy, and also (*inter alia*) Hor. C. I. 5. 5, Ov. A. A. 1. 411.

In Book IV. Risberg has dealt with three poems only. In the fifth elegy, by making vv. 47, 48 precede 45, 46 he greatly improves the sequence of the passage, while at for *et* in 29 meets Otto's objection that as the poem stands *et* is meaningless. He defends *virum pretium facit*, but suggests "*At simula duram: pr. f.*" *Cantica* (45) implies a *histrion* (cf. *miles* 49, *nauta* 50, *barbara colla* 51). He points out that the artifice advised in v. 29 is exemplified in vv. 31-44.

On IV. 6. 83, 84 Risberg shows very well that *nigras harenas* refers to the lower world; he suggests that Propertius added 11 and 12, 67 and 68, in order to adapt the poem for his volume of *Altra*, while he intended to omit 1-10, 13, 14, and 69-86; the present

combined form is due to the poet's editors. On IV. 8. 41 a reference to Juvenal 8. 32 ("Nanum cujusdam Atlanta vocamus") restores the MS. *Magnus* as the name of the dwarf.

One other passage may be mentioned before concluding. In I. 8 Risberg reads *succedere* for *subsidiere* in 13, with *no* 11, *auserat* 14, and v. 12 in brackets: the meaning is "Utinam gravis hiems te diu impediatur neve tu post hiemem ventos nactus secundos proficiscaris." Yet this leaves *non videam* quite unjustifiable: *non videam* is not like *non aliena* in v. 18, nor is *videam* potential (Postgate's "I would not" is ambiguous). The *non* is to be explained from the emphasis thrown on it by the contrast between Propertius' anxiety for Cynthia's delay, and his anxiety for her safety once she was started. *Atque* = "and yet" (Postgate) and *non* is emphatic: the line must be classed with other instances of emphatic *non* for *ne*, where there is no contrasted positive volition, nor does the negative go closely with any one word. Such instances are Cic. *ad Att.* XI. 8. 3: "Quo [die] utinam susceptus non essem, aut ne quid ex eadem matre postea natum esset"; Ovid, *A. A.* 3. 129, Juv. 6. 451, Mart. I. 55. 13; and several instances of *non* after *utinam*, which are quoted by Draeger *H. S. I.* 315.

In conclusion, I can only express the hope that Dr. Risberg's pamphlet may attract the attention of students of his author.

C. M. MULVANY.

#### SCIENCE NOTES.

THE annual Ladies' Conversazione of the Royal Society will be held at Burlington House on Wednesday next.

THE mayor of Bristol, in response to a local deputation, has promised to invite the British Association to hold its meeting in 1898 at Bristol.

THE gold medal of the Linnean Society, which is presented alternately to a zoologist and to a botanist, has this year been awarded to Dr. G. J. Allman, emeritus professor of natural history in the university of Edinburgh, in recognition of his distinguished researches in zoology. So far back as 1873 he received the royal medal of the Royal Society.

THE following awards have been made by the council of the Royal Geographical Society: the founder's medal, to Sir William Macgregor, for his long-continued services to geography in British New Guinea, in exploring and mapping both the interior and the coast-line, and in giving information on the natives; the patron's medal, to Mr. St. George R. Littledale, for his three important journeys in the Pamirs and Central Asia; the Murchison grant, to Yusuf Sharif Khan Bahadur (native Indian surveyor), for his work in Persian Baluchistan and elsewhere; the Gill memorial, to Mr. A. P. Low (of the Canadian Survey), for his five explorations in Labrador; the Back grant, to Mr. J. Burr Tyrrell (also of the Canadian Survey), for his two expeditions in the Barren Ground of North-East Canada; and the Cuthbert Peek grant, to Mr. Alfred Sharpe, for his journeys during several years in Central Africa.

LIEUT. PEARY, the Arctic explorer, is coming to England in the early part of June, his main purpose being to present in person an account of his explorations in Northern Greenland to the Geographical Society. Lieut. Peary, who

will be accompanied by his wife, can spend only a few days here. On his return to the United States he will make preparations for another expedition to the north coast of Greenland.

At a meeting of the Anthropological Institute, to be held at Hanover-square on Tuesday next, Mr. H. W. Seton Karr will exhibit some flint implements from the Egyptian desert, and a collection of photographs taken in Somaliland; General Robley will exhibit a collection of tattooed heads from New Zealand; and the following papers will be read—"An Account of some Skulls discovered at Brandon, Suffolk," by Mr. O. S. Myers; and "Social Life in Fanti-land," by Dr. R. M. Connolly, illustrated with the optical lantern.

THE Rolleston memorial prize, which is open to graduates of either Oxford or Cambridge, has been awarded to Mr. Horace M. Vernon, of Merton, for his dissertations on (1) "The Effect of Environment on the Development of *Echinoderm Larvae*," (2) "The Relation of the Respiratory Exchange of Cold-blooded Animals to Temperature," and (3) "The Respiratory Exchange of the Lower Marine Invertebrates."

#### PHILOLOGY NOTES.

At the meeting of the Royal Asiatic Society, to be held in Albemarle-street on Tuesday next, Mr. D. M. de S. Wickremasinghe will exhibit a Ceylon rosary, and a short paper by Dr. L. A. Waddell on "Ceylon Rosaries" will be read. The secretary (Prof. T. W. Rhys Davids) will also read a paper by Mr. J. Takakusu, on "The Discovery of a Pāli Work in the Chinese Buddhist Collection."

PROF. J. P. MAHAFFY, of Trinity College, Dublin, has been elected a corresponding member of the Austrian Academy of Sciences.

#### REPORTS OF SOCIETIES.

VIKING CLUB.—(Friday, May 15.)

G. M. ATKINSON, Esq., vice-president, in the chair.—The Rev. E. McClure read a paper on "Scandinavian Topographical and Personal Nomenclature in the British Islands." He began by giving a short account from the Saxon Chronicle and the Irish Annals of the first appearance of Scandinavian sea rovers on the coast of these islands between 787 and 795 A.D. The motives which led to these expeditions were discussed, and it was pointed out that the Shetland Islands were probably the first landfall made by the Norwegians in these voyages. These islands were then occupied by Picts, among whom a band of Irish missionaries had been at work from the early part of the sixth century. The invaders, as we see from the Sagas, called the islands Hjalta-land. Efforts had been made to find a Norse etymon for Hjalta, but a Pictish origin seems more probable. The Celticized form—which survives in the modified "Shetland"—was probably Shialta-land, a supposition which is supported by the term "Sheltie" for a Shetland pony. Initial Celtic *s* tends, as we know, to glide in Cymric into *l*, and the Picts of the eighth century spoke a language akin to Cymric. This was an adopted speech, according to Prof. Rhys; and "Shialta"—or Hjalta—may be an element of their original vocabulary, as probably was also the "Orc" in Orkades. Pomona in the Orkneys, if it is not a fanciful name of comparatively late composition, suggests a similar origin. With the exception of these, and a few names of other islands in these groups, the whole topographical nomenclature of the Orkneys and Shetlands is Norse—*s.g.*, Voe (*vögr* = a creek), Skaw (*skagi* = a low headland, in contradistinction to *höfða*, a high headland), Ness, Wick (*vík*), Firth (*fjörðr*), Holm, applied to uninhabited islands, Sound (*saund*), Öföri in Orphir = ebbing, and in Urfassey (*örferis-ey* = an island connected with the mainland at low-water),

Ayre (*eyrr* = a gravelly bank or spit), Ster and Sta (from *staðr*, "stead," or *stær*, a mountain pasture), Quoy, Quay (from *kvi*, plural *kviar*, a fold or pen), Skall (a sheeling), Shaw (*skogr* = shady place, Noup and Nip from *gnúpr* = a peak, *cf.* Gaitnup = Goat Peak, Hóp in St. Margaret's Hope, a sheltered haven. The place-names in the Landnama Book and in the Sturlunga Saga are very helpful in enabling us to separate pure Scandinavian names in these islands from those which owe their origin to other Low Germanic tongues. Iceland was discovered by the Norwegians about 850, and here as well as in Orkney and Shetland and the Hebrides Irish priests and monks had found settlements from the sixth century. The Norwegians used the word Pappa to designate these missionaries, and numerous islands in these regions still preserve the name—Pappay, Pabbey, &c. This word was evidently borrowed, like Kirkys, from people familiar with Greek ecclesiastical nomenclature. Whence did this pagan folk receive them? The lecturer contended that they had got them—as the pagan Angles and Saxons did the word "church"—from the Christianised Goths of the Roman Empire. The German Paffe was obtained from the same source. The churches, with their shrines and richly covered books, were the chief objective in their piratical expeditions. They dared the storms and the dangerous navigation of the rock-fringed islands and promontories of the western coast to pillage the shrines of Iona, Alt-Clyde, Bangor in co. Down, Menevia (St. David's) in Wales, and other celebrated ecclesiastical centres. They ran through the North Sea to ravage Lindisfarne, Crowland, and other known shrines upon our eastern coast. The Wars of the Gaoll and the Gaedhel, the Annals of Ulster, the Chronicon Manniae, the Chronicon Scottorum, the Annales Cambriae, the Saxon Chronicle, are filled with accounts of their depredations from 795 A.D. until well on in the twelfth century. They were ubiquitous in their descents; but the western coasts of our islands preserve perhaps the most marked records of their navigation. There is not a headland, not a half-sunken rock, not the smallest scrap of an island in our western waters, which had not been charted in some way by these navigators, and which have not afterwards found their way into our maps. It would be tedious even to enumerate the points of importance to navigation among the Hebrides which had found a record in Norse speech before the names came into our sailing charts. The Skeirs and Skerries, Nesses and Flords, Sounds and Wicks, beyond number, besides the many Eys (islands) scattered along the west coast, indicate something of the careful mode of their navigation, as well as the retentiveness of their memories in storing up the results of their seafaring experience. Perhaps they had some means, unknown to us, of making charts, and of thus steering their way through the network of Sands and Skerries and islands which that western sea presents. The names they gave to each of these spots all doubtless carry with them some connotation which helps the navigator; there is the ordinary Skeir, and the Hå-Skeir, and the Deasker, whatever that may mean. There is the Skellay with its shelly beach, and the Sands with its sand, the Pabbay with its lone monastery of world-renouncing Irish monks, the Valley that promises *vellir*, or fields of rich grass behind its rocky shore. If we knew the significance of all these compound-names of the western isles, we should recognise an appropriateness in every designation which does not contain a personal name—Borerray, Bernerray, Raray, Euskay, Voterray, Saundray, &c. The debt we owe to the Norsemen for these first lessons in navigation it would be difficult to over-estimate. We owe the names of Ireland and of three of its four provinces, besides the islands and important inlets on its eastern coast, to the Scandinavians. Ulster, with its island of Rathlin, and its Carlingford and Strangford; Leinster, with its coast of the Fingalle, its Boldoyle, its Ireland's-Eye (distinguished from Angles-ey on the opposite Welsh coast); its Howth Hill, its Wicklow, its Wexford, its Lambay, its Lixlip, &c.; Munster, with its Waterford (Wetherfjörðr) have all passed from the Norse navigators' lips to our charts of to-day. The lecturer cited many names of places and

persons still to be found in these islands as indicating the extent of Norse influence. Worsaae, in his *Minder*, dealt with this subject some fifty years ago, and Dr. Isaac Taylor supplemented his results by a more thorough examination of Scandinavian names in England. But the subject is not an easy one. The Lowlanders in Scotland and the Angles of our northern counties represent a people speaking a language closely related to that of the Danes and Norsemen. We cannot, therefore, always separate the Norse from the Anglo names in Scotland and Northern England. Some names, like "force" and "fell," are thoroughly distinctive, while others are common to almost the whole Low Germanic family. Dr. Vigfusson cites from a Byzantine writer the use of the former of these words for "waterfall" in the times of the Varinagar. The personal names are more distinctive. Worsaae maintained that the termination *-son* in surnames is a proof of Scandinavian influence, it being found only in regions where the Northman and the Dane have held sway—e.g., North Holland, the Lowlands of Scotland, and the east coast of England. Celticised Scandinavian personal names are to be found in the Hebrides, the West Highlands, Galloway, Sodor and Man, and all over Ireland. The Macleods of the Lewis and Harris call themselves the Siol (that is, seed) Torcuil (Thorketil, Thorkill) and Siol Tormond (Thormadr), respectively. The MacQuarries belong to the Siol Guaire (Guðriðr). In the *Collectanea de Rebus Albanicis*, the genealogies of most of the Highland clans are given, and in the majority of them familiar Norse forms appear. MacAwley (Ólaf), Haldane, and McOaldin, and McAldin (Hafan), McDugal, MacDowall, McOoull, all forms of "Son of the Black Foreigners," McQuistin (Kystein), McLochlan, son of the Lochlannoch, or Man from the lochs or firths, McOorkle, and McOorkell (= MacThorkill), McOorquodale (= McThorketill), McAralt (Harald), McLagman, alias McLamont, alias McClymont, alias McCalmont, all from Lagmadr or Law Man. The Olan Somarlie is so-called from Somer-led = the summer soldier, McOrinnell and McOrannell = son of Ragnald, McRory (Rodrick), McIvar (Ivar), McKetterick = McSigtryg). In Ireland we have the same or similar names; but McAuley becomes McAuliffe; and MacMannus (Magnus-son) is more common than any of the others. In the Isle of Man the surname Oasement is the modern form of MacAsmundr; Castell, MacOakell (1511) = MacAskell, for MacAakettell; Ootter for MacOttarr (Ot-hari), Corkell for McThorkell, Corlett for MacThor-ljotr, Orennell and Orenilt for MacRagnvald, Cowley for MacOlaf, Gores and Garry for MacGoðfreyðr, of the Irish McGuffry and McCaffrey. —Mr. F. T. Norris (hon. editor) said that the lecturer's paper was so full of information that any adequate criticism must be reserved till it appeared in print. He did not think it likely that ecclesiastical terms were introduced into the North through the Christianised Goths, as the change of faith of the Northern people took place at a much later period. With regard to racial characteristics, the lecturer's statement that in Denmark brachycephalic skulls were found very similar in type to skulls admitted to be Celtic was noteworthy. He had also noticed in Denmark and Norway river names that appeared to be Celtic, such as *Afven*, recalling the Avon; either the English Avon was not Celtic or the Norse *Afven* was not Norse. He had, however, doubts as to a Celtic population appearing in Denmark; and he questioned whether some of the brachycephalic skulls were not Huguenotic, as the Huguenot immigration into both Denmark and Norway was considerable, so much so that the importance of the town of Bergen was largely due to their settlement there. The identity of Herethaland, from which the first "Danes" who invaded England came, according to the Saxon Chronicle, was much in dispute; and though many thought, with the lecturer, that Heredeland in Jutland was meant, the theory that it was Hordeland in Norway was no less tenable. The lecturer had compared the forms Shetland and Hjaltaland, and ascribed the name to a Celtic origin; and he thought this was borne out by the other Celtic forms mentioned, such as Sabrina and Hafren for the river Severn. The history of ancient place-names would be greatly elucidated by anyone who would compile a key of the con-

sonant interchanges incident to the Latin, Teutonic, and Celtic tongues. In stating that the early inhabitants of Britain were the Gaedhel and Gaill, was not the important contribution of the Belgae overlooked? These formed a portion of a Teutonic element in Britain in the period supposed to be purely Celtic. Too much stress should not be laid on the identification of "Orkney," &c., as Celtic words, for the Roman form *Orcaades* might just as easily be a Teutonic donation by some one of the earliest Teutonic settlers here prior to, or contemporaneous with, the Roman period. The lecturer had traced religious terms in the North to the Greek Church through the Goths, and the parallels of *church* and *kirk* with *kyriakē* were evidence in point; but if such terms were so derived, they might just as well have come through the Christianised Greeks of Marseilles. With respect to the earliest inhabitants of the Orkneys, however, the name of Egilsay, if so called from the church on the island, and not from the personal name Egil, pointed to a Latin origin rather than a Greek, as the word *ecclesia* must have been got from Latin-speaking monks. With regard to there being no analogy in Teutonic speech for the word *Pomona*, this was hardly so; for there was a Belgian tribe of *Paemanni* who might just as conceivably have penetrated to Orkney as their kinsfolk conquered and settled the south of Britain. He thought that the evidence that *Hamar* meant solely "rock" was not conclusive, as on the Thames we have the names Hammersmith, where Hammers stands for *holms*, or islands, just as does Ham in East and West Ham below London. The paper opened up a variety of matters for discussion, but its appearance in print must be awaited before full justice could be done to it. —Mr. A. F. Major said that he thought the last speaker in several of his criticisms had missed the lecturer's point. With regard, for instance, to the introduction of ecclesiastical terms from a form of Greek Christianity, the speaker did not understand Mr. McClure to argue that those terms were introduced as a result of any conversion, but merely that Scandinavian and Teutonic tribes, while still heathen, learned those terms from kindred tribes who had been converted. From the fact that the terms were found in Germany, as well as in Denmark, Sweden, Norway, and Iceland, and in the islands off the Scotch coast, the language must have acquired them long before Christianity was introduced among them; and the lecturer's suggestion seemed very plausible. As to Egilsay in the Orkneys, if named from *ecclesia*, it in no way conflicted with this theory, as in that case the name of the island must be another Celtic survival, due to the early Irish Christians who preceded the Norsemen in the islands. Again, the lecturer had probably not overlooked the possibility of Teutonic settlement in or influence on Britain in pre-Roman times; but in the absence of any proof of such influence extending as far as Orkney or Shetland, it was fair to assume that the Roman names of the islands were of Celtic origin. The paper had one point of very special interest to members of the Viking Club, which, perhaps, was as new to most present as to the speaker: namely, the revelation of a Scandinavian origin concealed under what seemed at first sight typical Scotch and Irish names. One wondered what limit there was to Scandinavian influence when the clans of the "Mac" stood revealed as Norsemen masquerading in a Celtic dress. It was another warning not to give an opinion on the origin of a word till it had been traced back to the earliest form ascertainable through the various changes it had undergone. Another very important point to which the lecturer had given prominence was the testimony borne by the place-names on our islands and coasts to the seamanship of the Norsemen. It might well form the subject of a separate paper, and in the hands of a scholar such as the lecturer would probably give valuable result. So far as the speaker had read, there was nothing in the Sagas to show that the Norsemen made any endeavour to chart their sailing-courses or discoveries; but there were many proofs that keen observation and vivid description enabled them so to describe a place that after-voyagers could recognise it. Thus Bjorne intending to sail to Greenland, where he had never been, and being storm-driven to the coast of North America, knew from the description he had received that he had not reached

his goal; but when he came to Greenland, after making land at many points, he recognised it at once. The best thanks he could give to Mr. McClure for his valuable paper was to hope that he would favour the club on some future occasion. —Dr. Jon Stefansson said it was difficult to attempt criticism, as it was clear that the lecturer had plenty of forces in reserve to reply to any points. Dr. Vigfusson had supported the theory of overpopulation being a main cause of the wave of migration and foreign conquest, which we generalise under the term "Viking age"; but latterly many students have come to the conclusion that the love of the Norseman for the sea and for adventure, as well as the colonising tendencies of the race, were the mainsprings of it. Overpopulation may have been the cause in a few districts, but not everywhere. The conditions of life are very different in the south of Norway and in the narrow, gloomy valleys of the north and west; and the causes are likely to differ in the different localities. Although at first the Norsemen only coasted along the shores, later they struck boldly out to sea, even across the Atlantic. Their seamanship, as shown in the Sagas, needs to be studied far more deeply than it has been; but it wants one who is a seaman as well as a scholar to do it. They seemed, as the lecturer said, to map out the countries they came to, but he knew of no record of anything in the shape of a map or chart among them. In Western Norway they had a country of islands, rocks, and firths, very similar to that which they found on the western coast of Scotland. He was very glad to have had the Celtic side of the subject so well treated in this paper, as it needs one who is both a Celtic and Scandinavian scholar, and who knows the different Celtic dialects, to deal with that phase of it effectively. —Mr. G. M. Atkinson said that with regard to the finding of round skulls in round barrows, as there is considerable variety found in their indices, it can hardly be said to prove that all the round skulls are those of Scandinavians. There is no doubt the Norwegians are a round-headed race—in fact, the roundest known; and, singularly, we find the Esquimaux, opposite to them, the longest headed race on the earth. A pure Scandinavian skull was very difficult to get: the exact type has not yet been settled, but Prof. A. Macalister, at Cambridge, is collecting specimens that will soon enable him to decide the question. Mr. Atkinson had not known of the Huguenot element at Bergen and elsewhere mentioned by Mr. Norris; but such an immigration, while it might affect the modern population, did not touch the general question of racial type, which was founded on remains of undoubted antiquity. He would be glad to know whether the word "Ogam" was a Celtic one. The Ogam stone from Bressay has a Norse inscription in the Ogam character, whatever may be the meaning of the often found inscribed word *Mucol*, following *Maggi*, generally interpreted as "son." On the Bressay Stone we have "daughter." Some of the first-noted Ogam inscribed stones were found near the little harbour of Smerwick, in the south of Ireland. Its name implies a Scandinavian settlement. Indeed, it seemed doubtful if Ogam inscriptions were found where there was no possibility of Scandinavian influence, not excepting the Silchester example; and the record of the introduction of this character found in Trinity College Library, Dublin, by the late E. O'Curry seems to confirm it. ("Hither was brought in the sword-sheath of Lochlan's King the Ogam across the sea. It was his own hand that cut it.") An interesting question connected with the paper was the origin of the Irish art found in the Durham Book, the Book of Kells, on the Tara brooch, &c., and its bearing on Scandinavian art. We have little knowledge of its growth. The evidence given in writings is not convincing—nothing comes from nothing. Very interesting, also, is the survival of the early Greek, often mentioned in the Irish Annals; but we have very little of their art, unless we get it through the interlaced strap work common in Roman pavements. The art found on the Borneo shields is very like the Celtic. Perhaps it represents a phase of culture. We are all much indebted to the lecturer for his very instructive paper. —The lecturer, in reply, said that with regard to the evidence of the skulls, he relied on Prof. Rolleston, Canon Greenwell, and others, who were



great authorities on the subject. The theory as to round-headed men being found among the Scandinavian peoples is that the Aryan intruders found a round-headed race dwelling in the Scandinavian peninsula when they entered it, and that, though they were conquered by the invaders, they remained among them, and the pre-Aryan type had survived to the present day. The same question as to Britain had been fought out by Profs. Huxley and Freeman. The latter contended that the Saxons drove out or exterminated the earlier inhabitants; but Prof. Huxley had proved that this was only partially true, and that the earlier inhabitants had survived and transmitted their typical characteristics to the present day. In particular, the skull of the Midland navvy, it was contended, was of an earlier type than that of the Saxon invader, probably even pre-Celtic. The Goths he referred to as the Christianised Goths of the empire. They started from the shores of the Baltic, and pushed southward and eastward until they reached the Danube, where they encountered Christianity; then, with a backward sweep, they crossed the whole of Southern Europe, and had got as far as Spain before the Norsemen began to move. In their migration they must have met their pagan kinsfolk—Franks, Saxons, and others—and through them probably such terms as "papa" and "church" found their way into Teutonic speech before the conversion of Scandinavian or Anglo-Saxon. The Norsemen were, with the exception of the Prussians, the last people in Europe to accept Christianity. The name Sabrina was probably Latinised from a Gaelic and not from a Cymric form. In reply to Mr. Atkinson he must point out that in the valley of the Severn Ogam stones occurred and were all associated with purely Gaelic names. They were found also in South-Western England, and one had been discovered at Silchester, probably in the territory of the Belgæ, whom he regarded, in common, he thought, with most antiquaries now, as a Celtic tribe. He was rather surprised to find Mr. Norris still holding the theory of their Teutonic origin. Ogam stones occur which are clearly Christian and belong to the sixth or seventh century, as their inscriptions prove. The word has been derived from Ogmios, the name of a Celtic god, but the whole question is very obscure.

ROYAL SCOTTISH GEOGRAPHICAL SOCIETY—(Saturday, May 30.)

THE REV. DR. GEORGE SMITH in the chair.—The Rev. William Campbell, of the English Presbyterian Mission, Tainanfu, read a paper on "The Island of Formosa," dealing with its physical geography, inhabitants, products, and history, with special reference to the events of last year. A number of maps, charts, and illustrative objects were also exhibited.—In the discussion which followed, Dr. George Smith, the Rev. James Main, Mr. H. L. Mackenzie, and others took part.

## FINE ART.

### THE ROYAL ACADEMY.

#### III.

THERE is no more unequal, yet no more fascinating, artist in the Academy than Mr. J. M. Swan. Let us pass over the two canvases in which he falls short of his own highest standard, and turn to "The Sirens," one of the most charming performances of the year, and essentially that rare thing, a picture painted to satisfy the artist himself, and in a much less degree to compete in a public exhibition with other "pictures of the year." The harmony made by the fair, pallid flesh of the Sirens, the white foam and the shimmering blue of sea and sky, is fresh and beautiful in its reticence; and what is more, the artist succeeds in evoking that true vision of his subject, without which it must inevitably remain a mere academic exercise.

Mr. George Clausen is this year in love with movement for itself—not so much with that which, by Millet and Frederick Walker, was, in

its generalised truth, made significant of something beyond that which it actually represents, as with movement pure and simple, appealing to the designer in virtue of its freedom and rhythmic swing. His contributions to the exhibition are, therefore, in each case finished studies rather than pictures in the more popular sense of the word. "Bird-scaring: March" shows with a rare momentariness a red-cheeked young rustic in the very act of shouting to an unseen comrade, as he prepares to spring his ear-torturing rattle and scatter the rooks. "Hoing Wheat" has for its sole motive the measured action, precise and regular yet unelastic, of elderly labourers at work. In "The Hay-barn" and "Boy Threshing" he seeks, with less than absolute success, to suggest the toneless gloom of the barn, pierced here and there by rays and patches of sunlight entering victoriously through the crevices. The eye is at first puzzled—a serious fault in a picture which aims above all at conveying the general visual impression of the thing depicted. The movement of the boy lifting hay in the one canvas, of his fellow threshing in the other, is noted with a rare and subtle truth. A particularly fine passage in the "Boy Threshing" is the back of the youth's head, modelled with the utmost delicacy and caressed by a warm ray of sunlight.

We have delayed somewhat in taking notice of Mr. Orchardson's two canvases, both of which will, on the whole, adequately sustain his high reputation. The genre piece "Reflections" has had many predecessors among the master's works, yet hardly any marked by a higher charm or a higher degree of technical skill. A young lady in the usual Empire costume stands smelling a nosegay of rich roses in the midst of one of those splendid apartments of the same period, which we have come to identify with Mr. Orchardson's art. A subdued note of tender melancholy in the figure is just sufficient to take the study out of the category of mere *tours de force*. In the furniture and adjuncts the painter as usual revels; foreshortening with the rarest skill the designs on carpet and screen, and playing with a sure hand among all the most delicate gradations of colour—especially running through the whole gamut of yellows, from the red gold of the lady's hair to the sharp citron colour of the Chinese vases. The great full-length portrait "David Stewart, Esq., of Banchory," Lord Provost of Glasgow, belongs to a class of *portraits d'apparat* necessarily uncommon in English art, and, as a rule, only illustrated during the present reign by the perfunctory presentations of royal personages with which a series of second and third-rate foreigners, acclimatised for the occasion, have favoured the public. This portrait is remarkable for the simplicity, combined with dignity, of its conception, for the richness and appropriateness of the colour—particularly that of the crimson fur-trimmed robe which enwraps the form of the sitter. At the same time there is much in the working out that invites criticism. No single ray falling elsewhere on or near the figure accounts for, or bears out, the concentrated white light which illuminates the head, coming one knows not whence. The sumptuous robe of office might have been disposed in larger and more harmonious folds, instead of being allowed to show without correction the weak points of the tailor or dressmaker answerable for it. Altogether, the execution, though it reveals the hand of the accomplished craftsman, suggests that Mr. Orchardson has been a little hampered and disconcerted by the unusual scale of his canvas.

Although Mr. Gotch's "Alleluia" has been purchased for the Chantry Bequest Gallery—an honour practically equivalent to that of the Médaille du Salon in Paris, which is, again,

not to be confounded with the higher distinction of the Médaille d'Honneur—we cannot estimate it as equal to his last year's picture, or, in essentials, an advance on previous efforts. The "Infant Christ," which has, by the way, been rewarded this year with a second class medal by the jury of the Champs Elysées Salon, is at the root of the whole conception, and is, indeed, repeated without much variation in its centre. The charm of Mr. Gotch's execution is its finish, combined with the opposite quality of frankness and breadth; and this the present work shows, like its forerunners from the same brush. But the little singing figures, so variously and garishly clad, form no coherent pictorial whole; and they do not sing, like Van Eyck's angels in the "Adoration of the Lamb," or those marble ones of Luca della Robbia, in the Cantoria of S. Maria del Fiore, but merely open their pretty rosebud mouths.

Mr. Stott of Oldham is never commonplace, even when he is less than convincing. In "Idlers" he presents, on a pale seashore, beyond which stretches a fair blue sea, a group of women in diaphanous draperies, contrasting curiously with their angular attitudes. The bold juxtaposition of the warmer and colder blues recalls the influence of Mr. Whistler, under which this painter grew up. From the sand there are made to spring, in the decorative Japanese fashion, but with less than Japanese consistency, branches of flowering thorn, as little accounted for as they are on an Oriental vase. The clash of the realistic and the idealistic fantastic styles is here too absolute.

Mr. Swinburne's verse, "Golden gifts for all the rest, Sorrow of heart for the king's daughter," admirably describes Mr. Gerald Moira's picture, "The King's Daughter." In the transparent shadow which covers the foreground of the canvas the princess sits moody, and dreaming no happy dreams, while in the red sunset light which heralds evening her companions sport on the green sward with their chosen cavaliers, under the crenelated battlements of the king's castle. The painter shows himself penetrated with the romance of his subject; and this is much indeed, at a time when we are no longer, naturally and without effort, in touch with the romantic element, either in art or literature. Curiously tapestry-like and conventional is the treatment of the background; but this in a picture such as has now been described can hardly be reckoned a fault. An element of the same true romance furnishes an adequate reason for the existence of the large composition "La Belle Dame sans Merci" of Mr. George S. Watson, who has, in a sense, returned to the methods and the standpoint of the Pre-Raphaelite Brotherhood, preserving, moreover, some of that genuine naïveté which was one of their finer qualities. As a pendant to this hangs another curious work, revealing high ambition, and a strenuous effort in the direction of romance and a transcendental symbolism. This is "Whither?" by Mr. Byam Shaw. Notwithstanding its startling crudities of colour, its profusion of symbolical adjuncts, having a literary rather than a pictorial significance, the painting fails to impress, or to convince the beholder that its claim to be taken seriously is well founded.

No work in the Academy this year has attracted more attention than Mr. Edwin Abbey's "Richard, Duke of Gloucester and the Lady Anne," taken, it need hardly be said, from the first act of Shakespeare's "Richard III." So brilliant is the canvas from the spectacular and decorative point of view, and so adequately dramatic in its realisation of the scene expressed with an incomparable subtlety in the play, that it would be less than fair to grudge Mr. Abbey his success. The medievalism of the American artist and his manner generally in this new

phase of his art suggest a close study of the once famous Antwerp painter, Baron Leys, something of whose flatness and airlessness is, with his better qualities, reproduced. Bold and brilliant is the harmony of crimson and black relieved by the heraldic embroideries of the Lady Anne's mourning robe, and fine the sweep of the onward-moving procession, hardly arrested by the persuasive arguments addressed by the wily prince to its leader. What gives the work a lower rank than has been claimed for it is a certain superficiality, a certain lack of human as distinguished from stage-dramatic force. It is as clever a realisation as could well be devised of a powerful scene in a great play; and this is high praise. Higher—that which belongs to the work of greater breadth and more lasting significance—should not in justice be lavished upon it.

A number of spacious and finely painted landscapes enliven the exhibition, and repose the eye dazzled and disconcerted by the juxtaposition at close quarters of paintings absolutely out of all relation to each other, whether in subject or in pictorial quality.

Finer than anything that he has yet produced, with a stronger infusion of that bracing vigour and national quality of which Constable is the crowning instance, is Mr. J. Aumonier's "In the Fen Country," with its avenue of elms and its far-stretching expanse of level country, broken by converging roads, indicated as a Dutchman might have indicated them. In the foreign mode is Mr. Arnesby Brown's capital twilight landscape, "Homeward," with its now so fashionable effect of tender moonlight combating the rays of departing day. The most remarkable feature in the picture is the group of cows in the foreground, slowly moving away from the spectator towards their night shelter. Mr. B. W. Leader's "A Golden Eve" is a characteristic and, in its peculiar way, not a bad example of a once accepted method of approaching English landscape, happily now so near extinction that its vanishing point is well within view. A fine subject is taken, carefully laid out, and rendered with a certain regard for its obviously picturesque elements; yet with a hard, prosaic insistence such as entirely excludes the higher interpretation of that which in the scene constitutes its essential beauty, whether to the eye or the mind.

The tender, peaceful beauty of home scenery is evidently felt by Mr. G. D. Leslie, whose "September Sunshine" has, moreover, certain decorative qualities, which we should be better able to appreciate did the artist not so completely ignore the atmospheric garment with which, especially in England, nature enwraps even her sunniest scenes.

Almost alone among the landscape painters of the elder generation, Mr. H. W. B. Davis has preserved a certain freshness and emotion in the artistic contact with nature, which lends to all he does a peculiar charm. Notwithstanding the characteristic hardness and opacity of the blue sky, and a too impartial insistence on detail, "An Orchard in Wales" is one of the best landscapes of the year. The cold purity, the virginity of spring are truly felt and admirably given. Delicate in tone and colour, and, as to the main lines of its construction, harmoniously balanced, is Mr. Ernest Waterlow's "In the Mellow Autumn Light."

Mr. Alfred Parsons has of late years produced nothing so fine as his large canvas "The Rain is Over and Gone." Hard and metallic it undoubtedly is in parts, yet much less so than most of his recent works. Rarely has the burst of spring, its onward rush in every tree, every hedge, every blossom, been better expressed. This fine effort gives us hope that Mr. Parsons will at last be able to take his rightful place among English painters of his class.

With Mr. David Murray's four contributions to the Academy we must confess that we feel considerable disappointment. Not that they exactly fall below the more than respectable level of attainment to which he has accustomed his public; but that he makes no further development, no further advance in the direction of self-concentration. He rests content with a various and highly studied, but a coldly intelligent and unemotional, interpretation of what he chooses to see in nature.

Among the marine painters the late Henry Moore, limited as was his art, is sadly missed. Mr. Somerscales has conspicuously failed to fulfil the exaggerated hopes raised by his too enthusiastic admirers; Mr. Brett is as preternaturally painstaking and industrious as ever in the modelling and painting of wave, sky, and rock. One of the most pleasing sea-pieces to be found at Burlington House is Mr. Julius Olsson's "The Golden Isle." Very probably, if we could see it sufficiently well to give a decisive opinion, Mr. Alexander Harrison's "The Great Mirror," with its admirably pure sky flecked here and there with white cloud, would turn out to be the best sea-piece in the exhibition.

CLAUDE PHILLIPS.

#### NOTES ON ART AND ARCHAEOLOGY.

THE following exhibitions will open next week: a collection of Pre-Raphaelite pictures, formed by the late James Leathart, at the Goupil Gallery; a collection of water-colour drawings and pastels, by Colonel R. Goff—best known hitherto by his etched work—at the Rembrandt Head Gallery; pictures by members of the '91 Art Club, at Clifford's Gallery, Haymarket; pictures and sketches in oils by Miss Linnie Watt, entitled "At Home and Abroad," at Messrs. Henry Graves & Co.'s Galleries; pictures of life scenes in Southern California, by Mr. John Gützon Borglum, at the Hanover Gallery; and a loan collection of coloured Chinese porcelain, at the Burlington Fine Arts Club, in Savile-row.

MR. T. FISHER UNWIN will hold an exhibition at Clifford's Inn of the drawings and photographs illustrating Mr. Edward A. FitzGerald's forthcoming narrative of his *Climbs in the New Zealand Alps*. The artists represented are Mr. Joseph Pennell, Mr. H. G. Willink, and Mr. A. D. McCormick. The private view is fixed for Saturday next, and the exhibition will remain open to the public till June 20.

THE twelfth annual exhibition of the Home Arts and Industries Association will be held at the Royal Albert Hall, on June 11 and following days, from 2.30 to 7 p.m. The Princess of Wales and the Duchess of York, who are sending specimens of their work, have promised to visit the exhibition. The exhibits consist of specimens of wood carving, inlay, embossed leather work, pottery, baskets, bookbinding, handspun linen and woollen fabrics, embroidery, &c., the work of the classes affiliated to the association.

THE complete volume of Messrs. Cassell & Co.'s *Royal Academy Pictures* will be published during the course of next week.

THE following have been elected members of the Royal Institute of Painters in Water Colours: Mr. J. Bernard Partridge, Mr. Arthur Burrington, Mr. E. Davies, Mr. Gordon Browne, Mr. Albert Kinsley, and Miss G. Demain Hammond.

MR. HOLMAN HUNT's famous picture of "The Finding of the Saviour in the Temple" has been presented by Mr. John T. Middlemore to the City Art Gallery at Birmingham, which

already possesses several fine examples of the Pre-Raphaelite school.

A MEETING of the Royal Society of Antiquaries of Ireland will be held next week at Omagh, when visits will be paid to places of interest in the neighbourhood, including Clogher, Enniskillen, and Sligo. Papers will also be read on "The Anglo-Normans in Ulster," "The History of County Tyrone," and "Local Place Names."

THE gold medal of honour for painting at the Salon has this year been awarded to M. Benjamin-Constant, who received 231 votes, as compared with 99 votes for M. Harpignies, and 32 for M. Henner. In sculpture, the gold medal fell to M. Gustave Michael; in engraving, to M. Henri Lepoit; in architecture, to M. Scellier de Gisors. Of the fourteen second medals awarded for painting, British artists gained two: Mr. Lorimer for his "Mariage de Convenience"; and Mr. Gotch for his "Infant Jesus." Of thirty-three third medals, British artists gained three; Mr. P. Melton Fisher, for his "Summer Night in Venice"; Mr. G. Harcourt, for his "Thought-Reader"; and Mr. A. S. Cope, for his portrait of Mrs. Mundella. Of the forty-eight artists who received honourable mention, five were American and one English.

To a recent meeting of the Académie des Inscriptions, M. Th. Homolle, director of the French School at Athens, sent a description and photographs of a bronze statue discovered in the course of the excavations at Delphi, which—judging from its style, and also from an inscription found close by—he assigned to the year 464 B.C. M. Foucart, on the other hand, observed that the inscription could not possibly be earlier than the very end of the fifth century, and that it had undoubtedly nothing whatever to do with the statue; while M. Clermont-Ganneau expressed his opinion that the subject of the inscription was purely architectural.

#### THE STAGE. STAGE NOTES.

THE prospects of the theatre for the remainder of the season are somewhat brighter than they have hitherto been. Not only does Miss Nethersole return to us—to-night, instead of last Saturday, as we said erroneously in our last issue—to present her performance of "Carmen"; she will appear for a few nights, before the season closes, in the "Dame aux Camélias" and (and better still) in "Denise." Yet greater news is in store; for, somewhat unexpectedly, we are to welcome the return of Mr. and Mrs. Kendall, who have taken the Garrick for a certain period, and will appear there, within a few days' time, in Mr. Sydney Grundy's "The Greatest of These—". The return of the Kendalls will, indeed, be hailed with satisfaction; and a more distinguished success than any that attended them during their somewhat brief tenure of the Avenue will doubtless reward the exhibition of their admirable art. It is a long time since the completed art of Mrs. Kendal has had the opportunity of being studied in London; and Mr. Sydney Grundy's most recent play—which was first produced at Hull, last September—affords excellent occasion for the perception of the depth and reality, if not indeed of the full range, of Mrs. Kendal's talent.

THE much-esteemed critic who edits the column of notes upon the theatres in every Monday's *Daily News* has printed this week a letter which he has received from a lady who is an authority on the Dance. The object, or at least one of the objects, of the letter is to protest against the invasion of the theatre by

the modern acrobatic dance, of which the very music-halls are—one sometimes thinks—tired; and to remind readers that the best charm of the dance is found not in feats of mere difficulty, but in exercises of grace. We are in great measure in agreement with the writer of this noteworthy and desirable communication. Beauty of line—beauty of line either momentarily arrested or constantly changing—is to be sought for in the dance; and it is no virtue in a dancer to so perform that she may be mistaken for a gymnast. Yet it is fair to recollect—and the fact should not be forgotten by the advocates of leisurely motion—that there have always been two schools, two different ideals if you like, of dancing. They were represented in Voltaire's day by "the Sallé" and "the Camargo": the one typified the school of grace; the other the school of wild agility and impulse—and Voltaire's verse of a hundred and fifty years ago does justice to both. Now the "high-kick"—to which the writer in the *Daily News* unnecessarily takes exception—is, as we hold, a perfectly legitimate and even enjoyable exhibition of the school of La Camargo, the school of agility. But when going beyond the "high-kick" you get to the ungainly and repulsive attitude known as "the split"—the ugliest attitude almost into which a girl can put herself—and on from the split to strange contortions of the figure—contortions with which beauty has nothing whatever to do—we are at one with the authority who writes in our contemporary. These things are not fit for the Theatre; they cannot possibly amuse or please any one whose taste has a right to be consulted there; and the sometimes charming people who have been led to perform these acrobatic tricks—which are not "art" at all, but only labour misapplied—should be encouraged to disport themselves, and to exhibit their powers, in that which is not the accomplishment of the acrobat, but in that rather which is the veritable dance. At the same time, as we said before, there are the two schools. The merely conventional dance of the Italian ballet is by no means our ideal.

THE date of the promised revival of Marlowe's "Doctor Faustus" is fixed for Thursday evening, July 2, when the performance will be given before members of the Elizabethan Stage Society and their friends at St. George's Hall.

## MUSIC.

### RECENT CONCERTS, ETC.

M. YSAË gave the first of three concerts at the Queen's Hall on Saturday afternoon, when his programme included Beethoven's Violin Concerto in D and Mendelssohn's in E minor. In the first two movements Beethoven has risen to majestic heights; but an accomplished player may not always be able to follow every feeling and thought of the composer. The other Concerto stands on an exalted, yet lower, plane; and it seems possible for the interpreter to realise to the full all the intentions of its creator. The two, therefore, stand conveniently side by side; and so different are they in character that both can be heard the same afternoon without fatigue. We cannot say that M. YsaË quite satisfied us in the Beethoven movements named above: every now and then he manifested a tendency to linger on certain notes—to paint, as it were, the lily. But he was thoroughly in earnest, and carried his audience with him: there was life, intensity, and intelligence in his playing. The Finale was admirably rendered. The Mendelssohn proved a brilliant success: the tones which he drew from his instrument in the slow movement, were of lovely quality. M.

YsaË is, next to Joachim, the finest interpreter of classical violin music. The orchestra was under the careful direction of Mr. Randegger, who between the two Concertos, gave Grieg's attractive "Peer Gynt" Suite.

R. Strauss' Humoresque "Till Eulenspiegels Lustige Streiche" (Op. 28), was played at the second Richter Concert on Monday evening. We noticed this extremely clever work when produced by Mr. Manns at the Crystal Palace. The performance on Monday was very fine, and yet we do not think that it threw the one at the Palace into the shade. On second hearing the cleverness of the workmanship makes a still stronger appeal; also the music, which, apart from the humour which abounds in it, possesses genuine interest. However wild at times the fun may be, the composer keeps fairly within the limits of his art. A Selection from two sections of the "Ring des Nibelungen" was magnificently played; but even Dr. Richter cannot make us forget how much the music loses when given apart from the stage. The concert commenced with Brahms' noble "Tragic" Overture, and concluded with Dvorák's characteristic Symphony "Aus der neuen Welt."

Mr. Eugen d'Albert gave his fourth recital on Tuesday afternoon at St. James's Hall. He commenced with Beethoven's Sonata in E (Op. 109). His reading of the work displayed intelligence of a high order, and it was free from all exaggeration. We could, however, have wished for tenderer tones, warmer colouring. Then came the Sonata in A flat (Op. 110), and here again there was much to admire. Next to the Waldstein Sonata, which he played, we believe, at the second recital, this proved one of his best Beethoven performances. For all that, we are still of opinion that the pianist is heard to greatest advantage in music in which technical difficulties abound. He gave proof of this in Liszt's Sonata in B minor, which was also included in the programme. This work, which makes heavy demands on the executant, is not often heard. Mr. d'Albert played with surprising mastery, as if he thoroughly enjoyed the music. The Sonata is a curious compound: the opening theme, which plays so important a rôle throughout, is characteristic and bold, and there are melodies full of tender charm and refinement. But the music is unequal, and some passages seem to us to lack distinction. In form the Sonata is peculiar. Liszt's serious attempt to open up new paths, without entirely breaking with the past, commands respect, if not full approval. Mr. d'Albert deserves thanks for his able interpretation of the work of his master and friend. The pianist gave yet another striking exhibition of his skill and strength in Brahms' Variations on a Theme by Handel.

Mr. Mark Hambourg played Rubinstein's Pianoforte Concerto in D minor at the Philharmonic Concert on Wednesday evening. He displayed intelligence, technical skill, and energy quite surprising in one who is yet in his teens. It would be unfair to compare him with some eminent pianists of mature years. We will, however, venture to say that if Mr. Hambourg enjoys health and strength, if he continues to study, and does not develop one gift at the expense of another, he will be able to measure himself with the greatest. The sisters Ravogli were the vocalists. Sofia sang an "Ave Maria" of Cherubini, announced as from "Medea," a juxtaposition of names as curious as it was unsuitable. The singing was jerky, and the intonation far from pure. The vocalist was perhaps indisposed; yet no apology was made. Ginglia sang an air by Thomas, and for an encore "Che Faro": she was not in the best voice, and her singing of the Gluck was somewhat artificial. She was, however, received with enthusiasm. The programme

opened with Dr. Mackenzie's "Twelfth Night" Overture, one of the composer's best works: it was given under his direction with much spirit. Saint-Saëns' Symphonic Poem "Le Rouet d'Omphale" followed: it was neatly rendered, but we missed the charm and *finesse* of the recent performance by the French players. The concert concluded with the "Eroica."

On Wednesday afternoon, at a meeting of the Royal Archaeological Institute of Great Britain and Ireland, Mr. J. A. Fuller-Maitland read an interesting paper on the Virginal Book in the Fitzwilliam Museum at Cambridge, a book once supposed, but erroneously, to have belonged to Queen Elizabeth. The lecturer, after a few introductory remarks, referred to the growing interest not only in old music, but in performances of it on instruments of the time at which it was written. He gave his illustrations on a fine Italian virginal of the sixteenth century, lent by Mr. A. Dolmetsch. Among these illustrations was a characteristic piece entitled "Rosasolis," by Farnaby. Mr. Maitland might, perhaps, have mentioned that in another old MS. a version, slightly different (we believe), is attributed to Dr. Bull. The lecturer, as one of the editors of the Virginal Book, which is now being published in parts, is, of course, particularly well qualified to describe and discourse on it.

J. S. SHEDLOCK.

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Perhaps there is no stronger proof of the inspiring power of British myths than the circumstance that the following fine description of the Round Table is to be found in the writings of a poet of the beginning of this century, whose work is strikingly deficient in the touches dearest prized in poetry:

"There Galaad sat with manly grace,  
Yet maiden meekness in his face;  
There Morolt of the iron mace,  
And love-lorn Tristram there:  
And Dinadam with lively glance,  
And Lancelot with the fairy lance,  
And Mordred with his look askance,  
Brunor and Bevidere.  
Why should I tell of numbers more?  
Sir Cay, Sir Banier and Sir Bore,  
Sir Carodac the keen,  
The gentle Gawain's courteous lore,  
Hector de Mares and Pellinore,  
And Lancelot, that ever more  
Look'd stol'n-wise on the Queen."

He who reads that to the last good line will scarce deny that there was a poet hidden in the postaster who wrote *The Bridal of Triormain*, that ponderous Scotch joke (is there any who does not know that *The Bridal of Triormain* was written with the intention that the public should attribute it to Erskine, and that, in the language of its author, "the joke succeeded"?), which was the first Arthurian poem of the century that was to produce such poetry as that which culminates in Mr. Swinburne's noble and beautiful *Tale of Balen*.

I have said that Mr. Swinburne's three poems on British subjects have nothing in common except their home-origin. Unlike as are *Tristram of Lyonesse* and *Locrine*, the difference between these two poems is not greater than that between them and the *Tale of Balen*. If we look no further than the metres employed, there is a marked unlikeness among the three poems. *Tristram of Lyonesse* is written in decasyllabic couplets, and pentameter is again the measure of *Locrine*; but he who would say that *Locrine* foote it as *Tristram of Lyonesse* does, would say what was very far from the truth. In *The Tale of Balen* there is employed throughout a very beautiful nine-lined stanza with much rime-recurrence. The dedication to the poet's mother is in this stanza. It follows here:

"Love that holds life and death in fee,  
Deep as the clear unsounded sea  
And sweet as life or death can be,  
Lays here my hope, my heart and me  
Before you, silent, in a song.  
Since the old wild tale, made new, found grace,  
When half sung through, before your face,  
It needs must live a springtide space,  
While April suns grow strong."

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"In hawthorn-time the heart grows light,  
The world is sweet in sound and sight,  
Glad thoughts and birds take flower and flight,  
The heather kindles toward the light,  
The whin is frankincense and flame.  
And be it for strife or be it for love  
The falcon quickens as the dove  
When earth is touched from heaven above  
With joy that knows no name."

The description of summer, full as it is, does not fill a stanza. This is it:

"In linden-time the heart is high  
For pride of summer passing by  
With lordly laughter in her eye;  
A heavy splendour in the sky  
Uplifts and bows it down again."

Autumn is dealt with at more length:

"In autumn, when the wind and sea  
Rejoice to live and laugh to be,  
And scarce the blast that curbs the tree  
And bids before it quail and flee  
The fiery foliage, where its brand  
Is radiant as the seal of spring,  
Sounds less delight, and waves a wing  
Less lustrous, life's loud thanksgiving  
Puts life in sea and land."

That asks two readings to get at its full meaning. The full meaning of what follows is clear at once:

"In winter, when the year burns low,  
As fire wherein no firebrands glow,  
And winds dishevel as they blow  
The lovely stormy wings of snow,  
The hearts of northern men burn bright  
With joy that mocks the joy of spring.  
To hear all heaven's keen clarions ring  
Music that bids the spirit sing,  
And day give thanks for night."

In his version of the story of Balen Mr. Swinburne has followed Malory closely. Those who have not relished Shakspeare the less, but very much the more, after noting how closely he follows Holinshed, will enjoy the comparative study of Mr. Swinburne and Malory. It is perhaps needless to point out to-day that when two persons tell the same story, even when they both tell it well, one tells it better than the other. Holinshed had a high gift for story-telling, but he was to find his overmatch; and the same thing is true of Malory. Take from Mr. Swinburne's *Tale of Balen* the music to which it is set; take from it the pictures of land and sea and sky; take from it a full dozen psychological passages, and you have left what there is in Malory. It is good and is worth having, even thus stripped of what makes it better and more worth having.

That all that there is in Malory's tale is in Mr. Swinburne's tale shows how faithfully the poet has followed his original. As a matter of fact, Mr. Swinburne's work is, again and again, but deft turning into rime of Malory's. That is the case with lines sounding so "Swinburnian" (as the sapient general reader will say) as these:

"Two bodies and one heart thou hast slain,  
Two hearts within one body: aye,  
Two souls thou hast lost";

and these:

"Sore grief was mine to see her die,  
And for her true faith's sake shall I  
Love, and with love of heart more high,  
All women better till I die."

So piously does the poet follow the old storyteller that we get this setting of Malory's description of a distraught lover—"for pure sorrow his mouth and nose burst out on bleeding"—

"the burning blood  
Through lips and nostrils burst afood."

There are pseudo-refined persons who will grimace at this, just as there are tender souls who will start to find Malory's forthright way of describing hand-to-hand fight changed in nothing but in the addition of rime in such passages as the following:

"forth his fleet sword flew,  
And clove the head of Garlon through,  
Clean to the shoulders."

Most of this kind of thing was "improved away" by the author of the *Idylls of the King*. The result was to some highly satisfactory; others were of the opinion of that Englishman who saw in the *Idylls of the King* a "somewhat boudoir epic."

I would not have it understood that Mr. Swinburne slavishly follows Malory. He has made additions to his work; and when he follows the fifteenth century narrator most closely, even in his diction, he alters with fine tact a jarring word. He does

more than this. I cannot agree with that writer who has described Malory's work as cast in a mould of pure English hardly second to the English of the Bible; for to my feeling the great beauty which belongs to Malory's work, viewed from the linguistic standpoint, is connected with the circumstance of its being a very exquisite piece of Franco-English. That it should take a beauty from the strong French element in it I can account for only on the ground of its being prose, a form of literary expression in which the French language is indubitably seen at its best. In so far as Mr. Swinburne, as a poet, has concerned himself with the language of Malory, it may be noticed that he has begun, with the right poet's instinct, by turning all that is French in it into English. Thus "Sir Balen le Savage" of Malory becomes with him *Balen*. The fact that a by-name has been given to the knight is mentioned in the course of the poem; that by-name is given as "The Wild." Such a phrase as, in Malory, "weary of travel," becomes, in Mr. Swinburne, "way-weary." To sum up, the poem is, as the prose-work is not, cast in a mould of pure English.

I wish to make clear what I mean by the additions made by Mr. Swinburne to Malory. Take the case of the following lines:

"And there they laid their dead to sleep  
Royally, lying where wild winds keep  
Keen watch and wait more soft and deep  
Than when men's choirs bid music weep  
And songlike incense heave and swell."

Those lines are Malory's—to the first comma.

Take, again, this passage from Malory—"Yonder he goeth," said the knight, "he with that black face." In Mr. Swinburne it runs:

"Yonder he goeth against the light,  
He with the face as swart as night."

Such a picture as this, "a fair forest in a valley," might seem as good as any to be made. Compare it with this:

"... a sweet,  
Green low-lying forest, hushed in heat."

"My name is Balen, called the Wild"—that is Malory Englished. That, with this added,

"Because I ride alone afar  
And follow but my soul for star,"

is Malory's prose enriched with Mr. Swinburne's poetry.

Balen is dying; so is Balen his brother. Balen has just enough life to approach Balen. "Then Balen went on all fours, feet and hands," says Malory. Says Mr. Swinburne:

"Balen rose on hands and knees,  
And crawled by childlike dim degrees  
Up toward his brother."

I do not give the whole stanza, which is of a haunting loveliness.

What in Roman phrase is called *curiosa felicitas* was always a feature of Mr. Swinburne's wording. It makes him write in the *Tale of Balen* of a woman as

"Girt on with raiment strange and rare  
That rippled whispering round her."

In the profound sadness of the story of Balen is probably to be found the explanation of the deep melancholy which marks Mr. Swinburne's poem. A phrase which lingers cruelly in the memory is that in which summer is described as the time

"that brings to bloom  
All flowers that strew the dead spring's tomb."

The same hopelessness gives their heart of sadness to the three exquisite stanzas which open Book IV. and the stanza which opens Book V. It makes the poet invest his hero with a pensiveness of which there is no trace in Malory's Balen. One Launceor is slain, and Balen looks upon him dead. So Malory.

"... he gazed and stood  
And mused in many-minded mood  
If life or death were evil or good."

So Mr. Swinburne.

The Balen of Malory declares that, under given conditions, he could find it in him to slay himself. Mr. Swinburne turns this declaration into verse, as thus,

"... even to make a liar of thee  
Would I too slay myself, and see  
How death bids dead men fare."

The words italicised are the thoughtful touch which is added by a poet of whom it has been said that we are not to look for thought in him. What is it, some will ask, but the rich thought in such a phrase as this one which gives its beauty to it—"virgin body and virgin soul."

Those who have charged Mr. Swinburne with using paradox to excess will object to three curious samples of it contained in *The Tale of Balen*. The hero of the poem is described at the very outset of it as "glad in spirit and sad in soul." He who, reading this, says "Truly Swinburnian!" must be reminded that Chopin, years ago, was so described by one who knew him.

There are other points in the poem that will be touched on. There are persons who, as they flutter the leaves of *The Tale of Balen*, will say, "Is 'bloat,' correctly speaking, an adjective? Mr. Swinburne writes:

"... the bloat  
Brute cheek."

Is "curled stair" good for "winding stair"? Should "again" be made to rhyme with "men"?

How answer these persons? One in a hundred among them raises an objection which is worth attention. Such an one is he who will object to the occasional use here, as in most of Mr. Swinburne's work, of what one of his admirers has called "redundant phrases and unfamiliar inversions." That in the case of a poem written in some three hundred long-breathed stanzas there should be here and there a stanza which asks for a second reading is perhaps not wholly surprising. I note four such stanzas in *The Tale of Balen*. All the rest—this I would emphasise—is poetry so finely touched as to be very clear.

ELSA D'ESTERRE-KERLING.

*Social Rights and Duties: Addresses to Ethical Societies.* By Leslie Stephen. (Sonnenschein.)

THE recent publication of the Life of Sir J. F. Stephen—the work by which both the writer of the biography and its subject will hereafter be best known in literature—suggests a comparison between the late Judge and his brother, Mr. Leslie Stephen. The latter is far the deeper and subtler thinker of the two, as well as the more persuasive reasoner, while Fitzjames Stephen has greatly the advantage in vigour and picturesqueness of style. But as regards sincerity and independence of mind there is nothing to choose between them: in both it is complete. To this source may be traced a good deal of the humour that enlivens their writings, stronger in the one, and more delicate in the other. To this also may be attributed their common hostility to shams of every kind—whether supported by tradition, or by sentiment, or by the mere craving for novelty. Each has, perhaps, done more in the way of negative criticism than of reconstructive thought; but here, again, there has been a characteristic difference in their polemical style. Fitzjames Stephen wielded a weapon like the broadsword of Richard Coeur de Lion in *The Talisman*, and struck with as strong an arm, cutting through bars of steel at one blow. Mr. Leslie Stephen's dialectic is like the scimitar of Saladin, that divided a silk veil thrown loosely across its edge.

These volumes touch on many besides ethical topics, and offer more than one example of the writer's easy dexterity in this sort of swordsmanship. Sometimes the razor-edge is given to an argument by a single sentence or a single word, as in the reference to "a book rather quaintly entitled *Foundations of Belief*" (vol. ii., p. 186). The essay on "Heredity," chiefly devoted to a dissection of Mr. Kidd's fallacies, is an admirable example of this method, although it contains no single trait quite so brilliant as that which does justice on Mr. Arthur Balfour. "Was it not due," Mr. Stephen sweetly asks, "to Greek altruism," as shown at Thermopylae or Marathon, "that Mr. Kidd is not now living under the rule of a Persian satrap?" (vol. ii., p. 38). Again: "'reason,' says Mr. Kidd, 'is the great disintegrating and egoistic force.' I should say that reasoning is essentially altruistic; my discoveries are mentally discoveries for you; I cannot keep a truth for my private consumption" (ib., p. 46). The absurd notion, now so fashionable, that heredity does away with moral responsibility finds itself neatly cut in two by the quiet remark that

"if the dependence upon the body be a fatal objection to morality in the higher sense, the circumstance that the body is made upon the plan of previously existing bodies makes no additional difficulties" (ib., p. 17).

On the question of punishment the author feels himself obliged to controvert a view advocated by his brother, to whom he refers, although not by name. The Judge thought that there was a good deal of truth in the vindictive theory. Mr. Stephen sees an element of truth in it also, but he sees

it elsewhere; and the distinction is expressed with his usual neatness.

"Successful crime should be regarded with abhorrence. If a man convicted of a grave offence should be allowed to go without punishment, we should be rightly aggrieved. It is not, however, that we should take pleasure in his suffering, but that we should be pained by an example of the practical impunity of anti-social conduct" (vol. ii., p. 93).

The social idea has indeed been a leading inspiration in all Mr. Stephen's philosophic work; and throughout these lectures it is constantly applied to the solution of disputed or difficult questions. For example, in an admirable discussion on "The Sphere of Political Economy" (vol. i., pp. 91-132) the orthodox doctrine is redeemed from the reproach of assuming an abstract "economic man" actuated only by selfish motives; and the true assumption is shown to be that a vast industrial organisation exists, whereby human beings are enabled to satisfy one another's wants by the joint production and exchange of useful commodities. So far from resting on a basis of absolute selfishness, such an organisation could not possibly hold together without a high development of moral feeling. Similarly in the following paper the ideal of competition is shown to be not a selfish struggle on the part of each to secure for himself the largest share of the world's wealth, but an effort to secure for the ablest that part of the world's work which they are best fitted to perform.

It is, perhaps, this great sense of sociality that prevents Mr. Stephen from being a popular writer. He is so conscious of what Mill called "the plurality of causes, and the intermixture of effects," he commands so many points of view, and makes them pass before us with such rapidity, that it becomes difficult to carry off a very distinct impression from his writings beyond the impression of having been very much dazzled and not a little bewildered. He hurries us through so many topics, and at such a pace that when the walk is over we can but give a fragmentary or disjointed account of what has been said or seen by the way. If there is not an economic man there is certainly an economic reader, very careful of his ease and with strictly limited powers of attention. Before Mr. Stephen's ideas can benefit that individual they must be absorbed and reproduced by a class of guides less quick-sighted and nimble-footed, but for that reason more in touch with the average intelligence of even well-educated people. The danger to guard against is that, in undergoing this process, his teaching may lose some of the fine balance and delicate discrimination which is now its characteristic excellence.

ALFRED W. BENN.

*Bohemia: An Historical Sketch.* By Francis Count Lützow, formerly Deputy for Bohemia in the Austrian Parliament; Member of the Společnost Muses Úsekeho in Prague. (Chapman & Hall.)

THIS is a book which fills a void in our literature, and is in every way worthy of a cordial welcome. It is learned, based upon original authorities, and thoroughly

readable. It is, indeed, marvellous that a foreigner should have acquired such a knowledge of our language, for Count Lützow writes English both idiomatically and elegantly. When we come to the matter of his book we see that he has laid all the recognised authorities under contribution, Palacky, Tomek, and Gindely figuring very prominently. The more obscure periods of Bohemian history are merely summarised, and the reader is better able to concentrate himself on the leading characters, such as Premysl Ottakar II., John of Luxemburg, Charles IV., John Hus, Zizka, Prokop the Great, and George Podebrad. Throughout it is the story of a little country, a Slavonic island, endeavouring to preserve its nationality from being engulfed by its German neighbours. For two hundred years—namely, from the battle of the White Mountain, in 1620, till the second decade of the present century—the Bohemian nationality may be said to have disappeared. Never was country doomed to pass through such a period of cruel suffering. With its religious and political institutions destroyed, its aristocracy banished, its language proscribed, the mutilated fragments were still instinct with life, and showed the world how hard it is to eradicate a nation.

All this wonderful revival was brought about by a few patriots whose names will be ever remembered with gratitude by their countrymen. What was begun by such men as Schafarik and Palacky has been carried on in our own days by Náprstek and others. Never were the Bohemians more united and prosperous than at the present time. It has always astonished us that the English, who had so much in common with the Bohemians in old times, should have ordinarily taken so little interest in them. And yet the old Bohemian Constitution, before it was crushed under the iron heel of Ferdinand II. and his myrmidons, presents to us points of the highest interest; and the struggle for religious freedom was fought out splendidly in the campaigns of Zizka, one of the greatest captains the world ever saw. Unfortunately, hardly any Englishmen have taken the trouble to learn the Bohemian language. For their knowledge of the country and people they betake themselves to German books, and here, unhappily, racial animosities are allowed to obscure the truth. We therefore give a hearty greeting to this compact and serviceable book, in which a Bohemian, not a foreigner, tells the story of the country. A year or so ago Mr. James Baker, by his well-written *Pictures from Bohemia* and his interesting book on Peter Payne, popularised the history and legends of this beautiful land, and told Englishmen of their forgotten countryman who took out to Bohemia the doctrines of Wiclif.

Without overloading us with authorities, Count Lützow gives us many curious references in the footnotes; as, for instance, where he tells us the way in which Pope Paul II. spoke of George Podebrad, the Bohemian king, whom he hated on account of his religious opinions:

"Quomodo es tu bestia audax in praesentia nostra nominare eum regem, quem scis damna-

tum haereticum ab ecclesia Romana. Valas ad furcas cum haeretico ribaldo tuo."

Count Lützow does not give any reference to the embassy sent by King George to Louis XI., of which a curious contemporary account has been preserved. This was translated by the late Mr. Wratislaw, who did much for the study of Bohemian history, and to whom we are glad to see that Count Lützow several times refers. The narrative was some time ago printed in its entirety by Prof. Kalousek, to whom we are indebted for the three excellent maps of Bohemia at different periods of her history which are added to Prof. Tomek's work *Dějiny Království Českého*. That compact book tells the fate of Bohemia from the earliest days till the present time. Count Lützow closes his work with the battle of the White Mountain, the Cheronaea of Bohemia, which gave the death-blow to her independence. There is an excellent book by Prof. Kalousek on the Bohemian Constitution (*České Státní Právo*), and the subject of the confiscations which took place after the subjugation of the country have been treated at great length by Prof. Bilek.

A chapter at the end of Count Lützow's work gives us a good account of Bohemian literature, which is much richer than the ordinary reader would suppose. Štítný, Hus, and Komenský (Comenius) would, indeed, be considerable writers in any country. Of course, Count Lützow is not able to say anything of modern literature, which lies out of his province, but at the present time the Bohemians can point to many distinguished men among them. May the excellent work of Count Lützow stimulate our countrymen to a more direct study of Bohemian history and life, that they may fully recognise the rights of this interesting people to preserve intact their language and institutions.

W. R. MORFILL.

#### THE LAST POEMS OF MARGUERITE OF NAVARRE.

*Les Dernières Poésies de Marguerite de Navarre.* Publiées pour la première fois avec une Introduction et des Notes par Abel Lefranc. (Paris: Armand Colin.)

IT was announced a few months ago that M. Abel Lefranc, Secretary to the College of France, had discovered in the Bibliothèque Nationale a MS. volume of poems by Queen Marguerite of Navarre, which had remained unpublished for nearly three and a half centuries. The collection, regarding whose discovery and history M. Lefranc has already given an account, has at length been given to the world under the auspices of the Société d'Histoire Littéraire. The title of the MS. itself indicated that its contents were the "last works" of the illustrious writer of the *Heptameron*. Apart from this, however, there is sufficient internal evidence to show, not merely the authenticity of the poems, but that they contain the thoughts of "the pearl of the Valois" during the years immediately preceding her death in 1549. With all the gaiety of spirit which was natural to her, the Queen

had had to bear "more than her burden of that weariness common to every well-born creature." In her later years the "Marguerite des Princesses" had been tormented in body and soul "plus que ne peult porter ung cuer de femme." Her last works, therefore, partake largely of the nature of Confessions, and may almost be regarded as the earliest example in this department of literature in the French language. Certainly they cannot be regarded as the least important or interesting, seeing that their author was one of the most enlightened and influential spirits of the French Renaissance, and one of the most remarkable and sympathetic women of any country or time.

The poems which have now been brought to light comprise two Comedies, or rather Pastorals; ten letters in verse, three of which, however, are replies from Jeanne d'Albret, Marguerite's daughter; several lyrical pieces, including songs, dialogues, and elegies; and two longer poems, entitled "Le Navire" and "Les Prisons de la Reine de Navarre." The last-named poem occupies 170 pages, and is the longest of the Queen's works. Although "Les Prisons" has not before been published, another MS. of the work has been known for many years to be in the Bibliothèque Nationale. Its authenticity, however, did not appear sufficiently established to Le Roux de Lincy, although, it is true, he included a fragment of the poem in his edition of the *Heptameron*. M. Lefranc now holds that, had Le Roux de Lincy but known of the existence of the more recently discovered MS., his doubts must have been set at rest. Whether we have regard to internal or external evidence, it must be admitted that M. Lefranc's case is sufficiently convincing. Only Marguerite could have written a very considerable portion of the "Prisons"; and there is, indeed, less reason to consider it in any degree a joint work than the *Heptameron* itself.

Contemporary writers have made allusion to certain Pastorals which Marguerite had performed by the ladies and gentlemen of her court at Pau, Nérac, and Mont-de-Marsan; but of these no authentic copies have hitherto been found. The two Comedies contained in the present collection belong to that category. The first, "Comédie sur le Trespas du Roy," was apparently composed shortly after the death of Francis I. at Rambouillet, in 1547; and the grief of Amarissime, the shepherdess, at the loss of Pan, is but the expression of Marguerite's own feelings beneath the blow which deprived her of the brother who had held such a notable place in her affections from her earliest years:

"Mort qui m'as fait sy mauvais tour  
D'abatre ma force et ma tour,  
Tout mon refuge et ma defense,  
N'as sceu ruyner mon amour  
Que je sens crolstre nuict et jour,  
Qui ma douleur croist et avance."

The second dramatic piece, "Comédie jouée au Mont de Marsan," is specially interesting, as showing Marguerite's sympathy with the Reformed doctrines, and the mystical pietism in which her peculiar idea of Love was enveloped. The personages are la Mondainne, la Superstitieuse, la Sage, and la Reine de l'Amour de Dieu. It would,

perhaps, be difficult to define the purely material and egotistical life more succinctly than in the Confession of Faith, or rather of the want of it, of la Mondainne:

"J'ayme mon corps, demandez moy pourquoy:  
Pour ce que beau et plaisant je le voy;  
Quant à mon ame qui est dedans cachée,  
Je ne la puis toucher d'œil ny de doy,  
Ce m'est tout ung, point n'en suis empêchée,  
Ame soit ame à qui l'a bien cherchée,  
Mon corps est corps, je le sens vivement,  
S'il a du mal, j'en suis toute fâchée,  
S'il a du bien, j'en ay contentement."

Je le pare et dore,	De le tenir sain,
Acoustre et decore	O'est tout mon desain,
De tous ornemens.	Car je veulx qu'il vive.
Je le painctz et farde,	De melencolie
Remire et regarde	Et de maladie
Voire à tous momens;	Pour luy suis crainctive."

Between la Mondainne and la Superstitieuse, whose chief aim in life is to save her soul by the mortification of the flesh, la Sage, whom we at first take to represent Marguerite, attempts to act as mediator by means of the Reformed doctrines. She has apparently succeeded, when the Queen of Love appears and confounds them all with her glorification of Love as the one thing needful:

"Ces facheux sots qui mesdisent d'aymer,  
Et n'en eurent en leur vie cognoissance:  
Je vous jure Dieu et ma conscience  
Qu'ilz ont grand tort d'un tel plaisir blasmer."

Laissez parler, laissez dire,  
Laissez parler qui voudra.  
Mesdise qui veult mesdire;  
J'aymeray qui m'aymera."

The piece closes leaving the mind uncertain whether the love sung by the Reine de l'Amour is really human or divine—an artifice typical of Marguerite's own ideas on this subject. While, therefore, la Sage may represent the Queen's religious sympathies to a considerable extent, it is clear that the Protestant spirit of the day did not comprise the whole of her philosophy of life.

Among the lyrical pieces in the present collection are to be found some of the most tender and graceful lines, as well as some of the saddest, that have come from Marguerite's pen. While the former are but the expression of that sweetness and charm with which nature had endowed her, the latter, it is to be feared, are but too frequently the record of bitter personal experiences. Notwithstanding her two unfortunate marriages, and the open neglect of Charles of Alençon and Henri d'Albret, Marguerite, unlike that other daughter of the Valois, the Reine Margot of romance, remained faithful to her vows in the midst of a court whose manners were anything but austere. The troubles of her married life were borne by the Queen with unfailing resignation; and if there is one thing that stands out prominently from these last poems, it is the unwavering sense of duty with which she invariably confronted her most bitter trials. Here is a stanza from one of the lighter poems—it is a *chanson spirituelle*—in which there is no semblance of mental unrest or disillusion:

"O bergere, ma mye,  
Je ne vis que d'amours,  
Vray amour est ma vie,  
Qui d'aymer me convie."

Parquoy je n'ay envie  
Que sans cesser l'ayme tousjours.  
O bergere, ma mye,  
Je ne vis que d'amours."

Here, in another, is a different and, no doubt, a personal note:

"Vous m'aviez dict que vous m'aymiez bien fort,  
Bien fort, bien fort, et ainzy je l'ay creu,  
Mais tost après vous felates vostre effort  
D'en dire autant en un lieu que j'ay veu:  
Bien fort, bien fort, vous l'aymés, je l'ay sceu."

"Les Adieux" is another remarkable poem in a similar strain. It is the poignant expression of disappointed, or rather outraged, love; and in every one of the twenty-one stanzas there is a regretful farewell to something at one time tenderly associated with the object of a now dead or dying passion:

"Adieu lettres, epistres et dizains,  
Rondeaux, complectz, qui m'ont si bien servie,  
Dont le revoir et relire je crainctz,  
Qui à aymer encores me convie.  
Adieu tout ce de quoy j'ay eu envie  
D'user, pensant par cela mieulx vous plaire.  
Adieu tout l'heur et la fin de ma vie,  
Car l'importable ennuy me contrainct taire."

"Adieu l'adieu que tant de foye me distes,  
Quand loing de moy vous en falloist aller,  
La loyauté que garder me promistez,  
Les promesses qu'eussiez bien deu celer,  
Puisque je vois faintise reveller  
Vostre vouloir et peu caché secret.  
Adieu l'adieu souvent dit sans parler,  
Dont la memoire augmente le regret."

"Les Prisons," besides being the longest of Marguerite of Navarre's works, is certainly one of the most important, inasmuch as it appears to form a synthesis of the whole intellectual and moral life of the author of the *Heptameron*. The selection of the title as a symbol of the mental trials to which she had been subjected seems eminently natural. Her grandfather, Charles Duke of Orleans, the poet, had suffered captivity for twenty-five years in England; her brother, Francis I., and her husband, Henri d'Albret, had both been in Spanish prisons; and many of her favourite protégés, such as Clément Marot, Gérard Roussel and others, had undergone a like experience in France. The captivity of Francis, following upon his defeat at Pavia, particularly affected his sister; and the incident may be said to have been one of the crises in Marguerite's life. As she herself had been spared any direct experience of a material prison, she seems to have deemed it all the more fitting to make use of this analogy in portraying the troubles of her own inner life. "Les Prisons" shows in form, as well as in other respects, the influence of Dante, to whom Marguerite makes more than one allusion in other works. Throughout the poem the writer appears as a man—and that for obvious reasons—but the circumstantial accounts, towards the close, of the death of Marguerite of Lorraine, the Queen's mother-in-law, of Charles of Alençon, her first husband, and of Francis I., her brother, remove any possible doubt regarding the authorship. The work shows in allegorical form the principal stages in Marguerite's life, and the succession of moral prisons in which she was confined before obtaining her final emancipation in the Divine love. The prisons



are three: Love, Worldly Ambition, and Human Knowledge; and the manner in which the analogy between these and physical duress is constituted makes this poem one of the most curious productions of the age in which it was written. A glimpse of the Queen's method may be obtained from a passage in the first "prison," where the writer is represented as languishing under the thralldom of the "amye tant aymée":

"Ne vous ouvrez, fenestre, pour le jour,  
Car j'ay icy la lumiere d'amour,  
Par qui je voy le bien qui me fait vivre,  
Dont je voudrois jamais n'estre delivre."

The ambition represented by the second "prison" is to be realised by the acquirement of such knowledge as will gain the ear of princes, one of the chief requisites at that time being to speak all languages well, "affin de faire en tous pays harangues":

"Je parleray myeux que tous si je puy:  
Les livres j'ay qui sont la porte et l'huy  
Par où l'on va à l'honneur de science,  
Repoz n'auray, ny paix, ny passience,  
Qu'à bien parler ne soye parvenu,  
[Moy] qui à sçavoir toute chose est tenu."

The final stage of captivity, however, is the most curious. The pillars supporting the Prison of Knowledge are constructed by the captive of books, relating to every department of knowledge—poetry, law, medicine, mathematics, history, rhetoric—and may be taken to represent an encyclopaedia of the sixteenth century. But without the Divine light all the learning of the Renaissance proves but so many intellectual bonds, and it is only when it penetrates into the prison that the state indicated in Marguerite's favourite device, "Ubi spiritus, ibi libertas," is attained:

"D'autre part, viz tumber mes livres beaulx,  
Où sont comprins les sept artz liberaulx;  
Ce feu les a de tresbuscher hastez,  
Mais toutesfoys ne les a pas gastez,  
Car j'apperceuz que leur beaulté premiere  
Orisoit tant plus recevoit de lumiere."

The final poem, "Le Navire," derives its title from the first line, where Marguerite compares herself with a ship "stranded far from her true port." It also is written after the death of Francis I., and consists largely of dialogues between brother and sister regarding the purpose of human life. At times Francis remonstrates with his sister because of her excessive grief at his loss, previous to which, Marguerite writes, her life had been "pleine de sucre et miel." In this poem we find incidentally what appears to be a direct allusion, in connexion with the battle of Pavia, to the historic phrase, "Tout est perdu fors l'honneur," attributed to Francis with reference to his defeat. The most curious feature of the poem, however, is the part which Marguerite apportions her brother. Francis, strangely enough, is made to counsel the diligent study of the Scriptures and to defend the doctrines of the Reformers:

"Margueritte, et pourquoy n'as tu trouvé,  
La margueritte et perle evangelique,  
Que l'Escripture a si fort aprouvée."

Although Marguerite had encouraged and protected the professors of the Reformed religion, political considerations had latterly compelled Francis to persecute the Vaudois and other Protestant sects, and even she was

unable to save certain of her favourites from persecution and the stake. The Queen, therefore, may have presented the perfections of her brother in somewhat too brilliant colours, but the fault is one not far removed from virtue in a sister. Marguerite herself, in these "last works," must excite our greater sympathy and admiration as a woman, while as an influence on the literary and intellectual spirit of her time she presents claims to even a higher place than history has already accorded her.

J. MANSON.

#### NEW NOVELS.

*Earth's Enigmas.* By Charles G. D. Roberts. (Boston & New York: Lamson, Wolfe & Co.)

*Lesbia.* By Mrs. Anna C. Steele. (Bell.)

*A Gentleman's Gentleman.* By Max Pemberton. (Innes.)

*The Lost Pibroch, and Other Stories.* By Neil Munro. (Blackwoods.)

*The Tale of Ten.* By W. Clark Russell. (Chatto & Windus.)

*Malombra.* By Antonio Fogazzaro. Translated by F. Thorold Dickson. (Fisher Unwin.)

*A Bride's Experiment.* By C. J. Mansford and J. A. Inglebright. (Bellairs.)

*Platonic Affections.* By John Smith. (John Lane.)

*A Village Drama.* By V. Schallenger. (Bliss, Sande & Co.)

*Among the Bracken.* By Mrs. Hartley Perks. (Constable.)

*A Cumberland Tragedy.* By Percy Russell. (Mentz Kenner.)

THE Canadian poet and prose-writer, Prof. Charles G. D. Roberts, is not as widely known in this country as he deserves to be: his work is strong, individual, and distinctive. In the present volume of short stories—some of which have appeared in *Harper's*, *Lippincott's*, and *Longman's magazines*—the author discloses an especially interesting phase of his art, one, moreover, wherein he has acquired great mastery. The title, *Earth's Enigmas*, indicates the nature of most of the tales, although it does not apply to grim imaginings such as "A Tragedy of the Tide," or to faithful studies of rough-hewn backwood characters such as are drawn in "The Romance of an Ox-team." Prof. Roberts plays upon many chords of emotion; he kindles the imagination in a variety of ways; and so carefully wrought is each presentment, so artistically winnowed in each case is the essential from the unessential, that a difficulty exists in pointing to what is most noteworthy in the volume. Three studies of animal nature stand out for their elemental strength. The first story, in which two hungry panthers meet their death when they thought to make a well-earned meal upon the tender flesh of a young girl, is distinguished by a poet's sympathetic insight, which enables him to penetrate through surface differences to the primitive love of offspring that man

shares with the animal creation; "Strayed" and "The Young Ravens that Call upon Him" treat of the same problem of eternal strife from other points of view. The author writes with reserve, with knowledge, and with concentrated force. In the main his language is so eminently appropriate that the few infelicities—such as "along beside" and "over across"—jar all the more upon the reader; here and there, too, the defects of a poet's prose are present, as, for example, in the exaggerated use of words such as "tireless," "moveless," "tideless," and "viewless"; but these blemishes serve only to emphasise the fine quality of the work as a whole.

The reader of Mrs. Anna C. Steele's new novel may hazard safely that she is an accomplished horsewoman, that she knows the joy of a mad gallop over springy, green turf, and has experienced the pleasure of a cross-country ride on a spirited animal. There are a number of fences in *Lesbia*, which, for the most part, the author takes in gallant style, although occasionally she pulls up at an awkward moment, thus causing the rider to be thrown forcibly forwards. After surveying the final obstacle for a long time, however, Mrs. Steele turns aside and slips through a convenient gap in a hedge hard by. The book contains several good situations, notably that of little Lesbia's experience when mounted on the bay thoroughbred, Sir Bevis. The scene is laid in Sussex: we are conscious of the broad, wind-swept expanses of the Downs, and the atmosphere throughout is breezy and vigorous. A clever contrast is made between the staunch, persevering hero, Kenneth Ross, and Lesbia, the irresponsible daughter of a dancing mistress; but, as has been hinted, the *dénouement* is unsatisfactory. Never do "gorse and gossamer foregather" thus. A breath of north wind, a clouded sky, and the Lesbias in life repeat their experiments with the thoughtless Lord Ulicks.

Sir Nicolas Steele, Bart., was an Irishman and a rogue—a genuine, consistent rogue, without a trace of those inconvenient scruples which cause the villain to pause ere he commits a crime that is worth the telling. A spendthrift with a heart aflame, a pleasure-lover with an eye for a beautiful woman and an educated taste in wines, Sir Nicholas regarded the whole world as his peculiar hunting-ground, its treasures, although for the moment distributed, as belonging rightfully to himself. He was a gentlemanly, rollicking rascal withal, who would not have injured a fellow-creature—unless, indeed, that fellow-creature chanced to obstruct any of his schemes, and then he was as unmoral as a whirling bullet. The world would know nothing of this brave gentleman had not his valet, the faithful Hildebrand Bigg, possessed at once an observant nature and a graphic pen. Bigg was a kindred soul to whom his master confided all his projects, save when a woman was in question, and then the Irish baronet was silent and inscrutable. The adventures of these two worthies, swashbucklers both, are told by Bigg in a fashion that does infinite credit to his intelligence and to the training of his

pastors and masters in early life. Although, for all we know, Sir Nicolas is still quartered in the remote Russian village, and his companion still lives at his ease in America, the style adopted in the narrative is that of a century ago; this, however, does but add piquancy and charm to the thorough-going, and, if the word may be allowed in this connexion, straightforward villainies here disclosed. The passing of the great white diamond is one of the best things in *A Gentleman's Gentleman*—a vastly entertaining book, upon which Mr. Max Pemberton is to be congratulated.

At his best, Mr. Neil Munro is a writer of whom account must be taken. He has been widely hailed as a foremost interpreter of the Gaelic sentiment and the Gaelic character; and when he is articulate, as in some of the tales in *The Lost Pibroch*, there is no doubt that he does interpret. For example, in "Black Murdo," a clear, strong, and penetrating note is struck: a note blent of vibrations essentially Celtic, of a quality akin with the lochs, the mountains, and the drifting cloud-effects of the remote Highlands. Here the author discloses skilfully that deep, persistent hatred which in old times divided clan from clan, and even families of the same clan, as surely as if a wide, bottomless chasm separated their hamlets: a hatred not only true in itself, but a typical sentiment from which spring a thousand otherwise inexplicable traits of the modern Gael. The actors in the grim tragedy are deftly detached and ably re-grouped. Black Murdo, of Cladichside, year after year, though it was hard to keep the thirsty blade sheathed, repressed his fierce hatred for Diarmed the Red; finally, when old age had intensified the unappeased desire into a dominant passion, his laugh was a laugh of satisfied joy as he shouted to his dead woman's son, Rory the Red, "White love, give him it"; and his eyes were aflame as he watched the youth plunge a dirk into the heart of his own father. Unfortunately, the high-level achieved in this, and one or two other stories, is not maintained. Almost without exception, the material is good; but frequently it is not shaped into a forceful, homogeneous whole. The attempt to find English equivalents for Gaelic phrases has resulted in a number of sentences wherein the meaning is obscure, and the intended rhythm entirely absent. The following quotation will show how unequal and unnecessarily strained is the style in places:

"Up grew the trees, fast and tall, and shut the little folks in so that the way out they could not get if they had the mind for it. But never an out they wished for. They grew with the firs and alders, a quiet clan in the heart of the big wood, clear of the world out-by."

On almost every page there are phrases that offend, by reason of inverted structure, undue bending of English words, or straining after effect. But, when all is said, the faults in *The Lost Pibroch* are of a kind which reserve and a constant heed to the appropriate use of words will cause to disappear; and the book is to be cordially welcomed as an addition to the literature of the Gael, that is being so much discussed at present.

As has frequently been observed, the province of criticism is to give praise intelligently, quite as much as to call attention to ineptitudes or weaknesses; moreover, it is obviously unfair to apply the same test to every work of fiction. Mr. Clark Russell has written many stirring books, and in *The Tale of Ten* he gives us another eminently readable story of the kind with which his name is associated. If the plot bear signs of mechanical construction, if the incidents are introduced somewhat arbitrarily, this will not detract from the popularity of the work. Plunder was the object of the ten broken-down gentlemen who embarked as passengers on board Captain Benson's good ship *Queen*; as the gang, however, did not get to work in earnest until well on in the second volume, the length of the story might have been reduced with advantage. The author, who once more exhibits his intimate knowledge of nautical affairs, tells of horrors and hairbreadth escapes with his customary skill. Margaret Mansel is the heroine whose charms are responsible for the death of one of the ten, for the heavy, if not broken, heart of gallant Capt. Congreve, and for the final happiness of Commander Boldock.

It says much for the power of the Italian novelist Antonio Fogazzaro that even in translation he can hold the attention of the reader throughout 550 closely printed pages. The heroine, Malombra, whose name supplies the title of the work, had "a black heart, a glowing imagination, and an intellect shaken, but not overturned." For the most part, the book consists of a masterly study of her strange nature, and of that of Silla, whom she believes to have met on earth in a former existence. It is a remarkable analysis, wherein each incident is made to enhance the general effect. Mr. F. Thorold Dickson has translated *Malombra* with understanding and sympathy.

The time has come when the problem of sex, if it be taken as the central interest in a book, must be treated by a master in a masterly way. We have had enough, and more than enough, for the present at any rate, of ineffective attempts to deal with the subject. There is much dash and vigour displayed in *A Bride's Experiment*; but the book would have been more acceptable, if Messrs. Mansford and Inglebright had not dwelt so long and so laboriously on the heroine's views regarding the native lubras and piccaninnies of Australia. The characters, notably that of Sandy, the misogynist, are overdrawn; the construction is faulty and often inconsequent; but despite these shortcomings, the story is one of average merit.

The hero and heroine of Mr. John Smith's novel make the curious experiment of going through the marriage service, not for the reasons set forth in the Prayer Book, but solely in order that they may, without raising the ire of estimable Mrs. Grundy, live together as comrades who have many interests in common, but between whom no bond of love exists. Some persons, doubtless, will dismiss the book with the word "impossible," but that adjec-

tive cannot be employed too cautiously; moreover, in the present instance the author is so pleasantly persuasive in all he writes, that, for the time at any rate, the question of possibility or probability does not obtrude itself. The reader will not feel inclined to quarrel with Mr. Smith for the light and breezy way in which he deals with the problem; therein lies much of the charm of *Platonic Affections*. Delightfully drawn as is the character of Parson Passmore, it must be said that he, and the incidents with which he is connected, are given undue prominence, and this detracts from the unity of the narrative. By the way, is Mrs. Whitstable intended to quote or to misquote Browning? In any case, no improvement has been made upon the poet's second line as given on p. 29:

"The little more—and how much it is!  
The little less—and what miles away!"

The story, issued in the "Keynotes" series, is well worth reading.

*A Village Drama* is aptly named. The characters are essentially provincial, the horizon limited to the view obtained from Spriggs—a backwood village in California. The sense of remoteness is well maintained, and throughout there is evidence of a painstaking attempt to catch and faithfully interpret the outwardly uneventful life in that Far Western settlement. Many passages give a sense of verisimilitude. It is in the power to select and emphasise that V. Schallenger is weak. The material requires to be sifted and remoulded, the important incidents to be thrown into bolder relief. The *motif* of the book bears some resemblance to that of *La Jambette de Kors Davis*, a short story of rare power by the Belgian writer, George Eekhoud.

Mrs. Hartley Perks's second story is on much the same lines as its predecessor. Readers of fiction are familiar with the types of character who figure in the pages of *Among the Bracken*, and the slender plot—except for the final incident, which conflicts with all that has gone before—is destitute of noteworthy features. Nevertheless, the simple, direct method of narration, the healthy atmosphere, and the faithful, if not very profound, study of life in the quiet village of Dalloch, give to the volume a certain charm. The Scottish dialect is sparingly employed, but it is introduced with such monotonous regularity that it almost seems as if the author had set apart every tenth page for Laban's dry witticisms or Bobbie Girran's sallies of youthful humour. John Hasteltine, too, would gain in consistency and in dignity were he shorn of some of his superabundant sentimentality.

It is to be regretted that Mr. Percy Russell did not revise the proofs of *A Cumberland Tragedy* with greater care. The book is full of redundancies, repetitions, misplaced parts of speech, and clumsy sentences. If for no other reason, the task of perusal would be irksome. Moreover, this story of a wife's ordeal, as it is called, is so crude in conception, so lamentably lacking in cohesion and design, that it must fail to satisfy the least exigent of novel readers.

The author is evidently sincere, and it may be that strenuous effort and patient care will enable him at some future date to produce a good story. FRANK RINDER.

## TWO BOOKS ON ITALY.

*Italien, Ansichten und Streiflichter.* Von Victor Hehn, Fünfte Auflage. (Berlin: Bornkräger.) The late Victor Hehn's collected essays on Italy are here preceded by a short account of the author. Although Hehn's life was not adventurous, and met with no more stirring incident than an undeserved imprisonment at St. Petersburg, yet the biography is an interesting one, and it bears throughout the impress of the strong personality of its hero. Clear-sighted, and strong in his likes and dislikes, Hehn was a good friend and a good hater. The Italian nation may well be grateful to him for his *Pro Populo Italico*: no indiscriminating piece of praise, but a judicious reminder of the many good qualities of the Italians, accompanied by a frank admission of what points of their character require amendment. Of the Sicilian (or West Sicilian) character he speaks with most severity and least hopefulness. His curious antipathy to the English shall not provoke us to be unjust to his memory. Not a novelist or a writer on popular topics, Hehn was, of course, not widely known in England; but we never heard anyone who was acquainted with his work speak lightly of it, and we have no inclination to begin. The strong points which made their mark in his *Kulturpflanzen und Haustierte* are traceable in the small-scale studies which make up this volume: the papers on Rome, Sicily, the Low Ground, the Rocky Ground, Landscape, the Animals, and others. The author had a sharp eye for noting and a picturesque pen for reproducing the things which most strike a German who crosses the Alps and Apennines. He sets before us surely and vividly the colour, the soil, the architecture, &c., the cultivation of the peninsula. His own reading and training were such that he seldom fails to explain as well as describe. He must have been one of the earliest of the nature-observers to feel the essentially modern desire to explain as he goes along even the minor features and the smaller generalisations. Truth of description and depth of examination strike his reader all through the book. Yet it is not too serious. The naturalist's fancy pleases itself with the thought of what good results might follow if ten thousand fair-haired girls could be shipped from the Weser and the Elbe to Apulia, while a like number of dark-skinned beauties from the South were given as brides to the honest peasants of Hanover and Mecklenburg. Some of Hehn's Latin quotations are happy enough, but they are not always carefully printed.

*The Country of Horace and Virgil.* By Gaston Boissier. Translated by D. H. Fisher. (Fisher Unwin.) We are glad to see, under the above title, a translation of the *Nouvelles Promenades Archéologiques*. M. Gaston Boissier is one of the most skilled of popularisers and one of the most enjoyable of guides. No one who travels with him runs any risk of losing his time. Light, lucid, and up to date, M. Boissier's essays make travel interesting and scholarship entertaining. He knows the great secret of not lingering too long on one topic; and he keeps alive the reader's interest, by cunningly drawing in all the subsidiary points, all the "literary epithets," all the scholarly reminiscences which can enrich the main thing at which he bids us look. His "Aeneas in Sicily" does not rely only on the adventures of that hero, but brings to memory also the fields or sea-cliffs of Theocritus and the happy hunting-grounds of Virgil. We have often

had occasion to admire the art and learning of M. Boissier, and hope for many more occasions of admiring them; but we do wish him a better translator than Mr. Fisher. It is not that Mr. Fisher does not understand French (though at p. 70 he has turned *une voûte* of the Cucumella into "two domes"), but he does not understand his author's subjects with any sort of accuracy. The same kind of mistakes which disfigured his *Rome and Pompeii* may be found—and perhaps more numerous—in the present volume. "The monks of M. Thomasi Crudeli" (for "works") must be a misprint; but "Acestus" for "Acestes" occurs more than once, and no ordinary misprint could turn "The Doric order" into "The Gothic order," or bring Livius Andronicus to Rome in 514 B.C. Nor can we well forgive the forms "Mons Lucretalis," "Polydoles," and "Scalager." It would have been so easy to have the sheets of the translation revised by a competent person.

## NOTES AND NEWS.

MR. JOHN MURRAY's forthcoming edition of Byron's Works in Prose and Verse will be edited by Byron's grandson, the Earl of Lovelace. In addition to the new material collected for many years by Mr. Murray, the edition will contain unpublished MSS. and letters contributed by the editor from Lord Byron's correspondence with Lady Byron and other persons.

MR. GLADSTONE's new volume of *Studies Subsidiary to the Works of Bishop Butler* will be published at the Clarendon Press early in July. Part I. will consist of eleven chapters on Butler himself. The substance of one of these, a reply to the Bishop's censors, appeared in the *Nineteenth Century*, and most of another chapter, that treating of Butler's celebrity and influence, was published in *Good Words*; but each of these has now been revised and supplemented by Mr. Gladstone. Part II., consisting of ten chapters, is devoted to such subsidiary studies as "Discussion of a Future Life," "Necessity or Determinism," "Teleology," "Miracle the Mediation of Christ," and "Probability as the Guide of Life"; and of these only part of the first has appeared in the *North American Review*. The volume will be published simultaneously in this country and in America.

MR. T. FISHER UNWIN will publish in a few days a History of the Portuguese in South Africa, by Dr. G. M. Theal, to whom we already owe so many valuable works on that portion of the globe. Beginning with an account of the Bushmen and Hottentots, the aborigines of the wide tract that lies between the Cape and the Zambesi, he traces in detail that romantic record of discovery and colonisation by the Portuguese which began early in the fifteenth century, but has left so little at the present day. Besides maps, the volume will contain an exhaustive list of authorities and an index.

MR. JOHN LANE announces for publication a complete bibliography of fencing and duelling, as practised by all European nations from the middle ages to the present day, by Capt. Carl A. Thimm. This is intended to be a standard work of reference, brought down to date, with a classified index, arranged in chronological order, of books, &c., on the subjects dealt with, published or in MS., in all European languages and in all countries. All memorable duels from 1712 to 1892 have been carefully noted in chronological order, as well as the accounts of duels which have appeared in the *Times* from 1831 to 1895.

MR. RIDER HAGGARD's story, "The Wizard," after running serially in the *African Review*, will be published in England as "Arrowsmith's

Christmas Annual," and in America in book form by Messrs. Longmans, Green & Co. The tale deals with the conversion of a savage tribe in Africa by a missionary, who takes his stand upon a literal interpretation of the New Testament promises.

MR. REGINALD F. STATHAM is about to issue with Mr. T. Fisher Unwin a story of adventure in a British colony, entitled *Mr. Magnus*. It is in part the character-sketch of an autocrat of commerce, the director of some ruby mines which penetrate more deeply than any others into the bowels of the earth.

MR. T. FISHER UNWIN is about to issue, as the fourth volume in his series of "Little Novels," *Margaret Grey*, by Mr. H. Barton Baker. The story deals with the poverty and poetry of those who live without "visible means of subsistence."

MR. BERNARD QUARITCH will publish, in the course of the present season, a new and revised edition of *A History of Gardening in England*, by the Hon. Alicia Amherst, with 67 illustrations of old English gardens. The first edition, issued last winter, was sold out within two months.

MESSRS. CASSELL & Co. are about to publish a cheap edition of *Conversations with Carlyle*, by Sir Charles Gavan Duffy, who has written a new preface, embodying the opinions of Mr. Lecky and Sir Walter Besant.

A SECOND edition has already been called for of Major Sharp Hume's book on *The Courtships of Queen Elizabeth*, which was only published a few weeks ago.

THERE has just been issued to members of the Harleian Society the fourth and concluding volume of Hunter's *Pedigrees and Memoranda*, edited, from the MS. in the British Museum, by Mr. J. W. Clay, who has added notes and an index. The four volumes together fill 1454 pages.

AT a meeting of authors and journalists recently held at the office of the *New Age*, Temple House, E.C., it was unanimously resolved to pay a fitting tribute to the memory of the late James Ashcroft Noble by raising a memorial fund. The following gentlemen consented to serve on the committee of the fund: Messrs. Grant Allen, F. A. Atkins, Mackenzie Bell, William Canton, Hall Caine, William Clarke, Prof. Dowden, Dr. Conan Doyle, A. E. Fletcher, R. H. Hutton, Lionel Johnson, Coulson Kernahan, R. Le Gallienne, Gerald Massey, H. W. Massingham, A. H. Miles, Henry Norman, Sir Edward Russell, and William Watson. Contributions to the fund will be gladly received by the hon. treasurer, Mr. A. E. Fletcher, 7 De Crespigny-park, Denmark-hill, S.E.

THE annual meeting of the National Indian Association, in aid of education and social progress, will be held at the Imperial Institute on Thursday next, at 4 p.m., when Mr. H. A. Acworth will read a paper entitled "Reminiscences of Western India." Sir Alexander Miller (late legal member of council) will be in the chair; and among those who have promised to address the meeting are Sir William Markby, Mrs. Steel, and Mr. Bhowanaggee.

ON Thursday next, Messrs. Sotheby will begin the sale—which will last altogether for six days—of a collection of books and MSS. brought together from several different sources. Here may be found things to suit all tastes, if not all purses. Among the books proper, we may mention the largest known copy of the *Nuremberg Chronicle*, the first edition of the *Canterbury Tales* that was printed by Caxton, the second, third, and fourth Folios of Shakespeare, Milton's *Lycidas* (1638), Elliot's

American Bible, the Kilmarnock Burns, a number of presentation copies from the library of Wordsworth, a series of Gould's "Birds," and the rarest opuscula of Thackeray and Dickens. The MSS. fall into two classes. On the one hand, we have illuminated Horae of the fourteenth and fifteenth centuries; on the other hand, such modern documents as the juvenile stories of Charlotte Brontë, and letters of Burns and Southey. Of special interest are—a pane of glass on which Carlyle wrote when a student at Edinburgh; a lock of Napoleon's hair cut off on board the *Bellerophon*; a series of large pen and ink drawings by Thackeray, extracted from an album formerly the property of Mrs. Robert Bell; and a set of illustrations to Harrison Ainsworth's works, by Cruikshank and Phiz, which have been in the possession of the novelist's daughter.

#### UNIVERSITY JOTTINGS.

THE following are the arrangements for the celebration next week of Lord Kelvin's jubilee as professor of natural philosophy at Glasgow. On Monday evening the university will give a *conversazione*, at which there is to be a special exhibition of Lord Kelvin's many inventions. On Tuesday morning addresses will be presented to Lord Kelvin by delegates from British, colonial, and foreign universities, and from other learned bodies of which he is a member; and in the evening a banquet will be given to him by the corporation of Glasgow. On Wednesday the senate of the university will invite the visitors to sail down the Clyde. It is expected that about fifty distinguished visitors from Europe, America, and the colonies will be present, in addition to 150 from the United Kingdom.

THE University of Cambridge proposes to confer honorary degrees upon the following distinguished foreigners: LL.D., T. M. C. Asser, professor of international law at Amsterdam; Prof. Felix Liebermann, Doctor in Letters.—Samuel Berger, secretary of the faculty of Protestant theology at Paris; Louis Duchesne, director of the *Ecole Française de Rome*; Michiel Johannes De Goeje, professor of Arabic and Turkish at Leyden; Adolph Harnack, professor of theology at Berlin; Francis Andrew March, professor of the English language and comparative philology in Lafayette College, U.S.; Theodor Zahn, professor of theology at Erlangen. Doctor in Science.—Carl Gegenbaur, professor of anatomy and director of the Anatomical Institute, Heidelberg; Felix Klein, professor of mathematics at Göttingen; Simon Newcomb, professor of mathematics and astronomy in the Johns Hopkins University, Baltimore, and superintendent of the American Nautical Almanac.

THE name of Prof. March, of Lafayette, has also to be added to the list of those upon whom an honorary degree will be conferred at the Oxford Commemoration.

DR. MANDEL CREIGHTON, Bishop of Peterborough, will deliver the fifth Romanes Lecture at Oxford on Wednesday next, in the Sheldonian Theatre, his subject being "English National Character."

MR. H. E. WOOLDRIDGE, Slade professor of fine art at Oxford, proposes to deliver three lectures next week, concluding his course on "The Art of Painting."

PROF. SAYCE will deliver a public lecture at Oxford on Thursday next, in the hall of Queen's College, upon "Babylonia in the Age of Abraham, according to Recent Discoveries."

MR. J. BASS MULLINGER, of St. John's, university reader in history, has been elected

president of the Cambridge Antiquarian Society, in succession to Mr. W. M. Fawcett.

THE court of governors of Victoria University has resolved to institute an honours school of modern languages and literatures.

AT University College, London, Mr. Ernest Gardner, recently director of the British School at Athens, has been elected to the Yates chair of archaeology, which has been vacant since the death of Reginald Stuart Poole; and Dr. E. Denison Ross has been appointed to the chair of Persian formerly held (jointly with the chair of Arabic) by Prof. Rieu, now at Cambridge.

THE University of Toronto has conferred the honorary degree of LL.D. upon Mr. Goldwin Smith, in consequence of which a member of the senate, Judge Falconbridge, has thought it his duty to resign.

ANTIQUARIES and those interested in charters will be glad to learn that the University of Edinburgh is preparing for publication by subscription a complete Calendar of the collection of writs—over 3000 in number—bequeathed to the library by the late David Laing, LL.D. The work will form a goodly volume of 800 pages, with necessary indexes, in the style of the Government Record publications; and as it will contain abridgments of all the writs, which date from 1160 A.D. downwards, it will offer a large field for research. The full value of the work, even to the general public, will be understood when it is stated that, while some districts are more largely represented than others, the writs affect nearly every county in Scotland, and contain copious references to persons and places in their respective localities. Especially is this the case with writs of properties in Edinburgh and other burghs, of which there are many. The numerous charters between 1160 and 1400 contain much information as to old names of places and families, while those of later date are also useful as indicating boundaries of lands, forms of tenure, and peculiar customs. English writs are also represented, and upwards of a hundred of the older ones relate to Northumberland. To place this large and important body of information before the public a subscription list is opened, and intending subscribers are asked to send their names to the librarian. The edition will be limited, and the price—a guinea—will be raised to purchasers after publication.

#### ORIGINAL VERSE.

##### JUNE—IN COUNTRY AND TOWN.

THIS morning I heard the thrush sing  
From his branch at the edge of the wood;  
The lark—oh, he soared and trilled  
Just as gladly as ever he could.  
And the children here in town,  
As I watch them pass along,  
Are all of them tripping with happy feet  
To the tune of their hearts' own song.

For it's June in the sunny meadow,  
It is June in the dingy street,  
And the organ plays in the narrow ways  
To the children's dancing feet.  
Oh! it's June, June, June,  
And the world is all in tune;  
I hear the beat of the children's feet,  
And the buzz of the summer noon.

The sun is a-blaze in the sky,  
The grass in the meadow is deep;  
The windows in town are gay, are gay,  
And flowers in London are cheap.  
And the horses' feet keep time,  
In the noonday's drowsy hum,  
To voices that break into happy song  
For joy that the summer is come.  
Oh! it's June, June, June,  
And the world is all in tune:  
And hearts must beat when flowers are sweet,  
And the summer comes so soon.

To-night with the moon on her throne  
All the woods are a wonder of dreams;  
The streets in the town look strange  
In the pomp of her silvery beams.  
And the winds in park and square  
Go whispering to and fro,  
And all of the leaves are awake and stir  
At the touch of the fairy glow.

For it's June in the grassy meadow,  
It is June in the city street;  
And the moon is bright in the summer night  
And the summer winds are sweet.  
Oh, it's June, June, June,  
And the world is all in tune:  
And all hearts beat in the summer heat  
For bliss of the summer's boon.

H. COURTHOPE BOWEN.

#### OBITUARY.

##### EDWARD ROSS WHARTON.

THE small band of students of philology in England has suffered a heavy loss by the death of Mr. E. R. Wharton, fellow of Jesus College, Oxford. Though never very strong, he seemed latterly to have recovered from the effects of more than one severe illness. Up to Wednesday of last week he was able to be about and do his ordinary work. Alarming symptoms then suddenly set in, and he died on the afternoon of Thursday, June 4, in his house at Oxford, overlooking the Parks. In accordance with his express wish, his body was taken to Woking for cremation, and his ashes were scattered to the winds.

Edward Ross Wharton was born on August 4, 1844, at Rhyl, in Flintshire, which gave him a qualification by birth for a Welsh fellowship at Jesus. He was the second son of the Rev. Henry James Wharton, vicar of Mitcham, in Surrey. His mother—who survives him—was a daughter of the Right Hon. Thomas Peregrine Courtenay, brother of the tenth Earl of Devon. A younger brother, Henry Thornton Wharton—who died in August of last year—was himself well known as the author of a charming book on *Suppho*, which has passed through several editions.

Edward Wharton was educated as a day-boy at the Charterhouse, then in its old quarters at Smithfield, under the head-mastership of Canon Elwyn. Prof. Jebb and Prof. Nettleship belonged to a slightly earlier generation; among his immediate contemporaries was the present Attorney-General. In 1862, he was elected to a scholarship at Trinity College, Oxford, at the same time with his life-long friend, Mr. John Gent; but neither of them came into residence until October of the following year. It used to be said of him among the undergraduates, that he had read Liddell & Scott through. When asked in later life whether this was true, he replied: "Yes; except that I read it through twice." He won the Ireland in his second year, though for the Hertford and the Craven he came out only as proxime. In classical moderations, and again in the final school of *Literae Humaniores*, he was placed in the first class, among other names in the list being those of Prof. Case and Prof. Wallace. Shortly after taking his degree, he was elected to a fellowship at Jesus, in company with the present Bishop of Chester; and he remained associated with that college until his death, adopting enthusiastically its Welsh traditions and the linguistic tastes of many of his colleagues.

In 1870, he forfeited his fellowship by marriage. His wife was a daughter of the late Samuel Hicks Withers, of Willesden, to whom he had been attached from boyhood. They had no children. But she devoted herself to his interests, sharing his travels, entertaining his friends, encouraging the amusements of the undergraduates, and—when need



arose—nursing him with the utmost solicitude. After a brief period of school-work at Clifton, he returned to Oxford, and was re-elected to an official fellowship at Jesus, his duties being those of assistant tutor and Latin lecturer.

Wharton was always passionately fond of travel. In his undergraduate days he had made the acquaintance of Karl Baedeker, of Coblenz, whither he had gone to consult an oculist; and the earlier editions of Baedeker's Guide-books owe not a little to his suggestions. Later on, he gave continual help to the series of "Thorough Guides," edited by Baddeley and Ward. He had walked on foot over great part of the British Isles, and at one time used to go every autumn to Switzerland or Tyrol. He also managed in his vacations to visit Greece and Italy, Canada and the United States, Palestine and Egypt, Russia and Norway.

But while travel was his amusement, philology was the serious occupation of his life. Starting from an exceptionally wide and exact knowledge of Latin and Greek, he made it his business to become acquainted with everything that the Germans wrote on his subject, though he did not enlist in any one of their many schools. He also taught himself enough of the cognate languages, to enable him to avoid mistakes in illustrating his Latin and Greek etymologies. His methods were essentially critical. He had no scruple in adopting from others whatever commended itself to his independent judgment; but, for the most part, he worked on original lines, and paid the penalty of being sometimes misunderstood.

In 1882—before, as he himself admitted, he had fully realised the difficulties of his subject—he published *Etyma Græca*: an etymological lexicon of classical Greek, in which are given (somewhat dogmatically, and without adequate explanation) etymologies of about 5000 words to be found in the standard authors. This was followed, in 1890—when he had acquired a firmer grasp of the principles of scientific etymology—by *Etyma Latina*, constructed on a similar plan, though with some concessions to weaker brethren: notably, an appendix, showing the changes which letters undergo in the sister tongues as well as in Latin. Between 1888 and 1893, he sent several papers to the London Philological Society, entitled "Latin Vocalism," "Loanwords in Latin," "Latin Consonant Laws," "The Greek Indirect Negative," and "Some Greek Etymologies"; and in 1892, induced by his esteem for M. Victor Henry, he wrote a notable paper (in French) for the *Société Linguistique* on "Quelques *a* Latins." He was also an occasional contributor to the *ACADEMY* and the *Classical Review*. It happens that the June number of the latter, which has appeared since his death, contains a brief note from him on "The Origin of the Construction *ab ut*," which he illustrates both from palaeographic sources and from Sanskrit. We must not forget to mention two translations, of the Poetics of Aristotle and of Book I. of Horace's Satires, in which it pleased him to exhibit verbal fidelity to the original, combined with a mastery of English idiom.

In his preface to *Etyma Latina*, which is characteristically dated on St. David's Day, Wharton remarks that "in England even the worst etymologist meets little encouragement." There can be no doubt that his failure to win public recognition induced him latterly to turn to a fresh subject—genealogy, which has this much at least in common with philology, that it is equally capable of precise statement. The first research to which he addressed himself was to obtain evidence of the descent of his father from the Westmoreland Whartons. In this he was unsuccessful, though he succeeded in tracing his pedigree

through a long chain of copyholders at Winfarthing, in Norfolk. He was thus led on to study the history of all who bore the name of Wharton or Warton. The greatest of these, of course, were the Whartons of Wharton Hall, in Westmoreland, regarding whom he compiled, mostly from the Public Records and other unpublished sources, no less than fourteen volumes of MS. collections. One result of his exhaustive researches may be mentioned, for the benefit of G. E. C. when he reaches the name of Wharton in his *New Baronage*. In the Wharton Peerage Case it was laid down by the House of Lords that the barony was created by writ in the first year of Edward VI., and consequently descended to heirs general. This decision, which agrees with the account in Dugdale, seems to have been arrived at only because no patent could be discovered. But Wharton found documentary evidence in two places that the barony was really created by patent in the fourteenth year of Henry VIII.: (1) in a contemporary letter, recently printed in the Hamilton Papers, stating that on such a day in 1533 the Duke of —, then in command of an English army within the Scottish border, presented their patents to Lord Wharton and Lord Evers—the Evers barony is admitted to have been by patent; (2) in some MS. notes by a later Lord Wharton, correcting Dugdale, which are preserved among the Carte Papers in the Bodleian. The importance of this discovery is that the barony, if by patent, would be limited to heirs male of the body; and, therefore, the claimant in the Wharton Peerage Case, who represented one of several co-heiresses, must have lost his labour.

Such was the active career of Edward Wharton, as it might be seen by many. His inner self he revealed to very few. Shy by temperament, or perhaps from the circumstances of his early youth, he adopted a taciturn and even cynical manner, which naturally gave rise to misinterpretation, when in the company of strangers. If his brother Harry wore his heart upon his sleeve, Edward concealed his behind a mask. His affections were really as deep and strong, as were his intellectual powers and his devotion to learning. In all the private relations of life, none was more sympathetic, none more loyal. But, as Charles Lamb somewhere confesses, he could not like all persons alike. His love he reserved for his friends; but he did his duty to everybody, and was incapable of unkindness to any created thing. The present writer has been privileged to enjoy an unbroken intimacy with him for nearly thirty years: he sat by his side at the same scholars' table; he was his comrade in his walking-tours; he was a guest in his house in the last week of his life. The characters of all of us are moulded by our friendships, especially by our old friendships; and there can be no more worthy memorial of one who is gone than the influence he must continue to exercise upon those who knew him best.

As he would have himself said, in the words of his favourite Horace:

"Absint inani funere nemine  
Luctusque turpes et querimoniae:  
Compescere clamorem ac sepulchri  
Mitte supervacuos honores."

J. S. C.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for June opens with a brilliantly written paper by Dr. Stalker on vol. i. of Wendt's work on "The Teaching of Christ." Perhaps critical students need the stimulus of a great preacher's attack on such a moderate statement of their position. Dr. Bruce is not deterred from continuing his popular critical essays on the history of Jesus. Dr. Denney writes persuasively on the well-worn

subject of Psalm cx. Prof. Ramsay gives a note on the "sixth hour" of John xix. 14. A sermon-essay on Abraham by the late Dr. Dale and a survey of recent books by Dr. Dods complete this number.

THE *Theologisch Tijdschrift* for June contains much that is both important and interesting even for English readers. Dr. Prins gives a condensed account of a work which is in danger of being overlooked from its almost excessive erudition—Baumgarten on Seneca and Christianity, an examination of the comparative value of Christianity and the later paganism, the latter being represented by Seneca. Dr. Völter seeks to show that we have in Luke i. a Christianised form of a Jewish Apocalypse of Zacharias, the father of John. Dr. Brandt replies to some criticisms upon his very able book, "Die Evangelische Geschichte" (1893). Among reviews and notices of books, the productions of English scholarship are not neglected. Driver's "Deuteronomy" is noticed at some length, with high appreciation, though the reviewer gently touches upon the author's excessive tendency to make concessions to apologetic theology. Moore's "Judges" is more briefly noticed, the merits of the literary form and typographical arrangement being specially referred to, also the learning and delicate tact displayed in the treatment of text-critical questions. Girdlestone's "Deuterographs" will, it is said, be useful to many, in spite of the unattainable apologetic object which the author has in view. The German translation of Robertson Smith's "Old Testament in the Jewish Church" is recommended as a fair translation of an excellent work. Three recent English review-articles on the relations of archaeology to Old Testament criticism by Cheyne, Sayce, and Bevan are summarised; and it is not difficult to see behind the guarded expressions of the writer (Prof. Koster) a profound discontent with the treatment both of archaeology and of criticism by Prof. Sayce.

#### CORRESPONDENCE.

AGASSIZ AND DARWIN.

Rome: June 6, 1896.

In the review of the Life of Louis Agassiz (*ACADEMY*, May 30) I see repeated the absurd accusation of "his hostility to Darwinism," which has been so stated as to induce the persuasion, both in England and America, that Agassiz was capable of "hostility" to any form of genuinely scientific research; and it has in many cases been stated as hostility to Darwin personally, and to imply that he had treated Darwin or his theories with prejudice and bigotry.

As I was, during all the years just before and after the advent of the theories of Darwin, in intimate relations with Agassiz, and often talked with him about the theory of evolution, I hope that you will allow me to say a word which will tell the position at that time, and until a period shortly before his death, of Agassiz to evolution and theology.

He was certainly of the opinion that the theory of evolution as expounded by Darwin did not satisfactorily account for the creation, any more than did that expounded by Lamarck; and I think that some convinced evolutionists are now of the same opinion. But the attitude he took was this, and I remember his words as he stated it—that the Darwinian theory did not come within the true scope of science; that it belonged to teleology and that to theology, that the object of natural science was to note and classify phenomena, not to account for them.

As to his theological ideas, I have heard him say that he accepted the first chapter of

Genesis so far as it recorded the order of creation, but nothing more of the Bible; and those who knew his position at that time will remember the storm that burst about his head when he made the declaration that he did not believe that all mankind had descended from one original Adam. He certainly did believe in the Divine order and origin of creation; and holding that he could not be expected to limit those agencies to preliminary steps, he did, on the contrary, accept the intention of Deity throughout.

But those who have enjoyed his intimacy know that he had a great affection and the highest esteem for Darwin personally; that he was never "hostile" to anything or anybody; and that his differences, scientific or personal, were always those of a philosopher and not of a polemist. He always said that Darwin's theory of evolution did not account for certain known facts; and I am convinced that, if he had lived until the doctrine of evolution had attained its present stage of development, his attitude towards it would have been different. The last time I saw Owen, his friend and colleague, Owen said to me, "If I could have had a half-hour's talk with Agassiz before he died, I believe I could have brought him to accept the theory of evolution." Agassiz' devotion to the truth as he saw it was supreme, and if his temperament had permitted him to be an atheist nothing in the world would have prevented him from declaring it; but there was not a trace of bigotry or "hostility" towards anything but charlatanism. He felt intensely the presence of Deity in creation, and preventively, but not with bigotry, rejected what denied it, directly or impliedly. We who have outlived him, and seen the doctrine carried to heights which probably Darwin, no more than Lamarck, ever dreamed of, must not judge of the rejection of it by Agassiz as we would judge of its repudiation at the present time.

Mr. Benn's remark, that "he managed to be always in hot water, he habitually left his numerous assistants unpaid, and he seems to have appropriated their labours without due acknowledgment," can only have been honestly made by one who knew nothing of his life. He was so utterly absorbed in his studies that he habitually spent every penny he got on his collections and his museum, without even thinking of his own wants. He may have forgotten to pay an assistant, as he did sometimes to take his own dinner; but anything like the neglect of a debt or an obligation of any kind was absolutely foreign to his nature. He was always willing to work for nothing, and it would not have been strange if such a man forgot that other people were not like himself. He maintained himself by teaching a girls' school, not to divert from the museum the offerings made him for his work. It is difficult to understand what Mr. Benn means by the "turbulent life" of Agassiz, at least so far as his American existence is concerned; for he lived in the centre of a society that worshipped him, and was the object of such honours as few scientific men in their lives have attained, so far as that American society went. If his European state was what Mr. Benn describes, he made a happy translation of it into American terms; for on that side of the Atlantic he was only molested by timid spurts of ecclesiastical bigotry, and that not for long. He refused a senatorship and the keepership of the Jardin des Plantes, in order not to leave his American studies, and an offer of an enormous sum for a course of lectures from an American speculator, because "he had no time to make money." In all my own acquaintance with him I never heard him speak a narrow or unkind word of any man.

W. J. STILLMAN.

#### "AN AMERICAN PIRATE."

Seapoint, co. Dublin: June 10, 1896.

Perhaps Mr. Mosher of Portland, Maine, may have acted like the gallant highwaymen of old, who thought the rich were fair game and transferred some of their wealth to the poor. I do not defend the taking; but still I think it only fair to state that my experience of Mr. Mosher differs from that of my more widely known literary brethren, Mr. Andrew Lang and Mr. Lionel Johnson.

Shortly after the appearance of *Homeward; Songs by the Way*, Mr. Mosher wrote to me asking permission to reprint, and he accepted my terms without any demur. I have always found him friendly, and I am more than satisfied with the result of his business relations with me. I think it right to state this, as Mr. Mosher could, if he so wished, have reprinted the songs without paying any royalty at all.

GEO. W. RUSSELL.

#### TALMUDIC ELEMENTS IN THE "ACTS OF ABERCUS."

Oxford: June 8, 1896.

Let me correct an odd slip made by me in my letter of last week. Of course ἀδελφή means "sister" and not "daughter." Domitilla, the wife of Clement, was therefore a daughter of Vespasian, before whom (according to Josephus) the Jew Eleazar exhibited his power of casting out demons. This being so, the inter-relation of the various stories to which my letter referred becomes still closer.

FRED. C. CONYBEARE.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 14, 7 p.m. Ethical: "Should Interest be Paid?" by Mr. J. A. Hobson.  
MONDAY, June 15, 2.30 p.m. Geographical: Anniversary Meeting.

5 p.m. Hellenic: Annual Meeting.  
TUESDAY, June 16, 5 p.m. Statistical: "Railway Rates and Terminal Charges," by Mr. Richard Price-Williams.

8.30 p.m. Zoological: "General Remarks on a Zoological Journey up the Amazons," by Mr. E. E. Austin; "A Contribution to the Anatomy of the Hostia (Opisthocentrus crinitus)," by Mr. P. Chalmers Mitchell; "The Occurrence of *Tomistoma schlegelii* in the Malay Peninsula, with Remarks on the Atlas and Axis of Crocodilians," by Mr. G. A. Boulenger; and "Walker's American Types of Lepidoptera at Oxford," by Mr. W. Schaus.

WEDNESDAY, June 17, 7.30 p.m. Meteorological: "Arctic Hall and Thunderstorms," by Mr. Henry Harries; "Climatology of Valencia Island, co. Kerry," by Mr. J. E. Cullum; and (probably) "The Winter Climate of Egypt, based on Results from Self-recording Instruments, 1893-4," by Dr. H. E. Leigh Canney.

8 p.m. Microscopical.  
8 p.m. Elizabethan: "Jeremy Collier," by Mr. R. F. Backwell.

THURSDAY, June 18, 4 p.m. National Indian Association: Annual Meeting; "Reminiscences of Western India," by Mr. H. A. Acworth.

8 p.m. Linnean: "The Intermuscular Bones of Fishes," by Prof. T. W. Bridge; "The Value of Specific Characters," by Dr. A. R. Wallace; "Descriptions of some new Species of *Ferulaceae*, in the Collection of the British Museum," by Mr. W. F. Kirby; "The Epiphragm of *Helix aspersa*," by Prof. G. J. Allman.

8 p.m. Chemical: "The Action of Bromine on Pinene in reference to the Question of its Constitution," by Prof. Tilden; "Santalal and some of its Derivatives," by Messrs. A. C. Chapman and H. E. Burgess; "The Explanation of some Anomalies in Thermochemistry, Chloral and Bromal Hydrates," by Mr. W. J. Pope; "The Production of Chlorine by heating a Mixture of Manganese Dioxide and Potassium Chlorate," II, by Prof. McLeod; "The Rotation of Aspartic Acid," by Mr. B. M. C. Marshall; "The Occurrence of Quercetin in the Outer Skins of the Bulb of the Onion," and "The Colouring Principle contained in the Bark of *Myrica nagi*," I, by Messrs. A. G. Perkin and J. J. Hummel; "Some New Derivatives from Camphoramide," by Dr. M. O. Forster; "Acetylene, its Detection and Ignition in the Air," by Prof. Clowes.

8.30 p.m. Antiquaries.  
FRIDAY, June 19, 9 p.m. Royal Institution: "The Utilisation of Niagara," by Mr. Thomas C. Martin.

#### SCIENCE.

##### THE NEW SYRIAC GOSPELS FROM SINAI.

*Some Pages Retranscribed from the Sinaitic Palimpsest. With a Translation of the whole Text by Agnes Smith Lewis. (Cambridge: University Press.)*

THE great debt we all owe to Mrs. Lewis is considerably increased by this new volume. Her recent visit to Sinai has resulted in the filling up of many lacunae in the Lewis Codex, and the determination or correction of many readings that were doubtful. And the considerate manner in which the new text is printed—distinguished from the previous text by blue type—enables one to realise the fresh gains without difficulty.

Readers will naturally turn first to the lacuna Luke i. 16-39. In the light of the now famous reading in Matt. i. 16, "Joseph begat Jesus," it would be so interesting to know whether the Old Syriac agreed with the Old Latin (b) in omitting Luke i. 34. Alas! this lacuna remains. But though there is no such startling treasure-trove as we have had, the new matter that Mrs. Lewis gives us is often exceedingly important. For example:

1. In Matt. xii. 22 we find our new authority agreeing with the Old Latin and the Diatessaron in making the blind mute also "deaf" (cf. Mark vii. 32)—a peculiarity which one might, indeed, have anticipated, were it not that the text we already had differed from the Old Latin in omitting "et surdum" from the parallel passage Matt. ix. 32.

2. In Mark iii. 21 we find agreement with the Peschito instead of support for that reading of D and the Old Latin *ἡ ἐξίστατο αὐτοῦ*, "exentiat eos," which *ἐξίστατο* in the parallel passage (Matt. xii. 23) makes so interesting. Mrs. Lewis calls attention to the fact that her Codex uses the same word for "His friends" in this verse as for "His brethren" a few verses further on—in this differing from the Peschito.

3. In the genealogy (Luke iii. 23-38) we have the list of names (with a single exception) complete—somewhat surprisingly, when we consider that the Old Latin omits three—*τοῦ Ματθαίου, τοῦ Ἀμὼς . . . τοῦ Μαθθ; that Julius Africanus omits τοῦ Ματθαί, τοῦ Λευὶ in v. 24—interpolated possibly from v. 29; and that Irenaeus reckons seventy-two generations instead of our present seventy-six.*

Mrs. Lewis's present work is practically final, except that about nine verses of Matt. xiv. still remain concealed in the binding for some future voyager from Sinai to bring back. Many of the new passages have been restored with the help of the re-agent, and cannot, therefore, be tested by the photographs. One or two slips of the pen may be noticed in the Preface—e.g., where we are told that "it has been suspected that these words ['Woe unto us for our sins'] were contained in the Doctrine of Addai"; but such slips are few, and detract but slightly from the value of the volume.

F. P. BADHAM.

## CORRESPONDENCE.

## THE RESTORED PRONUNCIATION OF GREEK.

Liverpool: May 30, 1896.

The letter which I despatched on May 16 appears in the ACADEMY this morning, and I am reminded thereby that I have still to reply to Prof. Conway on the vowels and on accent. The vowels and diphthongs in dispute fall naturally into two groups, *o, u, ou, y*, and *ε, η, ι, γ*.

In the former group we have still a theoretical disagreement about *ou*, but it has never extended to practice, and it is useless to pursue it further. We both recommend in practice that *ou* shall be Eng. long *oo* = Fr. *ou* = Lat. *u*. Prof. Conway also now indicates a *via media* about *o*, to which I can at least provisionally agree. Let the teacher try to give a "close" value to *o*—practically I think he will get it more easily by shortening his native English "oh" than from any foreign standpoint—and let the student imitate him, if he can and will; but let the teacher be at liberty to accept an ordinary English (or Welsh) open *o* if he finds the other too difficult for the pupil. Our differences as to *u* and *y* are practically one: namely, whether the *u* in these sounds is to be pronounced open or close—i.e., like Eng. "awe," or like Eng. "oh." Prof. Conway advocates the former alternative: I the latter. But Prof. Conway is wrong in saying that I consider the *aw* sound difficult to teach. On the contrary, I said (ACADEMY, April 18) "as to *u*, it is equally easy for English students to acquire it as *aw* or *o*." My reasons for preferring *o* are these: (1) that I see no other way of avoiding confusion between *u* and *y*; (2) that in adopting *aw* we abandon not only our former practice, but the very convenient equivalence of *u* with Lat. *u*, and the still greater convenience of keeping in line with Greek students in other countries. The certainty of confusion between *u* and *y* arises from the fact that, if *u* = *aw*, both these diphthongs consist of the same elements. The only difference between them would consist in the different duration of the two constituents. We might represent them symbolically as ( $\frac{1}{2}$  *aw* +  $\frac{1}{2}$  *i*) and ( $\frac{1}{2}$  *aw* +  $\frac{1}{2}$  *ε*) respectively. But a pair of sounds like these would be a constant stumbling-block, even to teachers; and would lead to an inevitable confusion between two of the most important inflexions in the language. But with *u* = *o* the two diphthongs are qualitatively distinguished, as (*aw* + *i*) and (*u* + *i*), thus delivering both teacher and pupil from a laborious quantitative nicety which it would be very difficult, but at the same time quite imperative, to observe.

Next as to *ε, η, ι, γ*. Prof. Conway continues to say that the equation (*ε* = long *ε*) is a commonplace of Greek grammar, and he refers me thereon to Brugmann, *Gr. Gram.*, p. 34, note 2. But the said passage simply proves my case. It exhibits Brugmann on the defensive against Meisterhans and Blas; and after looking up all the references in each author, I am still convinced that Brugmann has the worst of the argument. There are two points which the great Indo-Germanist seems to me to leave out of sight—(1) that up to the fourth century B.C. Attic spelling was essentially phonetic, and aimed constantly to represent simple vowels by single letters, and diphthongs by digraphs; (2) that phonologists no longer receive summary equations such as *ε* = *ε* = later *i*, as expressing in a probable manner the whole change involved. Students of living language do not often find such changes as that of long *ε* to *i* taking place at one leap, especially in languages which lend themselves readily to diphthongisation. In such languages the process of change is normally from long *ε* to (*ε* + *i*) and thence to long *i*, by a gradual growth of the

second element of the diphthong, at the expense of the first. This is exactly what happened in Attica. The long *ε* of the Attic pre-classical period becomes (*ε* + *i*) during the classical period, and inscribers during that period spelt it oftener and oftener *ι*, until it ceases to be spelt *ε* altogether. But the original pre-classical *ε* continues to be spelt *ε* without change, until both sounds coalesce, as *ε* in spelling and (*ε* + *i*) in sound. They are thus already well launched on the way towards long (French) *i*, and we are then not surprised to find that that change is already complete when the Roman period begins, *Grk ε* being then transliterated by Latin *i*. I feel quite sure that Prof. Conway will eventually come round to my view on this matter; but in the meantime he concedes nearly all that I want, in allowing that the pronunciation (*ε* + *i*) has authority. That brings it, at any rate, within the scope of our present choice, if found preferable on other grounds.

As regards my argument that *γ* was changing in the fourth century B.C. from long *ε* to long *ι*, the reader will see (ACADEMY, April 4) that it is not based "only on a doubtful inference from Aristotle"; and I would also like to ask Prof. Conway how he would otherwise explain that standing confusion between *ε* and *γ* in the fourth century B.C., which he himself has brought into prominence. The root of that confusion is simply that *ε* and *γ* were becoming identical in quality, so that to the ear of the inscriber *ε* and *ι* meant exactly the same thing. But here, again, for practical purposes I need only quote the Professor's own letter (ACADEMY, February 15):

"It is throwing dust in the eyes of the non-technical reader to talk of the distinction in quality between *γ* and *ε*, which naturally seems to be of no practical value, seeing that they are distinguished by quantity in any case."

Minor theoretical differences being thus brushed aside, we can proceed to consider the group, *ε, η, ι, γ*, from a purely practical standpoint, and therefore in part, after all, from the standpoint of the British boy. Prof. Conway now justly appreciates that, next to Greek phonetics, English phonetics is the subject most important in its bearing on this whole scheme of reform. We must build so far as possible upon that which is in the boy already, rather than on foreign key-words which he has, perhaps, never heard. As to *ε*, I accept the same compromise as for *o*; let the teacher endeavour to pronounce it as a short, close *ε*, but let him at the same time refrain from struggling with pupils who can only give back their native English (or Welsh) open *ε*. The other three, *η, ι, γ*, are the crux of Greek vowel reform; but I have been pleased to learn, since this discussion commenced, from the testimony of teachers of French, that English boys do readily acquire a long open *ε* vowel. The simplest method of acquiring it seems to be by learning to prolong the short English *ε* (in *red*, &c.). This opens the way to a phonetic differentiation of *η, ι, γ*, rather better than that which I recommended before, and precisely parallel to that just recommended for *u, o, y*. The differentiation of the two diphthongs will always be imperfect, unless they are distinguished by the quality as well as by the quantity of the two constituents; and the whole difference between an indicative and a subjunctive is often nothing more than the difference between an *ε* and an *γ*. The widest difference which it is possible to make between them is to put *ε* = (*ε* + *i*) and *γ* = (*ε* + *ε*). This would lead up to *γ* = long *ε*, which is, I think, exactly what Prof. Conway desires, though, as he justly observes, it would no longer matter very much whether it was *ε* or *ε*, when *ε* had been made diphthongal. Moreover, this diphthongal *ε* is represented with

great appropriateness by the English boy's *ei* or *ey* in "rein," "feign," "grey," "obey," &c., which is really diphthongal. Dr. Murray writes it (*ε*): the *i* element is made longer and more audible by South-country boys than by North-country boys. But this slight difference is itself some parallel to the hesitation of the monuments. I would, therefore, at once discard all foreign keywords for any of these vowels. We shall then have built for the English boy a reformed pronunciation of Greek sounds which requires him to learn nothing really foreign except French *u* and German *ch*; and to the Welsh boy these are hardly foreign. We shall also now have, with the exception of one diphthong, a language spelt, as Archinus intended it to be, phonetically. We shall no longer in any case give the same sound to different symbols, nor the same symbol to different sounds, nor, with this one exception, a simple sound to a double symbol. We shall restore to the Greek language all that varied phonic melody in which it was originally so rich. The exceptional diphthong is *ou*; and Prof. Conway will perhaps wonder why, after contending so strongly for *ε* = (*ε* + *i*), I allow the very parallel case of *ou* = (*o* + *u*) to go by default. For one thing, it would conflict with the usual transliteration of Latin *u*; for another, it would be hard for English boys to keep *u* = *o* distinct from *ou* = (*o* + *u*), especially for South-country boys, whose native *u* in "bone" is really (*o* + *u*) or (*o* + *w*). But I was further swayed by the consideration that if *ou* is not made *u*, the Greek vowel system would be left without one of the cardinal sounds of human speech; and it seems to me that this is a matter wherein, if an option exists, aesthetic considerations may very properly be allowed to weigh.

My objection to the key-word "oar" was that it was ambiguous; it conveyed one thing to a North-countryman and another thing to a South-countryman. Still more did I object to the implication that the southern pronunciation was "normal." The northern pronunciation of the present day is, if anything, more normal than the southern, for the simple reason that the south is continually acquiring new corruptions from London—corruptions which the rest of the English-speaking world now refuses to follow. I have dealt with this subject at length in a forthcoming article in another review. As a better key-word for long open *o* (= *awe*), Prof. Conway himself suggests "broad." This will do very well. His fear that we in Lancashire will think he means *brād* is quite groundless. We are not all rustics here; and even our rustics, being Mercians, not Northumbrians, tend to say *brōd* rather than *brād*; while the rest of us no more think of saying either *brōd* or *brād* than Mr. Gladstone does, or than Mr. Bright did.

There remains the difficult question of accent. Prof. Conway himself simply adheres to his old self-contradictory position, that it is possible to give proper intonation to a Greek sentence without giving proper intonation to the words of which it is composed. He therefore really puts himself outside of the discussion about Greek word-accent altogether, but he does introduce other testimonies which materially bear upon this reform. The one is from an experienced teacher, who reports success in teaching Greek accents with a direct musical value. The other is a letter from Prof. Jebb, evidently written with direct reference to my letter in the ACADEMY of April 18. What I should like to ask the former is whether his pupils have succeeded in placing musical accent upon the proper syllables without also placing there a slight stress; or do his pupils still pronounce Greek words with Latin stress, as has hitherto been the practice of the schools? Experience in these matters is very scarce,

and every ounce of it is of value. This scarcity arises partly from a very honourable cause: namely, that a Greek teacher naturally hesitates, from motives of duty, in committing his pupils, or any of them, to an abnormal and conventionally incorrect pronunciation.

Prof. Jebb does me the justice of seeing what Prof. Conway totally ignores, namely, that I do not advocate a slight stress for its own sake, but only as a stepping-stone to the musical accent. If the musical accent can be taught to English students directly, by all means let it be done. I am quite willing, for one, to make the experiment; but I imagine that even then a slight stress will inevitably accompany the musical accent; for I, as teacher, will certainly not attempt to perpetuate the unauthorised stress accent at present in use. This being so, I shall possibly incur the risk, pointed out by Prof. Jebb and based on experience, of destroying the quantities. But to what extent would the quantities really be endangered? Is there any risk at all of English students lengthening every accented vowel without exception, like a modern Greek? None whatever. The only words where we run any risk at all are those whose accent falls on a short vowel which is not followed by a consonant—e.g., in such words as *ἀγάθη, σοφία, τίσιμα*. And the risk which we run here does not arise from any law of nature, but merely from a habitude of English and German speech, which is certainly capable of being set aside by practice and care. In fighting with this habitude the musical accent ought to be an assistance, because we do sometimes sing such vowels as these to short notes, though we never speak them as short syllables. I might point out, as a further motive to reform, that the present system already murders quantity almost as effectually as any other stress-accent could do. Greek instruction in this country generally begins with *δ, ῥ, τ* = *hō, hī, tō*—two false quantities out of a possible three, and its further progress is worthy of this beginning. Prof. Conway says that he and Prof. Arnold have an open mind on this subject; it would be a pleasure to hear that they had determined to give the musical accent a direct trial. With Welsh students I think that they would have an exceptional chance of success.

R. J. LLOYD.

#### SCIENCE NOTES.

THE anniversary meeting of the Royal Geographical Society, for the reception of the annual report, the presentation of medals, and the election of officers, will be held on Monday next, at 5 p.m., in the theatre of the University of London, Burlington Gardens. On the same evening the annual dinner will take place at the Hôtel Métropole; and on Wednesday evening a conversation will be given in the galleries of the Royal Institute of Painters in Water Colours.

At the meeting of the Linnean Society, to be held at Burlington House on Thursday next, Dr. A. R. Wallace will read a paper on "The Value of Specific Characters."

AN extra evening meeting of the members of the Royal Institution will be held on Friday next, at 9 p.m., when Mr. Thomas C. Martin, of New York, American delegate to the Kelvin jubilee, will deliver a lecture on "The Utilisation of Niagara," with illustrations.

On Saturday of this week, the Geologists Association will visit Reading, under the direction of Prof. J. H. Blake and Mr. H. W. Monckton, in order to study the junction of fossiliferous basement-beds of London clay with Reading beds.

SIR GEORGE STOKES (Lucasian professor of mathematics at Cambridge) and Dr. Carl Ludolf Griesbach (director of the Geological Survey of India) have been elected honorary members of the Academy of Sciences at Vienna.

A PORTRAIT in oils of the late Prof. Huxley has been presented to the Geological Society by Sir John Evans.

THE conversation of the Society of Arts will be held in the South Kensington Museum on Wednesday next.

THE following is a list of the new council of the Institution of Civil Engineers, which was elected at the annual meeting held last week: President, Mr. John Wolfe Barry; vice-presidents, Mr. W. H. Preece, Sir Douglas Fox, Mr. James Mansergh, and Dr. William Anderson; other members, Mr. A. R. Binnie, Mr. Henry Deane, Mr. W. R. Galbraith, Mr. George Graham, Mr. J. H. Greathead, Mr. J. C. Hawkhaw, Mr. Charles Hawksley, Dr. John Hopkinson, Prof. A. B. W. Kennedy, Mr. John Kennedy, Mr. G. Fosbery Lyster, Sir Guilford L. Molesworth, Sir Andrew Noble, Mr. William Shelford, Dr. B. B. Stoney, Mr. F. W. Webb, Sir W. H. White, and Sir E. Leader Williams. Of these, Mr. Henry Deane represents Australia, and Mr. John Kennedy, Canada.

#### PHILOLOGY NOTES.

WE are glad to hear that, in response to a memorial influentially signed by Orientalists and students of Early English, the First Lord of the Treasury has granted pensions of £25 on the Civil List to each of the three unmarried daughters of the late Dr. Richard Morris.

SUBSCRIBERS to the English Dialect Dictionary should send in their subscriptions at once to the Rev. Prof. Skeat, 2, Salisbury-villas, Cambridge (treasurer), in order that copies of part i. may be distributed to them in July. The number of unpaid subscriptions is so considerable that a good deal of trouble and delay is likely to arise from this circumstance.

MESSRS. SWAN SONNENSCHN & Co. have in the press a work by the late E. F. M. Benecke, of Balliol College, Oxford, who, it may be remembered, lost his life last summer in the Alps. The book deals with *The Position of Women in Greek Poetry*. About two-thirds of the whole was completed; and this portion is now published in accordance with the advice of several scholars, who have expressed an opinion that the fragments might be useful to those engaged in similar studies. The author endeavours to show, by a detailed study of the fragments of the Greek lyric writers, the works of the tragedians, and the remains of the comedians, the great difference in the treatment of women manifested in the New Comedy and in the Alexandrian poets on the one hand, and in all earlier literature on the other. The causes of this change are investigated, and reasons are advanced for attaching great importance to Antimachus of Colophon in the history of this development.

MESSRS. LUZAC & Co. inform us that they have purchased the greater part of the private library of the late Dr. Reinhold Rost, for many years librarian to the Indian Office; and that they propose to issue shortly a catalogue of the books.

#### REPORTS OF SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—(Thursday, May 28.)

LORD HALSBURY, president, in the chair.—Prof. Max Müller delivered an address on "Coincidences." He began by saying that, in 1845, two Roman Catholic missionaries in Tibet discussed

singular coincidences between the services and observances of their own religion and those of the Buddhists—celibacy, holy water, beads for prayer, vestments. These coincidences were ascribed by some faithful Christians to the Devil. But the studies of the learned Wilkins, Colebrooke, and others discovered some light in language. Dugald Stewart thought the Brahmins had been guilty of fraud in imitating Greek and Latin. But it was Frederick Schlegel who first detected a real linguistic connexion between the tongues of the Far East and those of modern Europe. But there were also coincidences which were apparently purely fortuitous. There were, in fact, two classes of coincidences—those which we had a right and those which we had no right to expect. The production of fire by rubbing two sticks was common to many nations; but it was a suggestion of nature herself. There was an ancient legend that Buddha, in the form of a bird, had predicted fire from the friction of boughs and warned the other birds to fly. If there were a rational explanation, none other need be sought. But mitres, croziers, copes, beads, censers as religious symbols were not strictly rational; and the only suggestion left was actual communication. Now, it was an historical fact that in the seventh and eighth centuries Christian missionaries—chiefly Nestorians—penetrated into China, and records of their labours exist both in China and Europe. But in 841 Christianity was extirpated, and Marco Polo reported all the Chinese to be heathen. Christian monks and Buddhist priests had frequent intercourse. Thus there was no need for reference to diabolic agency. Another class of coincidences between Buddhism and Christianity belonged to ancient Buddhism—such as exorcisms, rosaries, celibacy of the clergy—and could not be explained by actual contact. Common human nature and needs may have suggested common forms of expression. But Buddhism, like Christianity, was a missionary religion, and was active in Eastern Europe or Western Asia in the earliest centuries of our era. Clement of Alexandria was acquainted with the name of Buddha, and Eusebius, too, in the fourth century, knew of the Brahmins. Buddhist influence has been suspected in the Greek fables—such as the ass in the lion's skin—and even in the New Testament. Such coincidences were different from those of language and mythology. Jacob Grimm held that many of the familiar stories of the North of Europe had their origin in the times anterior to the Aryan separation, and had been preserved by tradition through those long ages. Such proverbs as *Vestigia nulla retrorsum* had probably no such early literary form; but such stories as that of Ocasus and Hercules might well be carried by itinerant storytellers from one country to another, and the literary exchange of East and West was, perhaps, earlier in date and greater in extent than was commonly suspected. But the fable was too artistic in form and too definite in purpose to have sprung up simultaneously in various places. The Greeks never claimed the form of fable as their own invention, though when they accepted them they gave them a characteristic Greek form. But in India the fable was clearly indigenous and existed before the rise of Buddhism, and was utilised by Buddha and his disciples. We know little of the origin of fables among the Greeks. Aesop was probably a Phrygian, and the name had been explained as meaning "swarthy"; and the earliest to give them a Greek form was Babrius. Many fables sprang probably from proverbs and short sayings; and illustrations of the saying "Save me from my friends" might be found in the earliest Sanskrit fables. Sir George Daseant had given like examples from early Norwegian literature. As we had clear evidence of constant communication between East and West, there was nothing fortuitous in the fables common to both; and there is little doubt that the original home of the fable was Central Asia and India, and so the charming stories of Lafontaine had a Sanskrit original. The common features of the framework of Christianity and Buddhism were in some cases very striking, and Buddha had almost been raised to the position of a Roman Catholic saint. The story of the three caskets in "The Merchant of Venice" certainly came from India, and it might be that the pound of flesh had its origin in the East. In their central conceptions no two religions could be



more opposed than Buddhism and Christianity. But there were such coincidences as the Judgment of Solomon, which had its Buddhist counterpart. It is tolerably certain that such a story was not invented twice. It was, however, important in translation of Eastern stories to adhere to rigid grammatical accuracy, and not to use language which was suggested by or a reminiscence of Christian stories, as thereby coincidences might apparently be established which had little foundation in fact. There were sometimes seeming similarities between Buddhist and Christian parables, but the application and purpose were so different as to repel the notion of coincidence or derivation. One of the most striking coincidences was that of the miracle of walking on the water, which was common to Buddhism and Christianity, and was, of course, far anterior in the former to the Christian story. Such coincidences as this appeared to indicate an historical connexion. It was important that they should both be collected, and their historical and philosophical import carefully traced. The Buddhist canon was certainly in existence before Christianity, and the exact nature of the relation between the two religions remained for scholars to determine.—The president, in moving a vote of thanks to Prof. Max Müller, said the evidence of early Christian antiquity was much more cogent with him than that producible from the Oriental records with which the Professor was so familiar.

ARISTOTELIAN.—(Monday, June 1.)

Dr. BERNARD BOURANQUET, president, in the chair.—The report of the committee and accounts for the seventeenth session were adopted, and the officers of the society re-elected for the next session.—Mr. J. H. Muirhead read a paper on "The Place of the Concept in Logical Doctrine." He pointed out that the concept, regarded as an element in judgment, has no independent place in logic. The idea that it has can only spring from the supposed necessity of having concepts before judgments as the materials out of which the latter are formed, or from our supposed power of entertaining concepts which are not judgments. The former, which is Lotze's view, is no longer tenable. Knowledge grows, it is not built of pre-formed materials. Those who hold that we can have concepts without judgments do not perceive that what we have in that case is only a judgment of indeterminate modality. But there is another use of the term concept, according to which it is not an element of judgment, but the substratum or subject of all judgment. In this sense judgment may be said to be the attempt to express the contents of the concept, an attempt which is bound to fail. The doctrine of the concept must therefore precede the doctrine of the judgment; not as an element within it, but as that within which the judgment takes place.—The paper was followed by a discussion.

ANGLO-RUSSIAN LITERARY SOCIETY.—(Imperial Institute, Tuesday, June 2.)

In introducing Dr. Markoff, who desired to make some remarks on "Trade between England and Russia," Mr. E. A. Cazalet, the president, said that the Haueatic League and Great Britain were the first to place Russia in commercial communication with Western Europe. The principal industrial and mechanical improvements, which had promoted the success of Russian manufactures, had originally been inaugurated by British enterprise. Commerce, until lately, had been looked down upon in Russia; and after the Crimean War private speculators, hoping to monopolise hemp, tallow, &c., brought disaster on themselves, and turned the attention of British merchants to other markets, especially the Colonies, where similar goods could be obtained, and where the sellers were more anxious to benefit the buyers. State interference with private enterprise had also at one time frightened away British capital from Russian markets. Mr. Cazalet paid a handsome tribute to the power of imitation and the docility of Russian workmen, who were not unpleasant to deal with, provided their employers were just and firm. The stupendous destiny which was certainly in store for Russia mainly depended on the natural good sense and future moral development of the peasant

classes, who formed the great bulk of the population, and really were the blood and marrow of the Empire.—Dr. Markoff's paper stated in general terms that commerce, industry, mining, &c., in Russia presented a vast field for British capital and energy. The present Minister of Finance showed every desire to encourage foreign undertakings in Russia; but French, German, and Belgian business men had of late displayed more desire than Englishmen to benefit by these favourable circumstances. He (Dr. Markoff) expatiated, with many details, on a new Russian directory, which contained all particulars about products, trades, localities, and other useful information for those who might desire to enter into correspondence and business relations with various portions of the vast Empire. He was now translating this book for the benefit of the British public.—Prof. Mendeléeff (who spoke in Russian) thought that a comprehensive commercial alliance between England and Russia was a matter of paramount importance. There were affinities in the characteristics of both nations—such as aptitude for trade, steadiness of purpose, and attachment to the comforts and prosperity of family life, which would lend stability to, and insure the success of, a similar combination, advantageous to both countries and favourable to the best interests of the whole world.—Mr. Kamensky (London agent of the Russian Ministry of Finance) dwelt with satisfaction on the fact that prejudices were decreasing and commercial international relations were increasing between all peoples and countries. When he first came to London, many years ago, and was looking out for houses, the owner of one of them said he would never let his house to a foreigner, a rather sweeping prejudice.—Mr. O'Dwyer said, in a humorous speech, that having just returned from Russia and the East, he was of opinion that useless formalities about passports, &c., a superabundance of holidays, and a lack of order and accuracy in the people, were the impediments which prevented the more rapid development of business and other useful undertakings.—Mr. Kinloch considered that there was a want of commercial travellers who understood Russian, and knew how to study and satisfy the requirements and wishes of Russian customers. Germans managed these matters better than we did.

## FINE ART.

### EXPLORATIONS IN EASTERN CRETE.

#### I.—A MYCENAEAN DEDICATION.

Ashmolean Museum, Oxford: June 1, 1896.

IN spite of the insurrectionary movement in Crete, the tranquillity then prevailing in the eastern provinces enabled me to devote this spring to the more thorough investigation of their early remains. The experiences of two former journeys had convinced me that much in the way of Mycenaean settlements still remained to be discovered in the Diktaean region, and I was also impelled by the hope of finding new evidences of a pre-Phoenician system of writing. But the results of the present exploration have in both respects surpassed my most sanguine hopes.

The early Cretan script claims a priority of interest. Of the primitive class of three-sided bead seals presenting on each face pictographic designs, singly or in groups, I secured or obtained impressions of fifteen fresh examples. Several of these clearly indicated the profession or occupation of the owner of the seal—often, it would seem, possessor of flocks and herds. In two cases—from Elunda (Olons) and Mallia—primitive representations of ships—one of a new type with only a foresail—attest the seafaring character of the early population, further borne out by the occurrence of fishes on other seals. In one instance there seemed to be an allusion to the potter's craft. I also saw an exceptionally large and somewhat rudely shaped specimen of this early class, with more linear representations of a man, a quadruped, and other indeterminate objects or

symbols, found by Dr. A. Taramelli, a young Italian archaeologist, in the possession of a peasant at Kalochorio in Peleada, and since acquired for the Museum of the Syllogos at Candia.

All these more primitive seals, which, as a class, certainly belong to the pre-Mycenaean period of Cretan culture, were of steatite or "soapstone"; and, following up a clue supplied to me by Dr. Hadzidakis at Candia, I was able to ascertain the existence of large deposits of this material in the island. In the valley of the Sarakina stream, about an hour below the site of the ancient Malla, I saw large masses of it *in situ*; and I subsequently obtained information of equally prolific beds on the coast at the Kakon Oros, a little west of Arvi, and in the range between Sudzuro and Kastelliana, within the territory, that is, of the ancient Priasos. This geological fact is of primary importance in the history of early Cretan and Aegean culture. The abundance of this attractive, and at the same time easily workable, material explains the general diffusion of the taste for wearing engraved seals and ornaments among a comparatively primitive population. It was thus that at a very early date the Cretan craftsmen were already enabled to practise the elements of the glyptic art, and to evolve the rudiments of many of the traditional designs which were transferred during the later Mycenaean age to harder materials, such as agate, cornelian, and chalcedony. In the same way the development of a system of script by the grouping of conventional pictographs upon the seals was greatly facilitated, while in another direction the more opaque qualities of steatite gave the Cretan workmen the means of copying, at a comparatively small expenditure of labour, Egyptian stone vases executed in much harder materials.

It is to the succeeding Mycenaean period, when the earlier steatite seals were for the most part superseded by intaglios in harder stones, that the more conventionalised class of Cretan pictographic characters unquestionably belongs. In this category my recent investigations have brought to light a new class of seals, curiously modern in shape, of which I obtained specimens cut out of green jasper and cornelian, from Mycenaean sites in the Eparchies of Siteia and Girapetra. This type of seal presents a distinct analogy to certain Hittite forms; and therefore it was the more interesting to find one with four Cretan characters symmetrically arranged, one of which, the goat's head, is common to the Hittite system. Another specimen, exquisitely engraved in red cornelian, exhibited within an elegant quatrefoil border a wolf's head with protruding tongue—again a symbol which occurs among the Hittite characters. Its solitary occurrence on the Cretan seal is of importance as showing that it had an independent value. In connexion with these may be mentioned another seal found at Priasos, of the same form as the above, but presenting a purely pictorial design in the Mycenaean style—two wild goats raising themselves against a pile of rocks to browse on the overhanging branches. Of much ruder type, though belonging, perhaps, to the same period, is a seal from a prehistoric akropolis at Kalamafka, consisting of what seems little more than a natural finger-shaped piece of steatite, with a group of three characters arranged perpendicularly on its oval base. I was also able to obtain the impression of a four-sided seal-stone from Siteia, containing three groups of three characters each and one of four. The special interest of this stone is that it affords a new link with the pre-Mycenaean class of pictographic seals, the inscription being headed—as on so many examples of the more primitive class—by a seated figure of a man, no doubt the owner of the

seal. Six of the symbols on this remarkable stone are new to the Cretan system. There further came to me from Gortyna a white cornelian bead-seal of the rare class presenting a convoluted back, on the face of which, above a lion's head, are two characters, which recur in the same collocation on a four-sided stone from Crete, now in the Berlin Museum (*Cretan Pictographs*, &c., fig. 34d., 2 and 3 from 1.). A fragment of a Mycenaean *pthos* from the akropolis of Keraton exhibits a graffito sign of the linear class; and two characters identical with the Cypriote *ko* and *e* appear on each side of a central design, representing two sprays and a dart or arrow, on a dark steatite lentoid gem, apparently of very early Mycenaean fabric, procured by me from the site of Knösos.

Hitherto, with such exceptions as the more or less isolated signs on the gypsum blocks of the prehistoric building at Knösos, the evidence of the early Cretan script has been confined to the seal-stones and *graffiti* on vases. This time, however, a discovery awaited me surpassing in interest and importance all previous finds of this nature. The scene of this discovery was the great Cave of Psychrò, on Mount Lasethi, the *Diktation Antron* of the Lyttians, and the mythical birthplace of the Cretan Zeus, which, from the abundance of votive relics it contains, must have been the scene of a very ancient cult. These remains, first described by Prof. Halbherr, belong almost exclusively to Mycenaean times, though during my last year's visit to Psychrò, in company with Mr. J. L. Myres (see *ACADEMY*, 1895, June 1, p. 469), we saw one fragment of later sculpture. On that occasion I was able to assist at a small excavation which produced a variety of prehistoric relics. Among the excavators was a youth, who shortly before my return to the spot last April, and in anticipation of it, dug down to the stone floor of the cave in the lowest level of its great entrance chamber. On my arrival he showed me several clay bulls and figures of the usual Mycenaean class, obtained through his dig, together with several plain terra-cotta cups of a kind which I had myself recently observed in the Mycenaean *tholoi* of a neighbouring site, as also within the *temenos* of what was probably the traditional "Tomb of Zeus" on the summit of Mount Juktas. As a matter of comparatively minor importance, he added that he and a friend who had helped in the excavation had also found a broken stone "with writing" at the bottom of the earth layer. Naturally, I lost no time in securing the stone, and found it to be a dark steatite fragment, bearing part of an inscription clearly cut in characters about an inch high, arranged in a single line, belonging to the same Mycenaean script as that of the seal-stones and of a type representing the linearisation of originally pictographic characters. There are in all nine letters, with probably syllabic values, remaining—apparently about half the original number—and two punctuations. At the right extremity a smaller sign is placed above that in the line below. Among the characters is observable an elongated form of the four-barred-gate symbol (*Pictographs*, &c., No. 24), part of the S-like figure (No. 69b), and two fish-like signs (No. 34), which here occur together, just as on a ring-stone (*Pictographs*, fig. 39) they follow one another, one at the end and one at the beginning of two lines. The other forms seem to be new. That we have here to deal with a regular inscription no human being will doubt. The fragment itself appears to form part of a kind of table of offerings of quadrangular form, and originally provided with four short legs and central stem, while above are parts of two cup-shaped hollows with raised rims, of which there had apparently been three when the table was complete. By a singular coincidence I was able

subsequently to obtain from a prehistoric site at Arvi, on the south coast of Crete, where several steatite vessels of Mycenaean and earlier dates had already been discovered, a parallel object of the same material, in this case perfect, but presenting only one cup-shaped receptacle and without inscription.

On securing this highly interesting relic I at once arranged to continue the excavation, in the hopes of finding the remaining portion; but though we dug down to the rock surface for some square metres round, nothing more of it could be discovered. I was able, however, to ascertain the fact that, above the level where the inscribed fragment lay, was an apparently undisturbed layer containing quantities of unbroken cups of Mycenaean date, and tending, therefore, to show that the broken "table of offerings" had reached the position in which it was found—at a depth, namely, of two metres, and actually resting on the stone floor of the cave—before the close of the Mycenaean period. At about the same level I found a head of a votive clay bull of better fabric than is usual in the Cretan cave deposits. The breakage of the "table of offerings" was itself, in all probability, due to the fall of some rock from the roof of the cavern, the floor of which is now, for the most part, one vast ruin heap.

It is natural to bring the steatite table, with its cup-shaped receptacles, into relation with the ancient cult of which this cave was once the centre in prehistoric times, if we may judge by the extensive deposits of figures of men and animals, both in bronze and clay, as well as of votive double axes and weapons. None of these remains belong to the classical period. The votive deposit, indeed, seems to be purely prehistoric; and one of the bronze male figures round supplies a representation of Mycenaean clothing and method of wearing the hair identical with that of the men on the Vaphio gold cups. It cannot be doubted that the broken "table of offerings" belongs to the same period as the relics among which it was imbedded, and the inscribed characters must in all probability be regarded as forming part of a Mycenaean dedication.

Here, then, on European soil, in a sanctuary historically Greek, we have a formal inscription dating, at a moderate computation, some six centuries earlier than the earliest Hellenic writing known to us, and at least three centuries older than the earliest Phœnician. The fact is the more interesting since, during the period to which this specimen of prehistoric script must be referred, the Syrian Semites, as we know from the Tel-el-Amarna Tablets, were in the full use of the cuneiform characters.

ARTHUR J. EVANS.

#### NOTES ON ART AND ARCHAEOLOGY.

THE following exhibitions will open next week: a collection of pictures by Mr. J. J. Shannon, at the Fine Art Society's; water-colours by members of the Dudley Gallery Art Society, at the Egyptian Hall; Caucasian Sketches, by Mr. A. D. McCormick, in the rooms of the Alpine Club, Savile-row; and a special loan exhibition of English furniture and silks of the seventeenth and eighteenth centuries, together with Sir A. Wollaston Franks's loan collection of European porcelain, at the Bethnal Green Museum.

THE private view of the summer exhibition of studies and sketches by members of the Royal Institute of Painters in Water Colours is fixed for Tuesday next.

MESSRS. DOULTON & Co. have now on view, in their show-rooms on the Albert Embankment, a new series of terra-cotta panels, executed by Mr. George Tinworth. With exception of one or two portraits, they all represent scenes from the Bible story.

THERE has been brought together, in the rooms of the Society of Antiquaries, Burlington House, a unique collection of English medieval paintings and illuminated MSS., which will remain on view until Saturday next.

SINCE his return to England, Mr. Whistler has devoted much of his time to a new series of lithographs of London and district, one of which—a view of the Thames looking towards Westminster—will be among the supplements to the first part of the new volume of *The Studio*, due about the middle of June.

A NEW series of cartoons by Mr. F. C. Gould, the well-known caricaturist, will be issued from the office of the *Westminster Gazette* in a few days. This series will be uniform with "Cartoons of the Campaign," and will deal with the first ten months of the present Government, including the American, South African, and Egyptian crises, as well as the more important domestic events which have occurred during that time.

THE Washington Ex Libris Society is about to issue a new illustrated quarterly journal, for which Mr. Elliot Stock has been appointed agent in England.

THE annual meeting of the Society for the Promotion of Hellenic Studies, to receive the report of the council and to elect the officers, will be held, at 22, Albemarle-street, on Monday next, at 5 p.m. Prof. Jebb, president of the society, is unfortunately prevented by illness from taking the chair; but his place will be filled by one of the vice-presidents, Sir E. Maunde Thompson, principal librarian of the British Museum.

ON Monday next, Messrs. Sotheby will begin the sale, which will last altogether for eight days, of what is described as the first portion of the collection of Greek coins, formed by the late Sir Edward Herbert Bunbury. If it does not equal the Montagu cabinet in the extraordinary beauty and rarity of individual pieces, it may fairly be said to be unrivalled in the historical importance of many of its series; for Sir Edward collected, during his long life, not so much as a numismatist, as to illustrate the history and geography of the ancient world. The catalogue is illustrated with eight autotype plates.

#### THE STAGE.

##### MISS OLGA NETHERSOLE'S CARMEN.

THE short season of Miss Olga Nethersole at the Gaiety is to show her, fortunately, in "Denise" as well as in "Carmen." We say "fortunately" because it is certain that, though in "Carmen" she is to be admired, there are opportunities for subtler and more touching art in the play by Dumas. Mr. Henry Hamilton's adaptation of the story of *Marimée*, known to all the world through the captivating music of Bizet, met with a doubtful reception on Saturday night: that is to say, the house was sharply divided—there were those who recognised the power and the abundance of Miss Nethersole's art; and there were those, too, who very much, and, as we think, somewhat unjustly, resented the actress's materialisation of a character over which a veil of operatic sentiment has been wont to be thrown. So far as our own little experience goes—we saw the opera not long ago at Drury Lane, when the charm and merit of Miss Jessie Huddleston as *Micaela* seemed to us to efface the impression created by the *Carmen*—*Carmen*, on the musical stage, is practically without character: is, practically, but a picturesquely arrayed person who is the vehicle for entrancing strains.

Now, whatever the offences of the *Carmen* of

Miss Nethersole, even its most violent opponent cannot say that it is characterless. It is full of vividness; and alike on its broadest lines and in its every detail, it abounds in truth to a particular conception. That conception is unwelcome to many. For our own part, we consider that it is essentially right. The woman, as Miss Nethersole presents her, is said to abound in solicitation, but to want charm! Charm for whom? We do not imagine that any one of Carmen's admirers would have been seduced by the spirituelle. What might have led them captive for a while—but they would have returned from their captivity after a certain term, no doubt—is her physique, and yet more than her physique, her fervour, earnestness, and strange luxurious Southern nature. That Southern nature Miss Nethersole, during the two hours' traffic of the stage, adopts most absolutely. It becomes her own. Hence the source of her power. This is no heroine subjected to ordinary rules of conduct, or needlessly remorseful after venial breaches of the code of propriety. She is irresponsible, and she is pleasure-loving. She is entirely careless—a fatalist, yet with a will of her own; a savage, yet with wiles; a wily creature, yet genuinely and profoundly moved. It is a long time since we have seen, upon the English stage, an impersonation so distinct and potent of a heroine of a type so pronounced. And, as has been said already, many people do not like it. It remains, nevertheless, both vigorous and reasonable. The resources of Miss Nethersole are remarkable. The lighter and more passionate sides of the character—its gaiety and devilry, its vehemence and luxury—are alike presented with extreme skill. The death-scene, though an ingenious study of dissolution, is probably undesirable. But in the remarkable third act—or, in reality, it is the second tableau of the second act, but is more conveniently spoken of as the third—nothing is done that we cannot approve of: nay, more, nothing is done that does not contribute to, the revelation of the character.

"Carmen," as Miss Nethersole presents it in Mr. Hamilton's adaptation, is to a great extent a one-part piece, and in that respect, of course, imperfect. Mr. Charles Dalton and Mr. Kingston, and other doubtless qualified actors, have little opportunity of distinguishing themselves. Miss Alexis Leighton has one short scene in which she can be effective, and she does not miss her opportunity. And Miss Lena Ashwell is a character yet more sympathetic, speaks with admirable conviction, and comports herself with an appropriate tenderness. The piece cannot run long in London. It may be, even, that a public which, in the case of adaptations of popular English tales, does not reject inanity and is indulgent to incompetence, will pronounce against the representation decisively, and so make its short career yet shorter. That remains to be seen. But, meanwhile, we shall allow ourselves to register the occurrence of a remarkable performance of Miss Nethersole's—a performance full of artistic continuity and of singular force and skill. F. W.

#### STAGE NOTES.

We went last Tuesday to hear one of the very best Shakesperian readers extant—Mr. J. H. Leigh, who gave us, at the Steinway Hall, his wisely made abridgment of "Julius Caesar," which we are glad to see that he has had printed, for convenience of reference. The abridgment is "wisely made": first, because it is sagacious in detail; and secondly, on general grounds, it would be a mistake—and a mistake that is made often—to attempt, under the different conditions of the platform, what

was intended for the stage. Mr. Leigh recognises that a reading of two hours and a quarter, embracing, not indeed quite all, but everything that one is accustomed to hear at the theatre, would bore people. His reading lasts an hour and a half. He fatigues neither his audience nor himself, and he presents adequately the essence of the drama. The method of Mr. Leigh's reading appears to us as admirable as is the discretion of his choice. He never behaves as if he were upon the stage; he accepts the conditions of the platform; he does not seek to differentiate the personality of every separate character when the utterance is, after all, the utterance of one. In other words, he is dramatic within reasonable bounds. His performance is controlled by alert and high intelligence, and his exposition gains by his full employment of the not inconsiderable physical gifts which Nature has placed at his disposal. His reading of "Julius Caesar" was, indeed, a distinct treat. We should like some day to hear Mr. Leigh in a performance which, we are told, he makes fully as remarkable—his rendering of "Richard the Third."

#### MUSIC.

##### RECENT CONCERTS.

Mlle. MARIE WEINGÄRTNER, pupil of M. Delaborde at the Paris Conservatoire, gave a pianoforte recital at the Steinway Hall last Thursday week. She commenced with Bach's great organ Fugue in A minor. The lady is young, and, moreover, a pupil; she is intelligent, and certainly ought to find out one day that organ music is ineffective on the pianoforte. To this matter we are constantly referring; but pianists are constantly sinning; and like the widow in the parable, we hope to worry until we win—that is, until we have stamped out the transcription disease. Though the choice of piece was unsuitable, Mlle. Weingärtner performed it with marked intelligence, clean technique, and most sympathetic touch. This was followed by Beethoven's Sonata in F minor (Op. 57), in which, fortunately, the pianist did not quite satisfy us. Had she done so, it would have been a case of an old head on young shoulders. Mlle. Weingärtner is young in thought and feeling; and this could be felt in her rendering, in many respects admirable, of the music. She will, of course, soon pay us another visit.

On Saturday afternoon Señor Sarasate and M. Ysaye were giving concerts—the one at St. James's, the other at the Queen's Hall. The programme of the latter was the more attractive, but we had noticed the Belgian violinist last week; and, further, Señor Sarasate brought with him a new pianist, Dr. Otto Neitzel, of Cologne, who gave some recitals last year at the Steinway Hall. His appearance in conjunction with the Spanish violinist, however, gives greater prominence to his name. The programme opened with Bach's fine Sonata in B minor for violin and pianoforte. A finished, intelligent reading of the music was given; yet Señor Sarasate, whether by taste or temperament, or perhaps from a mixture of both, does not succeed in bringing out its highest qualities: he displays grace rather than nobility, sweetness rather than severity. Raff's Sonata in A minor was played with taste and brilliancy by both artists. Señor Sarasate played Wrenawski's charming "Legende" in most winning fashion, and then, in some showy pieces, proved that his hand, or shall we say hands, are as skilful as ever; and also, if we may judge from the applause, that *tours de force* attract the public more than music which has to be searched before it can be thoroughly understood. Dr. Neitzel gave as solos a Chopin Nocturne and

Liszt's Ballade in B minor: they were neatly rendered, the second brilliantly. This week, however, the pianist will play Schumann's "Carneval," and that will offer us a better idea of his powers. The Liszt "Ballade" which he selected has some beautiful Chopin-like passages in it; but the composer, here as elsewhere, sinks at times to a very commonplace level.

On Monday afternoon Mme. A. Svetlofsky gave a concert at St. James's Hall. The programme consisted chiefly of Russian music. With the names of the composers we are familiar, but all the songs by which they were represented were said to be sung for the first time in England. An Andante from Glinka's opera, "Russian and Ludmilla," and a song from Rubinstein's Biblical opera, "Die Maccabäer," proved interesting even with pianoforte accompaniment. From such small samples it is, of course, impossible to judge of the works: they serve, however, to remind us of a school of composers of whom we have as yet only imperfect knowledge. A characteristic "Variations Ballade" by Scriabin, and a quaint song by Borodin also deserve mention. Mme. Svetlofsky sang with much fervour and dramatic instinct: she deserves the thanks of musicians for her interesting programme. The concert commenced with Arensky's pianoforte Trio in D minor (Op. 32), a clever and graceful work—one, however, in which colouring and ornamentation strike one as more interesting than subject-matter. It was well performed by Mlle. Sethe (a sympathetic leader), Mr. Herbert Parsons, and Mr. Herbert Walenn.

In the evening, at the same Hall, Dr. Richter opened his concert with Tchaikowsky's Overture to Shakspeare's "Romeo and Juliet," a work produced nearly twenty years ago at the Crystal Palace. The music is highly interesting, and yet it appears to have been laid aside until last Monday. It is quite possible to trace a connexion between certain sections of the Overture and certain features of the drama; and yet the limits of programme music have not been at all strained. The solemn opening movement, the agitated principal theme, and the broad, dignified melody which serves as "second subject proper," are all submitted to ample and skilful development; while the orchestration throughout is highly effective. The performance was exceedingly fine. The interest in the Russian composer's music has materially increased since his death, or rather, we would say, since the production of his noble last Symphony. Perhaps one day we shall hear "Manfred" or "Hamlet." Dvorik's fine Overture "Otello" and the "Good Friday" music from "Parsifal" received full justice at the hands of the great conductor. The concert concluded with Beethoven's C minor Symphony.

Mr. E. D'Albert brought his remarkable series of recitals to a close on Tuesday afternoon. His first piece was Beethoven's Sonata in B flat (Op. 106), the longest, the most difficult, and, consequently, the most seldom performed of the Sonatas. The first three movements are magnificent; the closing Fugue, however, is little less than a torture to listen to. It is clever, and will repay study: it is terribly difficult, and makes excellent practice, but it is undeniably dry. The earlier movements were interpreted with power, dignity, and feeling; in the Fugue the pianist did all that swiftness and strength could do, yet to little purpose. He played also Schumann's Sonata in G minor. The pianist's conception of the music was thoroughly good, though he was at times a little too vehement. M. D'Albert is one of the foremost players of the day, though, as we have already remarked, intelligence and skill prevail, with some notable exceptions, over emotion. J. S. SHEDLOCK.

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## LITERATURE.

*The Heart of a Continent: a Narrative of Travels in Manchuria, across the Gobi Desert, through the Himalayas, the Pamirs, and Chitral, 1884-94.* By Capt. Frank E. Younghusband. (John Murray.)

No name has been more prominently before the public during the last decade of Asiatic geographical research than that of Capt. Younghusband, who claims to have inherited his passion for travel from his mother, sister of Robert Shaw, the first Englishman known to have penetrated from India over the Himalayas to Eastern Turkestan. Whatever value physiologists may be disposed to attach to this claim, there can be no doubt that his first incentive to become a wanderer over Central Asia was derived from the memories and records of Robert Shaw himself, whose papers and native assistants the author, then a subaltern in the King's Dragoon Guards, had an opportunity of consulting, in 1884, at his uncle's former headquarters, the Punjab hill station of Dharmasala. Since then he has been almost incessantly on the move; and although many of his journeys follow beaten tracks, there remains a very large residuum of original exploration (including some achievements of capital importance), which more than justifies a detailed account of all his Asiatic travels in a single volume.

Capt. Younghusband began his ramblings with a visit in 1886 to the Long White Mountain, Manchuria, in company with Mr. H. E. M. James, whose book describing that brilliant exploit was reviewed in the ACADEMY for May 5, 1886. On his return to Peking, he obtained an extension of leave, for the purpose of accompanying Col. Bell in a journey from North China across the continent to India. This journey was successfully carried out by both explorers, but (fortunately for the enlargement of our knowledge of Central Asia) by different routes, at least as far as Hami on the northern verge of the Gobi. Here they had appointed to meet, Col. Bell taking the more familiar southern road inside the Great Wall and through the province of Kansu, while Capt. Younghusband proceeded through the Kalgan Gate to Kwei-hwa-cheng, and thence by quite a new track across the desert to the trysting-place. He reached Hami, some 2000 miles west by north of Peking, just a month after Col. Bell, who enjoys the reputation of being the most expeditious of modern travellers, and who, after waiting a day, continued his journey to India alone. But the delay, which, in any case, was readily explained by the unforeseen difficulties of the new

route, was amply repaid by the important geographical work executed by the author in this hitherto little-known section of the Gobi. Here his track, crossing that of Przevalsky at the Borstun Well, skirted the southern slope of the Hurka Hills for 200 miles; and a good opportunity was thus afforded of determining the true character of this range, which was found to constitute a south-easterly extension of the Altai and not of the Tian-Shan mountains, as had hitherto been supposed. By this determination much light has been thrown on the mutual relations of the great Central Asian orographic systems; and we now know that the Tian-Shan, instead of extending indefinitely eastwards, really terminates at the so-called Zungarian Strait, a little to the east of Hami.

Of course, all this region, from the great bend of the Hoang-ho to Zungaria, forms geographically an essential part of Mongolia, and is popularly supposed to be occupied, wherever habitable, by restless Mongol nomads. But this is no longer so; and Capt. Younghusband found that, as in Manchuria, most of the arable, and even of the pasture, lands have already been inundated by the rising stream of Chinese peasantry, who are everywhere overflowing beyond the Great Wall into the old Mongolo-Tatar domain.

"Kwei-hwa-cheng used originally to be a Mongol town. It is even now included in Mongolia, and there is a Mongol prince resident in the place; but no one would believe that it was not Chinese, for it is occupied almost exclusively by Chinamen, and the Mongols are relegated to the outskirts" (p. 73).

But while the Manchu and Mongol branches of the family are thus threatened with extinction, a better fate seems reserved for the hardier Turki group, whose territory was reached by our traveller soon after leaving Hami. Although the contrast between the two races was at once obvious, he nevertheless noticed as he advanced westwards

"a gradual, scarcely perceptible, change from the round of a Mongolian type to a sharper, and yet more sharp, type of feature. Whether this is accidental, or whether it is brought about by the commingling of separate races, I know not; but I think I am not wrong in stating that, the further east one goes, the rounder and broader are the faces of the inhabitants, and the further west one goes the longer and narrower they become" (p. 118).

This remark is perfectly correct, and is all the more valuable as coming from an observer indifferent to anthropological theories. The phenomenon may be witnessed, roughly speaking, all the way from the Aegean to the Pacific; and the explanation, as always maintained by the present writer,\* would appear to be, not that the Turk was originally an "Allophylian white" later crossed in diverse proportions by Mongol blood, but that he was originally of Mongol stock, later crossed in diverse proportions by Caucasian (white) blood. This is one of those cases in which the physical arguments being balanced, the last appeal must be to speech; and it seems most reasonable to hold that the Turki group of Mongolo-Tatar speech

have been partly assimilated by miscegenation to the Caucasian type, unless it can be shown that their Mongolo-Tatar speech is acquired and not original. But of this there is not only no evidence, but what evidence exists is all the other way. For the present, therefore, the Turks must be grouped with the Magyars, who, although now not differing perceptibly from the average European, are historically known to have formerly been of Finno-Tatar (Ugrian) type, as they still are of Finno-Tatar speech.

From Hami round the Tarim basin (Kashgaria) to the foot of the Himalayas, Capt. Younghusband followed the familiar Tian-shan Nan-lu ("Southern Tian-shan route"), consequently this section of his journey presents no features calling for special comment. But the last section across the Mustagh Pass to Kashmir in the early winter of 1887, together with his subsequent explorations of the same Alpine region in 1889, will always rank as one of the most brilliant geographical achievements of our times. The Old Mustagh Pass proving quite impracticable (it has, in fact, been for many years entirely abandoned by the natives), the New Pass, a little farther west, was attacked, and successfully surmounted at an altitude of nearly 19,000 feet, with no special appliances for mountain climbing, and at a period of the year when all traffic is suspended between the opposite slopes of those lofty ranges. When the highest point had been scaled the chief difficulty still remained, for the party now found themselves landed on the brink of a precipice apparently barring all further progress.

"The cliff we had now to descend was an almost sheer precipice; its only saving feature was that it was rough and rugged, and so afforded some little hold for our hands and feet. Yet even then we seldom got a hold for the whole hand or whole foot. All we generally found was a little ledge, upon which we could grip with the tips of our fingers or side of the foot. The men were most good to me, whenever possible guiding my foot into some secure hold, and often supporting it there with their hands; but at times it was all I could do to summon sufficient courage to let myself down on to the veriest little crevices which had to support me. There was a constant dread, too, that fragments of these ledges might give way with the weight upon them; for the rock was crumbly, as it generally is when exposed to severe frosts; and once I heard a shout from above, as a huge piece of rock which had been detached came crashing past me and as nearly as possible hit two of the men who had already got half way down" (p. 198).

During the explorations of 1887 and 1889 in this north-western section of the Himalayas, our traveller made several important discoveries and determinations: such as the position of the Shimahal Pass and river leading into the Hunza (Kanjut) district, the course of the glacial Oprang stream, one of the head waters of the Yarkand-darya, and the trend of the hitherto unknown Aghil Range, which lies between, and runs parallel with, the Kuen-lun and the Karakorum, or, as he prefers to call it, the Mustagh Range. These discoveries, for which he has well earned the gold medal of the Royal Geographical Society, have since been supplemented by

\* See article "Turkomans," *Nature*, December 4, 1879; and *Ethnology*, 1896, pp. 311-313.

Sir William Conway's surveys amid the Hispar and Baltoro glaciers, so that little now remains to be done in the intricate Alpine region where converge the Himalayan, Kuen-lun, and Hindu-Kush orographic systems.

The excursion of 1889, the account of which forms one of the most interesting sections of the book, was undertaken for the purpose of interviewing the lawless Hunza tribes, who have since been reduced to order, and now vie with the Sikhs and Gurkhas in their loyalty to the British Ráj. It will be remembered that they co-operated effectively with Capt. Kelly's column advancing from Kashmir during the recent campaign in Chitral; and this astonishing transformation must be largely credited to Capt. Younghusband's diplomacy, followed by Col. Durand's energetic action during the expedition of 1892.

After the Hunza expedition, during which half a dozen passes were crossed at heights ranging from over 17,000 to nearly 19,000 feet, other excursions were made back to Kashgaria, round the Pamirs, and lastly to Chitral again on diplomatic service to the Mehtar, Nizám-ú-Mulk. It was the murder of this ruler by his half-brother early in 1895 that led to the British occupation and the absorption of Chitral in the Indian political system.

The work, which, although not written by a specialist in any department, abounds in instructive matter in almost every branch of geographical and ethnological lore, concludes with two highly suggestive chapters on "the Missionary Question in China," and "Impressions of Travel." It is well, though somewhat sparingly, illustrated, and supplied with several useful maps and an index, which last might with advantage have been three or four times longer.

A. H. KEANE.

"THE NEW IRISH LIBRARY."—*Swift in Ireland.* By R. Ashe King. (Fisher Unwin.)

THIS is a little book, and in censuring its faults one feels that sort of restraint which checks one's natural impulse to hit a small boy who deserves punishment. But though a little book, the subject of it is so great that it merits great treatment; and, at least, the writer might have borne in mind Swift's own terse but invaluable definition of style: "the right word in the right place," not by any means so "bald" a dictum as Mr. King thinks it.

Readers of Thackeray's *English Humorists* will remember how that writer, knowing that some might object to the inclusion of Swift among his coterie, on the grounds that Swift was an Irishman, was at pains to explain that, although, through an accident of birth, Swift was born in Ireland, he was, on both sides of his family, as pure-bred an Englishman as ever existed. Swift's friend Pope had long before expressed the same idea in a rhyme, perhaps a quiet satire on Swift's pet aversion to be called an Irishman:

"Jonathan Swift  
Had the gift  
By fatherage, motherage,  
And by brotherage,  
To come from Gotheridge."

Swift in one of his deplorable ebullitions of bitterness had repudiated his right to be considered an Irishman. "I happened to be dropped here" (in Ireland) he confesses, "and to my sorrow did not die before I came back to it." Mr. King might have again told us that Swift was, strictly speaking, an Englishman and not an Irishman, but, in his zeal to settle the point beyond question, he is a trifle too emphatic when he writes:

"Swift drew his first breath and his last in Ireland, spent in her the best years of his youth and of his maturity, owed her his literary education, and paid her with a political education by which she has never ceased to profit to this day; but in no sense was he an Irishman."

It will be noticed that in the above remarkable statement three or four facts are set out, in reference to any one of which Swift might be considered an Irishman, in a certain restricted sense, while in the end we are told that "in no sense was he an Irishman." Here, clearly, we do not find "the right word in the right place." If Swift had been "dropped," to use his own word, at the equator; if his mother had been a Hottentot and his father a Chinaman; if he had never made a joke, or been "agin the Government," and had died at the North Pole, then the unequivocal and direct "no" would have been the right word in the right place.

A very little more attention to that neglected thing style, a very little more of what poor Robert Louis Stevenson called "elbow grease," a trifle less egotism, and the book might have been on the same level of excellence as the *Swift* of Mr. Leslie Stephen or the *Steele* of Mr. Austin Dobson. And there is no reason why a volume of "The New Irish Library" should not equal any of the English series of similar books, if the writers would only pursue the one road—for there is no royal one—to literary fame.

As for the printing of the book, we must implore the editor or the "reader" of this series to mend his ways. The punctuation is a fortuitous concurrence of commas, and the misprints beyond all calculation.

A small biography, like that under consideration, is deprived of half its usefulness, if the author never refers the reader to a single source of fuller information. In this book there are no references whatsoever to any of Swift's modern biographers; but the older ones, from Orrery to Thackeray, are mentioned for the purpose of contradicting mis-statements which have long ago been set right. Such references are worse than useless—they are positively misleading.

For some reason or other, Mr. King will have it that Thackeray, in his Lectures, deliberately elandered Swift. Thackeray was, we are told, "blinded by political partisanship." A more unfounded statement was, I would venture to say, never made; for who devoted less of his time to politics than did our noble-minded cynic? One has only to look at the bulk of Thackeray's literary labours, and to think how comparatively short his life was, to know how little thought he must have given to politics. But granted that he did differ politically from Swift, why therefore should

he treat a political opponent of a past generation unjustly? Thackeray did not like Swift, because Swift has written things too vile for any one of ordinary taste to tolerate. There is no getting over this fact. He judged Swift by his own writings and by the biographies of him which existed when the lectures on "English Humorists" were delivered. At that time the interdependence between a man's character and his bodily health was not so well recognised as in the present day, and Swift's disagreeable points of character were far less likely to be excused. If Thackeray had been fortunate enough to have had access to Forster's Life of Swift, to Dr. Wilde's study of him from a medical point of view, to Dr. Bucknill's paper in *Brain* for January, 1882, and to Mr. Henry Craik's recent addition to our knowledge, his opinions about Swift would have been quite different.

Thackeray is called by Mr. King "an old Scotchwoman," because he did not admire a very poor jest about the Anglican Church from the pen of one of her priests. He is accused also of "shallowness and woodenness." But although Thackeray's knowledge of Swift's life was imperfect, and his ignorance of the Irish Question led him into a most egregious blunder as to the meaning of Swift's "modest proposal," he was able to grasp the magnitude of Swift's mind with the instinct of true genius, which is far better than mere knowledge. The extent of Thackeray's admiration for Swift shows itself again and again. If Mr. King had only read carefully through the Lecture, he never would have fallen into the mistake of attributing to Thackeray ignorance of facts which Thackeray actually notices a page beyond where his censor left off.

"Why," says Mr. King, "if Thackeray knew anything of Swift's life, he must have known that this hypocrite stole off daily to morning prayers when at the height of his power in London: that he read prayers daily to his servants so unostentatiously that Delany was six months in the deanery before he became aware of this function: and that the prayers composed for Mrs. Esther Johnson on her death-bed breathe the most intense religious conviction."

After this statement, doubtless the writer of it will be surprised to hear that the person he describes as "an old Scotchwoman" not only "must have known," but did actually know and record the fact of Swift's secret devotions, as revealed by Delany.

"It is told, as if it were to Swift's credit, that the Dean of St. Patrick's performed his family devotions, but with such secrecy that the guests in his own house did not know it."

"Swift was a reverend and pious spirit—for Swift could love and Swift could pray. Through the storms and tempests of his furious mind the stars of religion and love break out in the blue, shining serenely, though hidden by the driving clouds and the maddened hurricane of his life."

Swift's life is a mournful record of dissatisfied ambition and of unfulfilled aims. He was, as it were, urged onwards by his own strong spirit only to be driven backward by relentless destiny, until the wings of his spirit were broken, and he could soar no more. Swift's career at the Univer-

sity of Dublin was neither brilliant nor disgraceful. He did fairly well in his classics, which in those days was the only branch of study really worthy of much attention; but the formal logic of the time was too much for him. He lived soberly and observed the statutes. He was not really remarkable for anything, not even (like our good Goldsmith) for wild and boyish pranks; but he could make a good fire, and this fact was noticed and commented upon by Prof. Baldwyn. I think the weight of evidence as to Swift's college career goes to show that he did not as a student keep his nose continuously to the grindstone; but having the normal measure of youth's exuberance of spirits, he indulged in the ordinary amount of youth's extravagances. An occasional "spree" is, I am certain, not within the mischief meant to be guarded against by the college statutes; and Irishmen, of all others, will not judge Swift harshly because he was not in his rooms precisely at ten o'clock every night. He may have been; but would the fact make us think more highly of him?

For Swift's education Mr. King gives some credit to the famous school at Kilkenny, where it began, but none whatsoever to the University of Dublin, where it was completed. Swift entered Trinity College at the age of fourteen, his education had then, we may infer, little more than begun. In his degree examination, although he did not do brilliantly, he was "well in the running" with his fellow-students. If he did get his degree *speciali gratia*, that form of degree was at the time a most usual one. But Mr. King does not think kindly of Dublin University. "What is the harmless little joke [of Baldwyn's about the fire] meant to prove?" that, in common with Thackeray, Baldwyn was "wooden-headed." "Only the head of a university," we are told, "could be so wooden-headed."

When Mr. King "does not like Dr. Fell" he has two methods of showing it—namely, by describing him as wooden-headed, or as "an old woman." Accordingly, we are told that "only an old woman could have discovered in Jonathan Swift only an old woman's cleverness." We are furthermore informed, as "a fact that none will question," "that a university course is as little likely to discover or produce a genius as a circus is likely to recognise or produce a Pegasus." A little observation will at once show us that there is no parallel whatsoever between the production of a "Pegasus" and of a genius, because one is impossible, while the other is possible. Here, again, the rule of "the right word in the right place" might have been followed with advantage. We venture to suggest "a Persimmon."

More mournful nonsense has been written about Swift than about any other great writer; and his misfortunes are assigned too much to the machinations of men, and too little to the workings of God. Swift began his life with many good and excellent gifts. A loving mother, to begin with, a good education, more kindness from his relatives than is often to be met with, an early friendship with Temple—one of the most accomplished men of his time; after-

wards the esteem and friendship of Addison and of Pope; the love of Stella, whose very name is a lode-star of sweet womanly affection; and, for what it was worth, all the political influence that he desired. One thing alone he lacked, and that was health of mind and body. He could easily have gained anything on earth which his immense genius could command, if only disease had not followed him like a loathed fiend. That was why he was so bitter against many who might justly have claimed his gratitude. Over and over again he was for days together incapacitated from work by that pressure upon the brain, which in the end deprived him of reason. He felt this, and was anxious to acquire some settled income upon which he could live a life of comparative ease.

Mr. King has interlarded his book here and there with maxims of very doubtful value or good taste, as, for example:

"Theology is the sole science women effect [*sic*], and the less intelligent the woman the more profound invariably is her conversance with this mystery."

The chapter upon the Drapier Letters follows the common view of the motives which actuated Swift when he wrote them, which view is not, I think, fully borne out by facts. Swift is supposed to have attacked Wood's scheme, not because it was economically a dangerous one, but for the sentimental reason that part of the money to be made by it was to flow into the coffers of the wicked Duchess of Kendal. The real facts are, however, that the amount in money to be paid for Wood's halfpence was nearly one-fourth of the entire specie currency in Ireland; and before Swift took up the cause at all, there was a strong feeling in Ireland that the new coinage would be productive of enormous financial difficulties. Such a state of popular feeling absolves Swift from Mr. King's charge of disingenuousness. The subject was very carefully examined by Froude in his *English in Ireland*.

So much of what one may call "newspaper patriotism" has been imported into this work that it sometimes becomes almost ludicrous; for a certain kind of "tall writing" is quite out of place outside the columns of a provincial newspaper, as, for example:

"Ireland, it is true, always had the advantage in armour of England, poetically:

"Thrice is he armed that hath his quarrel just."

"But the power which is on the side of the big battalions laughs at this air-woven armour of poetry. Accordingly, the eleven men well-armed would hold down for ever the single man in his shirt, in spite of the armour wherewith the poets—like the rascally tailors in 'The Emperor's New Clothes'—would have equipped him, but for two things: first, the distraction of English quarrels; and, secondly, the distraction of English divisions."

And so on, very much in the style of "And so she went into the garden to cut a cabbage leaf." It may be noticed, in passing, that the poet alluded to in the above—who, by the way, was Shakspeare—never intended to invest an unarmed man with air-woven armour, but simply meant to say that, in a just quarrel, an armed man is thrice armed.

The merits of the book are to be found in the earnestness of the writer, who is full of tender compassion for Swift's sufferings. The faults of style and surprising immaturity of thought are such as time can mend.

I should like to go into the subject more fully if space allowed, for the story of Swift's life holds one spell-bound with wonder and sadness. Condemnation is lost in pity. But although Swift suffered much, and his sufferings at times overshadowed his mind, that mind was naturally cheerful. He was not by any means the morose and gloomy giant of popular fancy, eternally groaning in spirit and flashing out scorn for the human race, with vultures, metaphorically speaking, tearing at his liver. He scorned the human race, but, as Mr. Ashe King justly points out, only in general. In general he spared neither man nor woman, but to individuals he was more than womanly in his tenderness. In 1736, he wrote to George Falkner expressing a desire once more to write a book solely for the purpose of eulogising a dead friend:

"I have often mentioned to you an earnest desire I had, and still have, to record the merit and services of Lord Mayor Humphrey French."

"When I have got sufficient information, although I am oppressed with age and infirmities, I will stir up all the little spirit I can raise and give the public an account of that great patriot."

There are no more tender records of true affection than Swift's Little Letters to Stella—secrets only meant for themselves alone: their child-like babblings, their hidden words, so meaningless to the vulgar, yet so full of meaning. These contain a tragedy, before which all other tragedies are as a child's lightly shed tears. Who can think of them, even for a moment, unmoved?

GEORGE NEWCOMEN.

*Poems of John Donne.* Edited by E. K. Chambers, with an Introduction by George Saintsbury. (Lawrence & Bullen.)

Two recent volumes of "The Muses' Library" contain a critical and scholarly edition by Mr. Chambers of the complete poems of John Donne, lover and divine. Prof. Saintsbury's zealous introduction may gain converts: there is a danger, also, that it may imperil their faith by requiring of them a too enthusiastic joy. Readers, at least, whose devotion is assured and reasonably grounded, might be better pleased if the tranquil words of Izaak Walton stood in its place. The present generation of readers of poetry is not inclined to undervalue the Elizabethan and Jacobean writers: it makes allowances for their eccentricities, if it does not exalt them into virtues. It would be safer now, than it ever has been since their own period, to place the poems alone before the public. It has enough of the historic sense to see the merits which are there, and to refrain from grumbling because the peculiar excellencies of another age are wanting. The time is past for "versifying" Donne. Eighteenth-century critics were of opinion that he had no more of "numbers" than was contained in a fixed quantity of

syllables; others would not allow even so much as that. To suit their taste, his satires were improved by Pope. We should not be inclined to commit them to the Laureate for conversion into nineteenth-century style. We are quite content to read Donne as he is: only, much as we feel the splendid force and freshness of his best things, we feel also the tediousness of the scholastic jargon, the frigid conceits, the rugged, stammering lines, which are never far away. We read, for instance,

"O! my love is slain; I saw him go  
O'er the white Alps alone";

and pity and terror prevail upon us, till in the next words—

"I saw him, I,  
Assail'd, fight, taken, stabb'd, bleed, fall, and die"—

the rhetorical artifice is fatal to the tragic effect. So it ever is in Donne: he wrote matchless lines, but no perfect poem. It is useless to pretend that he did; any fair criticism should recognise that the bad lines are the rule, the good the exception. Now Prof. Saintsbury, and another of Donne's eulogists, Prof. Edward Dowden, writing doubtless with the best intentions, produce a false impression. They quote, one after another, the magnificent romantic lines:

"Her pure and eloquent blood  
Spoke in her cheeks, and so distinctly wrought  
That one might almost say her body thought."

"A bracelet of bright hair about the bone."

"I wonder, by my troth, what thou and I  
Did till we loved?"

"No spring nor summer beauty hath such grace  
As I have seen in one autumnal face."

And I quote them too, for the temptation is irresistible. But if one is grateful to Prof. Dowden or Prof. Saintsbury for the mosaic of precious fragments which he has put together out of Donne, and is encouraged to go to Donne himself and cut larger blocks from the quarry, disappointment is inevitable. These gentlemen have not told us that they have picked out all the best pieces; but the fact is that little of the same quality remains, and that we have to climb over, or walk round, or pick to pieces, mighty heaps of rubbish before we find new treasures. In pure poetry no section is so rich as the first, the "Songs and Sonnets." The "Elegies," after all their astonishing changes of mood, close with the most audacious, the most frankly pagan love-poem in the English language. The "Divine Poems," which follow at once in singular contrast to the twentieth Elegy, belong to Donne's later years; for the religious mood did not co-exist or alternate in him with the licentious, as it did in the pagan prelates of the Italian Renaissance. Donne's life as a Churchman was no less sincere and thoroughgoing than his life as a pleasure-seeker had been. Through both periods runs that morbid preoccupation with the ghastly imagery of death, which shows itself most distinctly in the two poems "The Funeral" and "The Relic," while it appears again in his curious fancy for sitting for his portrait in a shroud. The irregularities of Donne's verse have been exaggerated, especially by the afore-said eighteenth-century critics. That age was very intolerant of elision, as Donne's

descendant Cowper used to complain to his correspondents when he was translating Homer and saturating himself with Milton's blank verse, to the disgust of some of the friends to whom he first submitted his version for criticism. The fault in Donne does not lie so much in the superfluity or deficiency of syllables, as in the careless habit of accentuating trivial words and passing lightly over those on which stress should be laid. Donne had a wonderful talent for impressive openings, going straight to the point with no waste of words. The first line of all is a singularly unfortunate introduction to his works; but in the second poem, "The Good-morrow," and in almost every one of the succeeding lyrics, best of all, perhaps, in "The Expiration,"

"So, so, break off this last lamenting kiss," the attention is arrested by the opening words, though it may wander before the stanzas reach their close.

Mr. Chambers has added, in this edition, eleven poems, previously uncollected, attributed on grounds of varying cogency to Donne. One of these, "The Constant Lover," is a charming piece; but so smooth in execution and so conventional in thought that I should doubt the attribution, were it not for the opening line—

"I know as well as you she is not fair"—which has Donne's fine impatience and rapidity of movement.

A number of spurious poems are rejected; others are placed in an appendix as doubtful. The reasons for all these changes are plainly and sensibly stated in the notes; and the collation of MSS. and editions for the establishment of the text has been carried out with all the patience and accuracy which are demanded in a critical edition of an unjustly neglected writer.

CAMPBELL DODGSON.

#### "A HISTORY OF AURICULAR CONFESSION AND INDULGENCES IN THE LATIN CHURCH."

By Henry Charles Lea. Vol. II., *Confession and Absolution*. (Sonnenschein.)

In this second volume Dr. Lea continues his historical survey of the doctrine and practice of Confession and Absolution in the Latin Church. As he comes nearer to modern times, and the ideas and the language in which they are expressed grow more similar to those of to-day, we have far fewer mistakes than appeared in the early part of the former volume. Dr. Lea manifestly strives to attain an almost scientific impartiality, even when such impartiality lands him in well-nigh negative results. In dealing with the Penitentials he remarks, and truly, how beneficial their influence was:

"Crude and unsatisfactory as were the Penitentials in many things, taken as a whole their influence cannot but have been salutary. They inculcated on the still barbarous populations lessons of charity and loving-kindness, of forgiveness of injuries, and of helpfulness to the poor and the stranger, as part of the discipline whereby the sinner could redeem his sins. Besides this, the very vagueness of the boundary between secular and spiritual matters enabled

them to instil ideas of order and decency and cleanliness and hygiene among the rude inhabitants of central and northern Europe" (p. 106, and cf. p. 412).

All who have studied the history of the early Middle Ages will, I think, assent to the truth of this; and so also of the following on the Schoolmen, though perhaps with some slight reserve:

"They promoted ethical development, and accustomed thinking men to apply more delicate tests to conduct, even though, at the same time, they furnished dialectics by which the inconvenient rigor of Christ's teachings could be reconciled with the necessities of human nature. The close examination made by the Schoolmen of the ethical value of actions has borne fruit in establishing principles and habits of thought which are the common heritage of the race to-day" (p. 413).

Dr. Lea marks well the great change which took place when public penance and the penitentials and public reconciliation gradually gave way to private confession, penance, and absolution. The power of the keys, which up to that time had been mainly exercised by the bishop, passed into the hands of the priest and confessor; and this, again, was enhanced when confession from voluntary became obligatory, by the decree of the Lateran Council in 1216, at least once a year. The strictness of the seal of confession, which necessarily followed on its universal obligation, equally of necessity broke down the rigour of the older punitive and public penances, and favoured laxity; because the enforcement of open and severe penance would have disclosed the nature of the sins confessed. It was the necessity of avoiding this scandal which chiefly opened the door by which laxity was introduced. It was thus the interest both of penitent and confessor alike to avoid scandal, and to keep intact the seal of the confessional.

It is also well shown how the burden put upon the ordinary priest by this universal obligatory confession was more than he could bear. Its requirements were more than he could possibly fulfil: it demanded a delicacy of discrimination, a power of insight, an experience and learning to which he could make no pretence. He had thus to lean on authority, without the means of judging which of contending authorities might be right; and this forced him to accept and act on any authority that was probably right. We have detailed to us historically the successive waves of laxity and rigour which have passed over the Church, the conservatives ever seeking to uphold the more rigorous course. The rule, which was at first to uphold only the safest course in morals, drops to the safer course, then to any safe course; then, in consulting authorities as to what is safe, we should follow only the more probable, this declines to the probable, at last even the less probable may be chosen without sin: anything, almost, is better than to let the penitent depart without absolution. As a whole, the history is one of the triumph of laxity. The temporary victories of the rigorists have been fruitless victories. The triumphs of the Jansenists, in spite of their irrefragable logic, urged by literary



genius and force of character, with all the weight of conservatism on their side, were but short-lived, and were more apparent than real. The Jesuits, although they were expelled and their Order suppressed, have won the day. The system of Liguori, which is now prevalent, is only a modified probabilism. Dr. Lea points out constantly how unscrupulous Liguori is in his citations, and how reckless in his historical assertions, and also how intense is the dislike of the Jansenists and Gallicans by the reigning school of the present day. He has not the least exaggerated matters in this respect: they are represented as the most dangerous of heretics, and are branded at times as atheists. As is here stated (p. 350), when the Church in France was reconstituted by Napoleon in the Concordat the last barrier to the encroachments of Rome was broken down. To the Papal mind Gallicanism, Jansenism, and rigorism were connected as the embodiment of the forces inimical to the Holy See (p. 350).

We mentioned that Dr. Lea's conclusions are mainly negative. "The scheme of interposing the priest between man and his Creator is not an ethical success" (p. 411); and again, after sketching as "an enticing day-dream" a picture of what confession was intended to be, he adds: "Whatever benefits accrued from the enforcement of confession as a stated duty were fully neutralised by its attendant evils" (p. 415). The laxity of the current manuals of the Roman Church is not at all exaggerated in these pages. It is a fact that in many districts the morality of the people is higher in certain directions than that laid down in these manuals. But when, with an adverse bias to the use of confession, Dr. Lea attempts by means of criminal statistics a hasty comparison of different forms of Christianity and even of Mohammedanism, the outcome is that:

"In fact, religion has much less influence on morals—at least on that portion of morals which falls under the jurisdiction of the police—than we are in the habit of believing, and our confidence in the ethical benefits derived from Christian teaching is unfortunately not justified by facts" (p. 431).

We believe that all comparisons made from such statistics are illusory. A greater amount of crime detected and punished may be a proof simply of a higher standard of public opinion, while the prevalence of certain forms of outward crime may be symptomatic of a less amount of hidden vice.

The present work is still incomplete, but there is an excellent index to these two volumes. We look forward with eagerness for the volume or volumes on Indulgences. The present instalments will not satisfy partisans on either side, nor will they satisfy the exact scholar; and some may think that it was hardly worth while to undertake such great labour for so negative a result. Yet all must acknowledge the patience and industry of the author, and the great usefulness of the materials which he has collected and arranged—the value of these to the historian is not at all affected by the conclusions arrived at.

WENTWORTH WEBSTER.

#### A GERMAN EDITION OF THE "UTOPIA."

"LATEINISCHE LITTERATURDENKMÄLER DES XV. UND XVI. JAHRHUNDERTS." No. 11: *Thomas More's "Utopia."* Herausgegeben von V. Michels u. Th. Ziegler. (Berlin: Weidmanns.)

THIS new edition of the *Utopia* is one of a collection of reprints of the important Latin compositions of the fifteenth and sixteenth centuries. The series is edited by Prof. Hermann, with the assistance of a great number of continental scholars, among whom may be mentioned the names of Geiger, Hartfelder, Knod, Neff, and de Nolhac; and its appearance is an indication of the increased interest now felt in the literature of the Renaissance and Reformation, and in the claims of this literature to be more carefully edited, or, indeed, to be edited at all. Many of the works republished are the commonplaces of literary history; though few, except the *Epistolæ Obscurorum Virorum*, have received any critical handling before. But the majority of them, the interest of which is more special, are only accessible in early editions or unscholarly reprints; and the gratitude of students is due to the editors who are combining to produce cheap and careful reprints of Wimpheling, Eobanus Hessus, Crocus, and other less known, though not less interesting, humanists.

This issue of the *Utopia*, which is the work of Profs. Michels and Ziegler, is unfortunate in having to challenge competition, especially in England, with the fine edition lately published by Mr. Lupton. It is based on the *editio princeps*, Th. Martin, Louvain (1516); and that text, in which there were many errors, is corrected by the Froben issue of March 1518, which was probably revised by More himself. The text, therefore, varies from that of Mr. Lupton's, who chose the Froben issue for his basis.

The Introduction, of which there are 70 pages, contains a very suggestive essay on the subject-matter of the *Utopia* by Prof. Ziegler. For the rest of the work Prof. Michels is responsible. It includes a short Life of More, an account of early editions, a few notes, and the critical apparatus of the text. The Life is written with a careful examination of English authorities; but the critical part of the Introduction has not been executed with the accuracy which is essential to reprints, and on which their value almost entirely depends—a fault which is uncommon in German work. The collation of Gourmont's edition of 1517, which Prof. Michels was unable to examine in person, is full of errors; and so also is the printed title-page of Robynson's 1551 translation. In the list of editions the Junta issue (Venice, 1519) is omitted, and the second Basle edition of November, 1518, is only mentioned as uncertain, though several copies are known to exist—another indication of the need for some sort of universal bibliography of rarer books, such as is being prepared in Belgium. Also, an edition of Burnet's translation in 1682 is mentioned, two years earlier than the edition which is universally accepted in England as the first.

But if Prof. Michels has failed of accuracy, he has failed in a big endeavour. He has

brought together in his Introduction a great mass of detailed information, comprising selections from letters illustrating the early publication of the *Utopia*, a very elaborate comparison of the various editions and their contents, and accounts of the translations. His researches on this last point bring out the curious fact that the book was translated into German, Italian, and French, before it appeared in its native English.

We may deplore, however, that the marginal notes of the early editions, instead of being placed by the side of the text, are embedded in an inextricable hotch-potch of various readings at the beginning. And in an edition intended for students it is a pity to find the notes massed together, rather than printed at the foot of the passages they are designed to illustrate.

P. S. ALLEN.

#### NEW NOVELS.

*The Harding Scandal.* By Frank Barrett. In 2 vols. (Chatto & Windus.)

*Ruth Farmer.* By Agnes Marchbank. (Jarrold.)

*The Statement of Stella Maberly.* Written by Herself. (Fisher Unwin.)

*The Oracle of Baal.* By J. Provand Webster. (Hutchinson.)

*A Question of Degree.* By Caroline Fothergill. (A. & C. Black.)

*Rachel Langton.* By Sarah Tytler. (Ward & Downey.)

*Joan and Mrs. Carr.* By "Rita." (White.)

*As the Shadow of a Great Rock.* By Maria English. (Digby, Long & Co.)

*Kathleen O'Leovan.* By Maurice Grindon. (Simpkin, Marshall & Co.)

MR. FRANK BARRETT is not his own equal in *The Harding Scandal*. Whether the fault be in us or not we cannot say, but it strikes us as being poorly conceived and cheaply constructed. Certainly there is little of the spirit and go which generally characterise the author's novels. Lady Harding is compromised by an old card-player, who is seen by the husband in his wife's room. A long period of wretchedness and misery ensues for the husband, who suspects his best friend, and leaves his home to become a wanderer on the face of the earth. Ultimately he is discovered on the Riviera, where the man who has caused his wife to be distrusted, and given rise to the Harding scandal, confesses to him that his wife is true, and always has been. The secret of their relations is that he had once stood *in loco parentis* to her during their early days together at the Antipodes. The husband is so enraged that he pushes the villain over a bridge in the Corniche Road, exclaiming, "Pray to heaven to forgive you for robbing me of wife and child and friend, of honour and name, and all hope of salvation." Exit villain! and shortly afterwards Harding himself, whose life is worn out by grief and illness. He dies, with his wife by his side and the friend whom he had unjustly accused. There is some power revealed in the closing scenes.

The sorrows of a wife who is totally misunderstood by her husband form the basis of *Ruth Farmer*. Roy Paterson is a Scotsman on the shore of the Gareloch, rich but selfish, and his wife is apparently light and frivolous in character. This carelessness of conduct and demeanour, however, only hides a deeper nature. She leaves her home under circumstances which point to death by drowning in the waters of the Gareloch, and her husband is just going to marry again when he becomes at one and the same time disenchanted with his proposed bride and convinced of the fact that his wife is living. The wife has gone through severe trials, losing for a time her baby boy, who is the apple of her eye, and being dragged down to the depths of poverty. By-and-by things are put right, husband and wife come together again, both refined in spirit by the chastening they have gone through. Several of the minor characters are creditably drawn, and the volume is fairly well written.

When a publisher goes the length of writing a Preliminary Note to one of his publications—and that merely a work of the imagination—the expectation mounts very high indeed. After carefully reading *The Statement of Stella Maberley*, we think it would have been better for Mr. Fisher Unwin to let it stand alone. His anticipation that the narrative will “excite interest and sympathy,” and his further remark that he considers it “strange and striking,” rather handicap the critic. However, we only found the story to be one of those psychological studies so much in vogue just now, built up on somewhat weird and fantastic ideas and convictions which haunted the heroine. We are getting somewhat tired of novels beginning “I, So and So, being of sound mind” (though the reader would not think it), or words to that effect. Stella Maberley was a very uncomfortable sort of young woman, who had very uncomfortable experiences, and was the cause of similar experiences in others. We shall not reveal the details of her history, but perhaps the best part of the sketch is that devoted to the changes which come over her and her girl friend, Evelyn. Occasionally we alight upon a striking passage; but, taken as a whole, we do not care for the book. It is better, perhaps, than some of its kind, but certainly not so good as others we could mention.

Mr. J. Provand Webster is yet another follower in the footsteps of Mr. Rider Haggard. Were it not that we have become quite accustomed to these stories of adventure among unheard-of peoples, and were it not that we have already waded up to the knees in gore (metaphorically speaking) at least a score of times, we should probably have found *The Oracle of Baal* more moving and blood-curdling than we do. There is a wicked queen who enthralled a white man, there is a cave filled with skeletons, there is a wonderful battle of the phantoms, a strange journeying through “a silken way” and over fire hills; and lastly there is the overthrow of Baal and the destruction of the African city of Wayangora. Those who like excitement

will find it in abundance here. One of the travellers has an adventure with an animal that nearly embedded its claws in his heart, which makes Victor Hugo’s description of the fight with the octopus seem tame by comparison. The narrator of these records exclaims, “Oh, if I could only have been permitted to return to Scotland with a sackful of the city’s records!” &c. But we are very glad he wasn’t. He has got together, as it is, a pretty gruesome list of adventures; and Scotsmen—though proverbially long-suffering—will no doubt be content to be spared the rest.

Very clever and epigrammatic is *A Question of Degree*; indeed, we feel sometimes that Miss Fothergill is working uncommonly hard to keep up the strain. But for sheer native ability and literary skill her book is certainly the best on our list. All the characters are drawn with unmistakable power and insight, and each maintains his or her distinct individuality to the close. There may be said to be two heroines and two principal male characters; but the best couple, perhaps, are Theodora Markenfield and Oliver Woodford. We can see that these two are destined for each other, though Woodford wisely allows the wayward but brilliant Theodora to pick up wisdom by experience on her way to the final goal. Some of the smart things said are bitter as well as smart.

“We are all fools more or less, and the greatest are those who think they are not.” “Discipline based on principle is always a failure, because there is no heart in it.” “My worst feelings always inspire my best actions.” “I should never think of posing as innocent in days when innocence is considered a greater crime than sin.” “I know nothing more wearisome in conversation than incessant streams of sense.”

If this volume had been an autobiography, we should have said that it was written by some one who had just missed life’s greatest boon—whatever that might be—and that she had become permanently unhappy in consequence.

Miss Tytler’s *Rachel Langton* is a high-toned and deeply interesting story, albeit not sensational. The heroine is a woman of strong principle, whose quixotic actions one cannot but admire. Her face was set against many of the usages and shams of society; and as is frequently the case with fine spirits of this type, she erred on the side of a severe judgment of the world. For example, her attitude towards the stage was a very hostile one, especially as offering a career for women. She thought the theatrical life endangered a woman’s delicacy, modesty, and Christian integrity. Yet she came to see in the young actress Essex Etheredge one of the noblest models for her sex, and gladly welcomed her marriage with her son. On other questions also she showed a commendable openness to conviction. The son is a fine spirited fellow, who as a landlord dared to run counter to the ideas and prejudices of his class. The description of Sophy Green, the advanced woman, is a piece of genuine comedy. This story may be read with advantage for its intrinsic interest and also for its elevating sympathies.

Mrs. Carr, the central figure of Rita’s new novel, is one of those women with a past who are so much in evidence just now in literature and on the stage. She had a dark passage in her early life as a handsome young Irishwoman, which is kept concealed from everybody; and in order to drown her recollections she leads a feverish existence in Society. Presently Joan, a beautiful young Irish girl, comes to live with her, and the nobility of her character makes a deep impression on the apparently frivolous woman. The burden of the story is rather sad, but there is occasionally a gleam of humour, as when the author describes the proceedings of an advanced women’s club. After twenty years a brilliant actor turns up, who proves to be the man who had wronged Mrs. Carr in the past. Startling revelations follow closely upon each other’s heels, and Joan is thunderstruck to discover that the woman whom she has long pitied is really her own mother. There are other characters in the story who are well and sharply drawn, including Captain Talbot, who wins the love of Joan, and the esthetic but wealthy idiot Sir Anthony Morpeth-Yeo, who vainly tries to capture the affections of Mrs. Carr. This sketch of nineteenth century life is very bright and spirited.

Current fiction undoubtedly wants purifying, but whether that end can be successfully accomplished by running to the opposite extreme of goody-goodness is problematical. The hero in *As the Shadow of a Great Rock* talks for all the world like a Sunday-school teacher, and religiously improves every occasion that comes to his hand. Now Sunday-school teachers are to some extent the salt of the earth, and have done noble work; but people do not turn to a novel with the object of finding Scripture quotations obtruded upon almost every page. But, having said so much, we may admit that James Forrester, in the present story, was a very good and brave fellow, who took far more of the sins of his scape-grace brother upon his own shoulders than he ought to have done. After a long period of wandering, it is satisfactory to find this prodigal brother returning to his uncle’s house a wiser and a better man. Miss English’s sentiments are unexceptionable, but there are too many of them.

A dainty little volume is *Kathleen O’Leovan*, which its author describes as “a fantasy.” It is charmingly produced, inside and out, and the autolithographs by Mr. Fullwood add to its value. Mr. Grindon writes tenderly and sympathetically of the life-story of the loving young heroine Kathleen, “saint and prophetess of Ireland.” With regard to her alleged literary remains, while the ideas do not strike us as being profoundly new, they are frequently put in a very suggestive form. Her reflections on Irish affairs and prospects in particular are worthy of attention.

G. BARNETT SMITH.

#### TWO VOLUMES OF VERSE.

*Christopher Marlowe, and Belphegor.* By James Dryden Hosken. (Henry.) These are two short poems—the first a tragedy in three acts, the second a “harlequinade in doggerel.”

as the author calls it—by the author of "Phaon and Sappho" and "Nimrod." They are of much slighter texture than his earlier work, and hardly, in any strict sense of the term, comparable to it. But there is no doubt in our mind that "Christopher Marlowe" is very much better than "Belphegor." There is a tender and graceful pathos about several of the short scenes in which love and early death strive for the triumph over Marlowe's soul (e.g., pp. 44, 45):

"Marlowe: What can we do  
More fitting this fair season of our hopes  
Than to unlock the door of happy thoughts  
With old-time songs well suited to our state?  
The day is falling, and this time was made  
To touch our souls with beauty and content,  
And give us glimpses of our better selves—  
Still regions, holy quiet, and that charm  
Within whose circle elemental thought  
Takes wings, and doth enlarge the narrowing  
view  
Of this dim world of days, and falling breath,  
And perishable bloom, and falling seas,  
And all this wondrous frame, this realm of time  
We people for a moment.

Esther. Still discourse,  
And I will lie and listen, till I hear  
The very beating of the heart of God."

This is, we think, the best passage in the book, but there are others nearly as fine. This kind of work Mr. Hoaken can do, and do well. But "Belphegor" required other gifts, which are not those of Mr. Hoaken. Belphegor is sent by Lucifer from the abode of the lost to take on him man's estate on earth, and marry a wife, and so, in due course, be able to report, in hell, the real facts of married life on earth, of which the "sad husbands" relate such grievous tales when they come among the dead. It is an ingenious, even a brilliant, idea for a satirical extravaganza. Byron would have worked it out admirably. But Mr. Hoaken breaks it off, fantastically, in the middle, with a ridiculous scene in which Belphegor, like Faustus, insults the Pope, and there is an end? The whole object of his embassy remains untouched. Nor is the versification quite worthy of Mr. Hoaken. Even in an extravaganza, "sympathy" and "antipathy" (p. 114) cannot be held to be rhymes, nor "advance" and "excellence" (p. 130), nor "talk" and "stock" (p. 135), nor "propose" and "clothes" (p. 84). There is vigour about the poem; but it is without form or finish, and more odd than witty.

*Divers Ditties.* By Alex. McMillan. (Contable.) Ditties that tripped lightly under the punkah five-and-twenty years ago move leaden-footed now. They lived in bygone associations, and display but faded charms. Time has dulled the humours of "Anundorum Boreeah," the "Stunt," the "Wohobby Horse," and the "Wallah of 1869." And yet that Wallah cried:

"Go cultivate the Grub Street Muse,  
Go preach on forty pounds a year;  
Go sweep a crossing, cobble shoes,  
But don't, my brethren, don't come here."

In "The Road to Pepityapore," which, by the way, has been set to music, Mr. McMillan gives us another nut-brown maid—in India maids are married young:

"Her speech was a patois, mine learnt out of  
books,  
So we talked less by words than the language of  
looks,  
And it took us an hour, ay, and more," &c., &c.

We wonder, not at the hour, but whether broken harmonies of feeling were meant to be caught up in the broken harmony of sound. Some of the Adaptations run freely enough.

"The Widow of Grass" has humour, and "Alun Aheer" has a ring of its own:

"As to which is loved best let the Thakur reply,  
Whom your law and the Bunneah has bled till  
he's dry;  
Ask the multitude weary to death of the rule  
That cleanses and counts them and sends them  
to school;  
Ask the trader taxed bare of the gains of a year,  
If Sirkar is more gentle than Alun Aheer."

Some of Mr. McMillan's ditties will be liked on their own account, some "for auld lang syne"; whether they were worth reprinting he is the best judge.

### NOTES AND NEWS.

MR. T. FISHER UNWIN will publish next week *Climbs in the New Zealand Alps*, by Mr. Edward A. Fitzgerald, giving an account of his ascent of five peaks hitherto unscaled, and his discovery of a long-sought-for pass across the ranges. There will also be appendices on the geology, glacier-action, botany, and zoology of the region, contributed by Prof. Bonney, Sir W. Martin Conway, and Mr. C. L. Barrow. The volume will contain over sixty illustrations, reproduced from pictures specially drawn by Mr. Joseph Pennell, Mr. A. G. Willink, and Mr. A. D. McCormick, partly from photographs taken by the author. An *édition de luxe* on Japanese paper will be further illustrated with a portrait of the author, after Sir E. Burne Jones.

MESSRS. MACMILLAN are about to publish, under the title *Stories of Naples and the Camorra*, a volume by the late Charles Grant, dealing with various phases of life among Neapolitans, principally of the lower classes, and throwing much light upon the working of the most notorious of Italian secret societies. Mr. Grant, who died a few years ago, lived for many years in Naples, and succeeded in gaining the confidence of the common people around him to an unusual degree. Some of the results of his observation are embodied in these stories; only one of which, the shortest, appeared during his lifetime, in the *Cornhill Magazine*. The book will contain a brief memoir of the author, in which the origin of the stories is explained, by a personal friend who knew him well.

MESSRS. T. & T. CLARK, of Edinburgh, will shortly publish, as a new volume in their "International Critical Commentary," a *Commentary on the Synopses of the Four Gospels*, by two Oxford scholars—Prof. Sanday, of Christ Church, and the Rev. Willoughby C. Allen, chaplain-fellow of Exeter.

MESSRS. KEGAN PAUL, TRENCH, TRUBNER & Co. will publish next week, in a limited edition, a book on the Deer Forests of Scotland, by Mr. Augustus Grimbly, dealing with the history, area, and shooting accommodation of every important forest in Scotland.

MR. JOHN MACQUEEN will publish on June 30 *The Wild Life of Scotland*, by the Rev. J. H. Crawford, with numerous illustrations by Mr. John Williamson.

A REVISED edition of *Ros Rosarum* by E. V. B. is announced by Mr. Elliot Stock. It will contain many new contributions, besides verses by Lord Tennyson, Earl Lytton, John Addington Symonds, and Mr. Hamilton Aidé, which have not been published elsewhere. The book is being printed at the Chiswick Press, and will be freely illustrated by the author.

MESSRS. BLISS, SANDS & Co. announce for publication next week: *The History of*

*Economics*, by Mr. H. Dunning MacLeod, the appearance of which has been delayed by the illness of the author; and *The Man on the March*, being reminiscences of sport in England and the colonies, by Mr. Martin Cobbett, who writes under the pseudonym of "Mr. Sporting Notions."

MESSRS. HUTCHINSON & Co. will publish immediately a volume of stories by Marie Correlli, entitled *Cameos*, with a title-page and frontispiece designed by Mr. G. H. Edwards.

MR. A. E. W. MASON, author of "The Courtship of Maurice Buckler," has undertaken to write a novel, which, after first appearing as a serial, will be published in book form by Messrs. A. D. Innes & Co. in the autumn of 1897.

THE annual general meeting of the Royal Statistical Society will be held on Tuesday next, at 5 p.m., at 9, Adelphi-terrace, Strand.

THE annual general meeting of the Jewish Historical Society of England will be held in the rooms of the Maccoabaeans, St. James's Hall, on Sunday next, at 8 p.m., for accepting the report and electing officers for the ensuing year. A paper will be also read by the Rev. S. Singer, on "Early Translations of the Jewish Prayer Book in England."

THE eighth summer assembly of the National Home-Reading Union will be held this year at Ohester, from June 27 to July 6, under the presidency of the Duke of Westminster. The Bishop of Peterborough has consented to deliver the inaugural lecture on Monday, June 29, his subject being "The Moral Aspect of History." Two special courses of lectures will be given—on the geology of the district, by Mr. J. E. Marr; and on the botany of the district, by Mr. G. F. Scott Elliot; while Mr. W. H. St. John Hope will give a lecture on "Medieval Monastic Arrangements, with special reference to Ohester." There will also be excursions to Hawarden Castle, Valle Crucis Abbey, and Llangollen.

It is proposed to establish a memorial of the late Mrs. Rundle Charles, author of *Chronicles of the Schönberg-Cotta Family*, by endowing a bed (to be called by her name) in the North London Hospital for Consumption, near which she lived and in which she took a great interest. Subscriptions may be sent to the hon. treasurer, Mr. Basil Woodd Smith, Branch-hill-lodge, Hampstead.

ON Thursday next Messrs. Sotheby will sell two libraries—(1) that of Mr. Robert Smith, of Brentham Park, Stirling, which consists mainly of standard modern books, some of them extra-illustrated, and a few rarities in Scottish literature; and (2) that of the late Thomas E. Amyot, which includes a second folio of Shakspeare. On the following day they will sell a really remarkable collection of bindings, the property of Sir Thomas Dick Lauder. Here are to be found books from the libraries of popes and cardinals, emperors and kings; examples in the Grolier, Maioli, Clovis Eve, and Le Gascon styles; embroidered and silver repoussé work; and what is believed to be a unique specimen of Padeloup's binding for Louis XV.

PROF. J. TAFT HATFIELD, of the Northwestern University of Chicago, has just issued a reprint of his monograph entitled "John Wesley's Translations of German Hymns." The author gives a critical survey of the great Methodist's versions of German hymns, which are the more remarkable because, besides being highly poetical, they are not disfigured by any gross blunders, although, as Prof. Hatfield remarks, "German studies hardly existed at the time."

## THE FORTHCOMING MAGAZINES.

IT has been decided that the *Savoy* shall henceforth appear monthly, instead of quarterly, each number containing about 100 pages of letterpress and from seven to ten full-page illustrations. This will permit the issue of a novel, by Mr. George Moore, in serial form. Among the contents of the July number will be: a short story by Mr. Hubert Crackanthorpe, entitled "Anthony Garstin's Courtship"; a prose-poem by Mr. Stéphane Mallarmé, translated; an essay by Mr. Edward Carpenter, on "The Simplification of Life"; a translation from the Portuguese, by Mr. Edgar Prestage; poems by W. B. Yeats, Ernest Dowson, Aubrey Beardsley, and Arthur Symonds; and the first part of an elaborate article, by Mr. Yeats, in three parts, on Blake's illustrations to Dante, accompanied by the reproduction of eight unpublished drawings by Blake, from the Linnell collection, and of two of the little-known Dante engravings by Blake. There will also be a lithograph, by Mr. Charles H. Shannon, entitled "The Stone Bath"; and a caricature of Arthur Roberts, by Mr. Max Beerbohm.

The July number of the *Asiatic Quarterly Review* will contain articles on "The Earliest Relations between Russia and China," by Mr. E. H. Parker; "India and Africa," by Capt. F. Younghusband; "Tribal Law in the Punjab," by Mr. H. Baden Powell; "Tinnevely, before and after the British Conquest," by Mr. J. B. Pennington; and a quarterly report on Semitic studies, by Prof. Montet, of Geneva.

In the July number of *Blackwood's Magazine* will appear an article on "The Imperial Indian Service Troops," written by one who is on the spot and competent to inform readers at home.

THE *Windsor Magazine* for July will contain the first chapters of a new serial by Mr. Coulson Kernahan, entitled "Captain Shannon"; and also ten short stories by well-known authors.

THE forthcoming number of the *Reliquary and Illustrated Archaeologist* will contain "Some Forms of Greek Idolatry, II. Hermai and Zoana," by Mr. F. G. Hill; "Old Stone Crosses of Somersetshire," II., by Mr. Alexander Gordon; "Churchyard Games in Wales—Cookfighting," by Mr. Elias Owen; "Cornish Bench Ends," by Mr. Arthur G. Langdon; and notes on French Dolmens, by Mr. Robert Burnard.

WE understand that a series of Burmese sketches, by a new writer who calls himself Lewis Torre, will shortly appear in the *English Illustrated Magazine and Sketch*.

A SPECIAL feature will appear in the July part of *Little Folks*, which forms the commencement of the new volume. There will be sixteen pages reproduced in colour in addition to the usual coloured frontispiece. The following new stories will be commenced in this part: "The Tale of a Tambour," by D. H. Parry, and "The Surprising Adventures of Tuppy and Tue," by Maggie Browne.

## UNIVERSITY JOTTINGS.

THE Rev. C. H. Middleton-Wake, of Christ's—author of a well-known work on the etchings of Rembrandt—has been appointed Sanders reader in bibliography at Cambridge for the coming year, in succession to Sir E. Maunde Thompson.

NEXT week, at Oxford, it will be proposed to confer the honorary degree of M.A. upon Col. Jervoise, bursar of Kettle; and also upon Mr. Richard Sims, formerly senior assistant in the MS. Department of the British Museum, who is a native of Oxford, and has resided in the city since his retirement from the Museum.

CERTAIN members of the Old and New Testament Revision Companies (including representatives of deceased members) have offered to each of the Universities of Oxford and Cambridge a sum of nearly £1800, for the purpose of establishing a fund in aid of the preparation and publication of books on subjects connected with Biblical criticism, which are not likely to be remunerative. At Cambridge, it is proposed that the income shall be administered by the managers of the Hort Memorial Fund, which is already devoted to this object. At Oxford, a scheme for the administration and management of the new fund will be brought forward for consideration next term.

IN Convocation at Oxford next Tuesday, a decree will be proposed, authorising the curators of the Bodleian Library to exchange certain fragments of Egyptian papyri with the trustees of the British Museum. These fragments are not donations: they are nearly worthless to the Bodleian, but would be of use to the Museum to join to its own corresponding fragments.

THE delegates of the common university fund at Oxford have reappointed Mr. H. J. Mackinder to be reader in geography for a further period of five years. Under a new arrangement, the Royal Geographical Society no longer contributes to the emoluments of this readership.

ON the occasion of the Kelvin jubilee, the University of Glasgow conferred the honorary degree of LL.D. upon the following: Prof. Cleveland Abbe, of Columbian University, Washington; Prof. C. Christiansen, of Copenhagen; Prof. Per Theodor Cleve, of Upsala; General Ferrero; Prof. Isidor Frohlich, of Budapest; Prof. Lippmann, of Paris; Prof. Liversidge, of Sydney; Prof. Eleuthère Mascart, of the Collège de France; Prof. Henri Moissan, of Paris; Prof. Simon Newcomb, of Johns Hopkins; Prof. Nicholas Omor, of Moscow; Prof. Emile Picard, of Paris; Prof. George Quincke, of Heidelberg; and Prof. Woldemar Voigt, of Göttingen.

THE following is the text of the congratulatory letter to Lord Kelvin, written on behalf of the University of Cambridge by the Public Orator, Dr. Sandys, and presented by Sir G. G. Stokes, Dr. Forsyth, and Prof. J. J. Thomson, who were appointed to represent Cambridge at the celebration of the fiftieth anniversary of Lord Kelvin's appointment as professor of natural philosophy in the University of Glasgow:

"Dum tot tantaeque Universitates praecceptorum tam illustri annos quinquaginta Professoris in munere feliciter exactos certatim gratulantur, Universitati nostrae imprimis consentaneum est ob rem tam laetam tamque honorificam suum gaudium confiteri, suam superbiam testificari. Etenim nostra inter nemora (iuvat recordari) quinquagesimo primo abhinc anno studiorum mathematicorum e certamine primo lauream prope primam reportasti, studiorum eorumdem in certamine altero victor renuntiasti. Nostris umbraculis egressus, et alios ex aliis honores serie perpetua propter insignia merita adeptus, physicorum praecertim studiorum provinciam et inventis tuis et exemplo tuo praecclare illustrasti. Tu trans maria magna navigantibus securitatem novam dedisti, septentrionum regionem accuratius indicasti, vada periculosos etiam in ipso transcurso metiri docuisti; tu oceani denique Atlantici litus utrumque vinculo novo coniunxisti. Haec et alia inventa egregia dum contemplamur, non sine superbia recordamur plusquam quinquaginta per annos ipsum inventorem etiam nostra cum Universitate vinculo artissimo fuisse coniunctum. Alumno igitur nostro insigni, non modo annos quinquaginta Professoris in munere prospere peractos, sed etiam vitae annum septuagesimum primum feliciter expletum libenter gratulati, etiam in posterum plurimos per annos omnia fausta ex animo exoptamus. Vale."

MR. ALFRED CARDEW DIXON, of Trinity, has been approved for the degree of Doctor in Science at Cambridge.

MR. L. J. PICTON, of Marton, has been appointed to the biological scholarship in the marine laboratory at Naples, which is endowed out of the common university fund at Oxford.

THE late Mr. W. E. Yates, of Leeds, has bequeathed £10,000 to Mansfield College, Oxford, to endow a professorship in theology, to be called by his own name; and also £1000 to the Yorkshire College, Leeds.

## ORIGINAL VERSE.

"THOUGH THE WORLD BLAME THEE."

THOUGH the world blame thee, thou art not to blame;  
Though the world praise thee, hearken not at all.

In thine own heart is the reward or shame,  
In thine own heart the victory or the fall.

What others think of thee stay not to ask—  
Rather than please the many, serve the few;  
Knowing that life's most glorious regal task  
Is never quite too hard for thee to do.

ARTHUR L. SALMON.

## MAGAZINES AND REVIEWS.

IN the *Boletín* of the Real Academia de la Historia for May, E. Ballesteros determines the site of the Jewish cemetery at Avila. Padre Fita, in an admirably reasoned paper, clears up some doubtful points in Visigothic epigraphy, and fixes the chronology: these inscriptions show also the extent of relic worship in the seventh century. But the most important article is the correspondence of Francisco de Rojas, printed by Rodriguez Villa. On April 30, 1604, King Ferdinand wrote to his ambassador at Rome:

"With regard to the said dispensation of England, as we have already written to you, it is of no such great matter to press it on or to defer it, because the truth is that the marriage between the Prince of Wales, don Carlos (whom God have) and the Princess of Wales our daughter was not confirmed by carnal copulation, but she remained as when she was born, and for this a small dispensation suffices, and there would be no need to ask for one unless for obedience to the Church, but the King of England on account that in future there should be no doubt either in case the said marriage were consummated or were not, demands that the dispensation say that it was consummated, although the truth is to the contrary; and because the dispensation should be above suspicion, and that what the King of England demands should be fulfilled, it will be better not to say that it were consummated or not consummated, but that even if it should have been consummated a dispensation is given for this other marriage; and what was said in the brief which you sent dispenses for this second marriage, even though it were consummated by carnal copulation, is not necessary; because nothing else passed except taking hands, and the Prince though he was not of ripe age, they were not united; but to take away all doubt as to what might be said in the future, it is not undecidable to put it there, and because there should be no mistake, we send you from here the minute of how the said brief should come, and take steps to send it to us according to the adjoined minute."

It will be observed that this was written five years before the marriage of Henry VIII. and Catherine, on June 7, 1509. Ferdinand had doubtless received the assurance of the non-consummation of the marriage from Catherine herself. The doubt seems to have existed only in the mind of Henry VII., or it may have been only a legal precaution on his part.



## CORRESPONDENCE.

## THE SOURCE OF CHAUCER'S "PERSON'S TALE."

II.

Oxford.

The points of likeness between the first folios of MS. Bodley 90 and the corresponding part of Chaucer's *Person's Tale* are more numerous than I was able to show in my last letter; and the similarity is the more striking from the fact that most of the medieval treatises on the subject make a sevenfold division of Pride, as Lorenz does. For instance, in the tract found in Digby 20 and Rawl. poet. 241 we have:

"Orgoill est amur de propre hautesse (haut teste Dig.). De li neissent ces set: Inobedience encontre deu e encontre souerein . . . La secunde espece est lactance (definition of lactance). La terce espece est ypocrise (definition). La quarte espece est despit de autre (definition). La quinte espece est arrogance (definition). La sime espece est baudesoe (definition). La setime espece est elacion (definition)."

If the rest of MS. Bodley 90 were as similar to the *Tale*, we should have no difficulty in deciding the relation between the two; but this is unfortunately not the case. The likeness, as pointed out in my former letter, is rather in the method of treatment than verbal, though here and there similar forms of expression are found in both. In discussing Pride, as manifested in extravagant clothing, the French Sermon, unlike Lorenz' "Somme," goes into detail, and the Preacher presents his bill of particulars with the same vindictiveness that is found in Chaucer—e.g. (MS. Bodley 90, folio 3a):

"De fet\* pecche home par orgoill . . in uesture des robes, sicome en robes trop precieuses selonc son estat, ou trop lungees, ou trop curtes, . . ou par orgoill taillez, ou estreitement recollez, ou attornez, ou trop delieuses, ou a superfluite, ceo est trop larges ou trop lungees, e ausi en chaucure ou en cheuals," &c.

The Preacher first addresses the men:

"Aus cheualers, uallex, esquires, clers e lais, seculers, ke tant de peine metez de vos acomer, e sornier, e en robes trop queintement taillez vos atornier e deuant au peitrin e a reredos recollees," &c.

Compare these passages with *Person's Tale*, I., §§ 413-430.

He then describes the extravagances of women's dress, but at much greater length than Chaucer. The conclusion he draws (fol. 4)—

"E les pources, Jesu Crist, uount nuz, & murunt de freit, ki pussent de la superfluite de vos robes estre reuestuz"—

is an interesting parallel to *Person's Tale*, I., §§ 418-420.

The other cardinal sins are then treated in their order, each one followed by appropriate remedies. Then comes the part on Confession. Here we have again striking similarity of detail, and a divergence from the *Somme*, that is perhaps best illustrated in the following passage:

I. 983.—"First it (confession) moot been in sorwful bitterness of herte . . This condicioun of bitterness hath fyne signes.

"The firste is that confessioun moote be shamefast . ."

\* The Preacher has just said that one can sin through pride in thought, word, and deed (*de quor, de bouche, de fet*).

I. 987.—"Another signe is humylitee in confessioun . . Right so sholde he humble his body outward to the preest that sit in goddes place."

I. 993.—"The thridde signe is, how that thy shrift sholde be ful of teeris, . ."

I. 995.—"The fourthe signe is, that he ne lotte not for shame to shewen his confession . ."

I. 996.—"The fiftie signe is that a man or a woman be obelant to receyuen the penance that hym is enloynd for his synnes . ."

The only real difference here is in the order of the last two "signes." Lorenz' treatment at this point is quite unlike Chaucer's (see Chaucer Society, *Essays*, part v., p. 587).

As I said in my last letter, the MS. breaks off abruptly in the midst of "Confession," though the rubrics and the prefixed analysis of the subject show that the original contained a full treatment, and probably also the logical third part found in the *Person's Tale*: namely, "Satisfaction."

The exact relation of Chaucer's "Tale" to these French sermons can only be determined by a careful comparison of the two. The few passages that I have given simply go to show that such a likeness exists, and are interesting as throwing fresh light on the question of Chaucer's source or sources, as it is quite possible that the "Tale" is a compilation from several, one of which may have been the original of this Bodley MS.

MARK LIDDELL.

DANTE'S USE OF "RENDERSI" (INF. XXVII. 83) AND "RENDUTO" (PURG. XX. 54).

Dorney Wood, Barham, Bucks.

In these two passages Dante appears to use the verb *rendere* in a special sense. In the former passage (*Inf.* xxvii. 83) Guido da Montefeltro says that when he approached the close of his life "pentuto e confesso mi rendei." Blanc in his *Vocabolario Dantesco*, taking the verb and the participle together, explains the phrase "rendersi pentuto" as equivalent to "pentirsi," and Scartazzini agrees with him; so that, according to this interpretation, Dante merely means Guido to say, "I repented and confessed."

If, however, we turn to the Italian commentators we find a different interpretation. For instance, Fraticelli and Brunone Bianchi, taking the verb absolutely, explain "mi rendei" as "mi feci frate," "I became a monk." And this is the interpretation of several of the old commentators. Thus, the *Ottimo* comments: "si fece frate minore"; Benvenuto da Imola: "dedicavi me Deo"; and so Vellutello and others. Mr. Vernon in his *Readings on the "Inferno,"* states that Nannucci also (a weighty authority in a matter of this kind) was in favour of this interpretation.

The full expression would be "rendersi a Dio" or "a religione," the latter of which is used by Dante of Lancelot and Guido da Montefeltro in the *Convivio* (iv. 28), where he says that in their old age "a religione si rendero": i.e., entered a monastery. Another form of the expression was "rendersi monaco," or "rendersi frate." Thus, Villani, speaking of Louis, second son of Charles II. of Naples, who became a monk, says (vii. 95): "Si rendè frate minore, e poi fu vescovo di Tolosa"; and

"Li secund signe est humilitez, quant li hom vmblement se agenouille deuant seen confessor. . ."

"Li tierz signe, si sunt les lermes du pecchor."

"Li quart signe est quant home est preest de recevoir quele penance ke son confessor li vout enloindre."

"Li quinte signe est quant home ne lest pur nul honte ke il ne die tut hors son pecche apertement en sa confession."

of Childeric, the last of the Merovingians, he says (ii. 12): "era uomo di niuno valore, e rendesi monaco." The same phrase is used by Boccaccio in the *Decameron* (*Giorn.* iv., Nov. 6 ad. fin): "in un monistero assai famoso di santità la figliuola di Messer Negro e la sua fante monache si renderono."

In *Purg.* xx. 54 we get a parallel use of *renduto*, the term applied by Hugh Capet to the last of the "regi antichi" of France, who became a monk, *renduto* being used here in the same sense as the O. F. *rendu*, and the Provençal *rendutz*. A familiar example of the Old French word occurs in the *Roman de la Rose*, where Faux-Semblant, in his description of the various disguises he assumes, says:

"Autre ore sui religieuse,  
Or sui *rendus*, or sui prieuse" (vv. 11,580-1), which in the Old English translation is rendered:

"Sometime I am religious,  
Now lyk an anker in an hous."

Similarly, in the *Roman de Renart* a monastery is spoken of as "la maison as *rendus*." The word is common enough in this sense, as a reference to Godefroy will show.

Instances of the similar use of *se rendre* and *rendutz* in Provençal are given by Raynouard in his *Lexique Roman*; e.g.:

"Ella se *rendet* monga per la dolor que ella ac de lui e de la sua mort."

And again:

"Nos em fach hermitan  
Sentanta dos *rendutz*, e moiz preyres y a."

In medieval Latin *rendutus* and *redditus* were used in the same way, as may be seen in Du Cange.

The absolute use of *rendersi* in the special sense of "to become a monk" can also be paralleled in both Old French and Provençal—instances are supplied in plenty by Godefroy and Raynouard. It is probable, therefore, that what is after all the old interpretation of the above two passages of the "Divina Commedia" is the correct one, in spite of modern "commentatori forestieri." PAGET TOYNBEE.

THE LATE MR. E. R. WHARTON.

London: June 15, 1893.

Though my acquaintance with the late Mr. Wharton extended only to companionship with his wife and himself in a voyage across the Atlantic, I should like to bear my testimony to the remarkable impression produced by his personality on a stranger. Notwithstanding what you so fitly describe as his taciturn habits and his apparently cynical manner, no one could be in his company without recognising in him a man of uncommon power. It may be worth noting that Mr. Wharton was a remarkable draught player. This appeared, indeed, to be his only recreation when on board. He would play with any one who challenged him; and, if my memory serves me right, he did not lose a game during the voyage.

ALFRED W. BENNETT.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 21, 7 p.m. Ethical: "The Ethical Value of the Belief in a Future Life," by Prof. A. Caldecott.  
8 p.m. Jewish Historical: Annual General Meeting: "Early Translators of the Jewish Prayer Book in England," by the Rev. S. Singer.  
MONDAY, June 23, 8 p.m. Royal Institute of British Architects: Presentation of Royal Gold Medal.  
8 45 p.m. Geographical: "The Recent Eruption of Ambryn Island, New Hebrides," by Commander H. F. Percy-Oust.  
TUESDAY, June 23, 8 p.m. Statistical: Annual Meeting.  
WEDNESDAY, June 24, 8 p.m. Geological.  
9 p.m. Colonial Institute: Conversazione.  
THURSDAY, June 25, 3.30 p.m. Association for the Oral Instruction of the Deaf and Dumb: Annual Meeting; Distribution of Prizes by Miss Lucy Cohen.  
9 p.m. Electrical Engineers: Conversazione.  
SATURDAY, June 27, 3.45 p.m. Botanic: General Fortnightly Meeting.

## SCIENCE.

## PHILOLOGICAL BOOKS.

*Handbuch der Neugriechischen Volkssprache.* Von Dr. Albert Thumb. (Williams & Norgate.) This book consists of three parts—a grammar of the popular modern Greek language, specimens of the literature which is composed in that language, and a glossary. The author tells us that his object in compiling it is twofold: first, to help to introduce readers to the popular literature of modern Greece; and, secondly, to communicate to philologists the principles of the development of the language. The position which he maintains as his starting point is that, independently of the numerous modern Greek dialects on the one hand, and of the Hellenising style of most modern prose writers on the other, there exists a popular spoken Greek language, which passes current everywhere. Few persons who have had sufficient opportunities of observation will doubt this, for they will have found such a language in use in Marseilles and Trieste, and Alexandria and Smyrna, and wherever else educated Greeks are found: and this is the old, traditional modern Greek tongue. Dr. Thumb has aimed at embodying in his work the results of the latest linguistic inquiries about this language, especially those of Prof. Hatzidakis, of Athens, to whom he acknowledges that he is greatly indebted. From this point of view his treatment of the phonology is remarkably complete. He not only describes the modern pronunciation, but notes also the changes, both regular and irregular, which have taken place from the sounds of the ancient language, and appends remarks on the peculiarities of usage which are found in many of the modern dialects. In dealing with the inflections he starts, not from the scheme of declensions and conjugations which existed in ancient Greek, but from the present forms without reference to their origin. Afterwards he shows in each case how the original forms, from whatever source derived, have passed into those which we find at the present day, and explains how the modern declensions are composed of words originally differing in declension, which have fallen together by assimilation or by some form of analogy or confusion. The method thus employed, while it is strictly scientific, will come as a surprise to those readers who are accustomed to the paradigms given in the ordinary Hellenising grammars. The usefulness of this part of Dr. Thumb's work is greatly increased by the ample lists of examples and of exceptions which are given. Students of the dialects will find here also a large amount of valuable material. The writer himself modestly says that his remarks on these are mainly confined to what is necessary for the explanation of the literature introduced in the latter part of the volume; but in reality they cover a much larger field. His investigations of that subject have been indefatigable; for they include the dialects not only of most of the districts in the neighbourhood of the Aegean, but also of the Greek settlements in South Italy, of those on the northern coast of Asia Minor, where Dr. Thumb resided for some time during 1884, and even of the Greek-speaking villages in Cappadocia, the discovery of whose existence dates from quite a recent period. As an interesting specimen of the information thus obtained, we may mention that the infinitive mood, which has perished everywhere else, survives in the dialect of Pontus. Altogether this grammar is a very complete piece of work, and far superior to anything that has hitherto appeared on the subject. The specimens of the modern literature, too, which are taken entirely from writers who use the popular language, are excellently chosen.

Among them we find some of the best popular songs and popular stories, poems and tales by some of the most cultivated writers whom Greece has produced—including Rhegas, Solomos, Zalamostas, and Valaorites from the earlier period, and Paraschos and Drosinos of our own time—and a number of compositions in peculiar dialects, such as those of South Italy, that of Samsoun on the northern coast of Asia Minor, and—most difficult of all—the Tzaconian dialect from the east of Laconia. The unfamiliar words which occur in these are explained in the glossary.

*Ein mittellenglisches Medizinbuch.* Herausgegeben von Fritz Heinrich. (Halle: Niemeyer.) This is a collection of medical receipts, printed *literatim* from Add. MS., 33,986 (which the editor assigns to about the year 1440), with collations of five other British Museum MSS. at the foot of the page. The text is of some linguistic value, and the editor deserves credit for the pains which he has bestowed on the transcription; but in other respects his work is not very satisfactory. There is no glossary, and the few notes, which are for the most part purely lexical, are by no means always correct. Among the words marked with a note of interrogation as unintelligible are *saundyver* (for which see Stratmann-Bradley), *vdellium* (clearly for *bdellium*), *pentours* (painters), and *philipendule* (which, with the correct spelling *filipendule*, is found in many dictionaries). *Ned ys* (= need is) is explained as standing for "ne it is"; *wolfes festes* (Lycoperdon) is rendered "Wolfsfaust"; *thonwonges* (the hollow under the temples) is interpreted "upper lip"; *saundres*, sandal-wood, is identified with the plant called *alisanders*; and *ganates grece* (apparently "gannet's grease") is said to mean gnat's grease (!). "Mückenfett (ein nooh jetzt gebräuhlicher Ausdruck)." One or two spurious Old English forms are cited, and in the identification of plants the editor shows that he has no adequate notion of the extreme looseness with which popular names are used. Herr Heinrich is evidently a novice; we hope that his future work will prove that he is capable of learning.

## CORRESPONDENCE.

## THE DERIVATION OF "EBAL."

Manuscript College, Oxford: June 1, 1896.

Hebrew lexicons (e.g., Gesenius' *Thesaurus* and the new edition of the *Handwörterbuch* by Buhl) assume a Hebrew root עִבֵּל to explain the proper names עִבְלָא and עִיבֵּל; the latter is best known as the name of the mountain of cursing, Mount Ebal, but is also the name of a Horite (Gen. xxxvi. 23). Dr. Winckler, in his recent very suggestive work, *Geschichte Israels* (p. 120), has drawn attention to the Greek transliteration of the name in the latter connexion—Γαβηλ, hinting that the name, together with one or two others, may be the results of the worship, at an early period, in Palestine, of the Assyrian Bel. Certain considerations favour this view, and at the same time justify us in questioning whether the root עִבֵּל was ever current among the Hebrews.

(1) The form עִיבֵּל is in all probability a mere textual error for עִבֵּל; the confusion in transcription of י and ל was, as is well known, exceedingly frequent. עִיבֵּל is read only in Gen. x. 28; in the parallel passage, 1 Chron. i. 22, we read עִיבֵּל. The Greek in no case supports the word, but Lucian (Γαβηλ, Gen.; Ηβηλ, Chron.) supports the *yod*. The *yod* is also the reading of the Samaritan text in Genesis. The evidence for the root עִבֵּל rests, then, at best on a single form—עִיבֵּל.

(2) No trace of the root עִבֵּל is, I think, to be found in Aramaic; neither Payne Smith (in the *Thesaurus Syriacus*) nor Buxtorf (in the *Lexicon Chaldaicum*) cites such a root. Of the two possible Arabic equivalents of the supposed Hebrew root, 'abala occurs, *ghabala* does not—at least, is not cited in *Lisān al Arab*. עִיבֵּל has, therefore, been interpreted by comparison with the Arabic 'abala to mean "rock" (Gesenius, *Thesaurus*). This is most hazardous. "Rock" appears to be anything but the primitive sense of the Arabic parallels. An even more serious objection lies against the legitimacy of the comparison. The Septuagint transliteration invariably in the Pentateuch—the part of the Old Testament earliest translated, and therefore our oldest testimony to Hebrew pronunciation—gives ר as the equivalent of the initial ע. This renders it extremely probable that the Hebrew ע corresponds to the Arabic *ghain*, not 'ain, and leaves us, therefore, without Arabic or Aramaic support for the hypothetical Hebrew root עִבֵּל.

(3) The alternatives to עִיבֵּל being derivative from a root עִבֵּל are (a) that it is a non-Semitic word, (b) that it is a compound name. Against the first is the presence of the peculiarly Semitic guttural ע. What positive reasons can be found for the second? If compound, the name clearly consists of the two parts עִי and בֵּל; for the latter as an element in compound Palestinian names we have one tolerably certain parallel in מִשְׁכֵּל (LXX. Αεβηλ); less certain and, to my thinking, not very probable parallels in בִּלְעָם and רִמְבֵּל (assumed on the ground of the equivalent in Syriac and Josephus to be the original of רִמְבֵּל). Uncompounded בֵּל (LXX. βηλ) occurs in two or three Old Testament passages as the name of the Babylonian deity. The element עִי does not occur in other compounds, but occurs with the article prefixed as the name of the well-known city Ai. The invariable prefixing of the article indicates that עִי is not primarily a proper name, but an appellative (cf. הַרְבֵּעָה); into its meaning I need not here inquire, though the current interpretation, "ruin," is far from being unquestionable. It must suffice to point out that, if in the name of the city it is defined by the article, in another instance it might quite suitably be determined by a following genitive—"Bel." The identity of עִי in עִיבֵּל and עִיבֵּל gains likelihood from the identity in the Greek transliterations: עִיבֵּל is Γαβηλ (or Γαβηλ), עִיבֵּל is Αγγα or Γα (with or without the Greek feminine article throughout the Pentateuch; only in the Books of Ezra and Nehemiah, which were translated later, do we meet with the transliterations Αια, Αι. I propose, therefore, as the meaning of עִיבֵּל, "The . . . of Bel." There are difficulties, no doubt, in this view. Why should the LXX. only in two cases preserve the e vowel of the second syllable—which is, on this view, the correct one—and in all other cases agree with the erroneous a vowel of the Massoretes? But these difficulties are hardly greater than the assumption for a single name of an otherwise unknown Semitic root. Possibly, having raised the question by bringing together the above facts, I may elicit from others further facts which may decide the question in the one sense or the other.

If it can be proved that עִיבֵּל in all cases—and not only in the case of the Horite, as suggested by Dr. Winckler—is compounded with the name of the Babylonian deity, we shall have added one other to the numerous traces that have been discovered of early Babylonian influence over the religion of Palestine.

G. BUCHANAN GRAY.

## "THE RESTORED PRONUNCIATION OF GREEK."

Cardiff: June 12, 1896.

I cannot but think that Prof. Arnold and I have a right to complain of the manner in which Dr. Lloyd conducts his controversy against us. Throughout our correspondence he has been treated, we hope and believe, in spite of some peculiarities in his letters, with the courtesy due to a serious critic. A few instances from his last two letters will enable your readers to judge how far it is now possible to regard him in that light.

1. Being challenged on the subject by Dr. Lloyd, I cited passages from our pamphlet to prove that it explicitly leaves full discretion to the teacher to postpone any of the reforms we advocate. This proof Dr. Lloyd persistently represents as a change of attitude, charging us with "now" accepting "compromises" upon what we "then enjoined *ex cathedra*."

2. Brugmann states that the transcription of  $\phi, \chi$  by  $t, p, c$  at "Rome" (*bei den Römern*) proves that the explosive element survived "at the time of the transcription" (*noch*). Though this passage was quoted and translated in my letter, Dr. Lloyd allows himself to write that "it contains no reference to date."

3. In our first letter, Prof. Arnold and I answered a remark of Dr. Lloyd's first letter, by giving our reasons for holding the fifth century pronunciation to be more convenient for teaching purposes. To these reasons Dr. Lloyd offered no answer whatever, though he twice alluded to the matter, the second time without expressing dissent from our view. From his silence I inferred that Dr. Lloyd had changed his opinion, and therefore wrote (ACADEMY, May 9): "We observe that Dr. Lloyd tacitly admits the objection we urged in a former letter to the Demosthenic pronunciation, &c. It may be taken, then, that the points he wishes us to discuss refer to the age of Pericles." In quoting this passage Dr. Lloyd omits the words I have now italicised, and refers "the impartial reader" to his *earliest* letter to convict me of misrepresenting him.

I am sorry that I missed the ACADEMY of March 28, with Dr. Lloyd's longer pronouncement as to  $\zeta$ . But under the circumstances I do not think that the controversy can be profitably continued on this or any other point. I leave all Dr. Lloyd's statements to any reader who may care to examine them.

R. S. CONWAY.

## SCIENCE NOTES.

THE council of the London Mathematica Society have awarded the De Morgan Memorial medal to Mr. Samuel Roberts. The presentation will take place at the annual meeting to be held in November next. The award is made triennially; the previous recipients have been Profs. Cayley and Sylvester, Lord Rayleigh, and Prof. F. Klein.

THE Chemical Society has presented an address to Prof. Stanislao Cannizzaro, founder and director of the Chemical Institute at Rome, on the occasion of his seventieth birthday, which will be celebrated next month. Prof. Cannizzaro has been a foreign member of the Chemical Society for thirty-four years, and delivered the Faraday lecture in 1872. At Rome, it is proposed to strike a medal commemorative of the occasion, and to found in perpetuity a Cannizzaro prize.

On Saturday of this week, there will be an excursion of the Geologists' Association to Hitchin, under the direction of Mr. W. Hill and Mr. H. W. Monckton. In particular, a visit will be paid to certain clay pits, to inspect a calcareous deposit—probably lacustrine—

with recent freshwater shells, ostracods and chara seeds, overlain in places by twenty feet of brick-earth, in which palaeolithic implements occur.

THE usual conversazione of the Institution of Electrical Engineers, of which Dr. John Hopkinson is president for this year, will be held on Thursday next, in the galleries of the Royal Institute of Painters in Water Colours, Piccadilly.

THE President of the Board of Trade has appointed a committee, consisting of the following: Lord Blythwood (chairman), Sir Benjamin Baker, Sir J. Lowthian Bell, Prof. Wyndham Dunstan, Prof. A. B. W. Kennedy, Major F. A. Marindin, Mr. E. P. Martin, Prof. W. C. Roberts-Austen, Dr. T. E. Thorpe, Prof. W. C. Unwin, and Mr. E. Windsor Richards, to inquire as to the extent of loss of strength in steel rails produced by their prolonged use on railways under varying conditions, and what steps can be taken to prevent the risk of accidents arising through such loss of strength. Mr. W. F. Marwood, of the Board of Trade, has been nominated to act as secretary to the committee.

DR. ROUX, sub-director of the Pasteur Institute, has been elected an associate of the Académie de Médecine, in the room of Pasteur.

## PHILOLOGY NOTES.

PROF. EARLE is writing an elementary grammar, under the title *A Simple Grammar of English now in use*.

MR. DAVID NUTT has issued a classified catalogue of books in all departments of Semitic philology and literature, numbering 1442 lots in all. They comprise the library of the late Prof. Bensley of Cambridge (excluding the Syriac works, which now form part of the University Library), and a selection from the library of the late John Owen, rector of East Anstey.

THE first number has appeared of *Leuvenache Bijdragen*, edited by Prof. Ph. Colinet, C. Leconte and W. Bang of the University of Louvain, and M. L. Goemans of the Royal Athenaeum of the same place. The journal is devoted to Germanic philology in general, and to the study of the Netherlandish dialects in particular. The first number contains a phonetic historical study of the dialect of Aalst, by M. Colinet; a description of a MS. in the town library of Bruges by M. L. Scharpe; and a survey of periodicals containing papers on Netherlandish philology by Prof. Leconte.

## REPORTS OF SOCIETIES.

CLIFTON SHAKSPERE SOCIETY.—(Saturday, May 23.)

ARTHUR S. WAY, Esq., president, in the chair.—Mr. Way, in a paper on "A Woman Killed with Kindness," said that we find in Thomas Heywood's writings the style of a man who, with no affectation of grandeur or sublimity, no self-delusions about smartness or thrilling effect, knows what he can do, and does it as often as he pleases. He possesses, like so many of his contemporary dramatists, that strange unexpectedness of suddenly soaring on the wings of passion into heights of poetry far above the pedestrian level of his ordinary walk. There are touches of pathos, there are rhapsodies of heart music, there are organ-tones of pain in the play under consideration which make us feel that he is a man who has it in him to tread the same mountain tops and breathe the same fine air as the mightiest of those who made the spacious times of great Elizabeth resonant with song. Marlowe need not have

blushed to be credited with the lyric cadence of that despairing appeal:

"Fair and of all beloved, I was not fearful  
Bluntly to give my life into your hand,  
And at one hazard all my earthly means.  
Go, tell your husband; he will turn me off,  
And I am then undone. I care not, I;  
'Twas for your sake. Perchance in rage he'll kill  
me:

I care not; 'twas for you. Say I incur  
The general name of villain through the world,  
Of traitor to my friend, I care not, I.  
Beggary, shame, death, scandal, and reproach,  
For you I'll hazard all, why, what care I?  
For you I'll live and in your love I'll die."

Shakspeare might without derogation to his glory have owned for his that thrilling cry, "O God! O God! that it were possible to undo things done," though he would not have watered his wine by the feeble amplification of the thoughts which follow. —This meeting brought to an end the work of the society's twenty-first session. The plays chosen for next session are "As You Like It," "The London Prodigal," "Twelfth Night," "Julius Caesar," "A Yorkshire Tragedy," "Hamlet," "The Silent Woman." The hon. secretary (9, Gordon-road, Clifton, Bristol) will gratefully acknowledge the receipt of anything for the society's library, which now consists of 600 volumes.

ARCHAEOLOGICAL INSTITUTE.—(Wednesday, June 3.)

JUDGE BAYLIS, vice-president, in the chair.—Mr. J. A. Fuller Maitland read a paper on the Fitzwilliam (commonly called Queen Elizabeth's) Virginal Book. Mr. Maitland prefaced his remarks by showing that, just as restoration in various branches of archaeology was so frequently applied whereby the originality was destroyed, so editors until lately were accustomed to restore ancient music in obedience to the taste of an audience accustomed to modern music, and not in accordance with the rules that were in force at the period of origin. Scientific principles being now adopted by musical antiquaries, editions of the classics of various countries are being prepared with such care and accuracy as to rank among literary masterpieces. It has also been possible of late years to reconstruct the old musical instruments, whereby the compositions of the last 300 years at least may be performed exactly as they were heard by contemporaries. The author described the Virginal Book in the Fitzwilliam Museum, Cambridge, as a MS. of music composed between the years 1562 and 1621, and written for the virginal, an instrument intended for the use of young ladies. He pointed out, however, that there seemed to be no foundation for the surmise that the English name of the instrument was given in honour of the virgin Queen Elizabeth, and equally baseless is the traditional title of the book. Of the composers of this collection, Peter Philipps is most largely represented. Mr. Maitland divided the music into four classes; namely, variations on the plain chant of the church, variations on secular tunes, fantasias, and dance movements. Having briefly described the mechanism of the virginal kindly lent for the occasion by Mr. Dolmetch as being a fine specimen of a sixteenth century instrument of Italian make, Mr. Maitland concluded his paper by performing compositions taken from the MS. and illustrating the four classes of music already described.

PHILOLOGICAL.—(Friday, June 5.)

HENRY BRADLEY, Esq., vice-president, in the chair.—Prof. Skeat read a paper on "The Text of Wyclif's Bible," and on "Ghostwords in Poems once attributed to Chaucer." In Wyclif's two versions of the Bible, as printed in the splendid edition of the Clarendon Press by Forshall & Madden, it happens that there is no table of contents; nor is it possible to find what MSS. were used for the text without frequent reference to the preface, where three passages have to be compared. The MSS. used for the text of the Earlier Version (not counting in the Prologues) are those marked A, B, C, K, M. The later text is all from A. Besides these, a large number of MSS. were used in the text of the Prologues; so that, in all, twenty-one MSS. are employed for it—namely,

a, e; A, B, C, G, K, M, S, V; a, k, o, p, w, y, z; A, M, O, R. MSS. marked with italic letters belong to the earlier text. Besides these, many more MSS. were collated, and are mentioned in the footnotes. With the exception of C and S (which have present participles in *-ende* and *-ande*, and employ the pronouns *ther* and *them* instead of *her* and *hem*), nearly all the MSS. exhibit a uniform dialect, being the same form of Midland as that employed in Peck's *Repressor* (see the extract in *Specimens of English from 1394 to 1579*, ed. Skeat). Its chief characteristics are the use of the suffixes *-ith*, *-ide*, *-id* (as well as *-eth*, *-ede*, *-ed*), where the London scribes usually have *-eth*, *-ede*, *-ed* only. All these MSS. evidently proceeded from the same scriptorium.—Prof. Skeat then proceeded to instance some curious words occurring in poems originally associated with Chaucer. (1) Bailey has "Momblishness, talk, muttering (Old Word)." The form in Thynne is really *momblynesse*, in "The Assembly of Ladies," st. 9. The MS. reading is *ne moublynesse* (= *ne m'oublynesse*), which means "forget-me-nots." The word occurs in a list of flowers. (2) In Lydgate's "Flour of Ourtesye," l. 195, Thynne prints *setres*, to rhyme with *An-ti-gone*, read as a trisyllable. But the right name is *Antigone*, requiring the rhyme *setres*, which is merely miswritten for *seures*, and means "reticent." (3) Lydgate's "Black Knight" has (l. 419) the words "in partyng of lyfe." This merely mean that "n" has been written for "u." Read "inpartyng," that is hazardous. The Douce MS. has *inpartyng*, the other MSS. are wrong.—(4) Stowe, in printing a ballad on "Woman's Doubtfulness," has the line, "Of lombes, as in sothfastnesse," which makes nonsense. The Fairfax MS. has *ambes* as, "double as," the lowest throw of the dice, giving the sense required. Not knowing *ambes*, Stowe put an *i* before it, and a comma after it. (5) In Lydgate's "Balade to our Lady" (l. 127), the poet calls the Virgin Mary a *probatyf piscyne*, as Thynne prints it. But *probatyf* should be *probatyk*: see *probatia piscina*, a sheep-washing pool, in the Vulgate Version of John v. 2. The reference is to the pool of Bethesda. (The true reading has since been found by Prof. Skeat in a Sloane MS.)

#### ANTHROPOLOGICAL.—(Tuesday, June 9.)

G. W. BRABROOK, Esq., president, in the chair.—Mr. H. W. Seton-Karr exhibited some flint implements from the Egyptian Desert and from Somaliland, with interesting photographs of the latter country. In the discussion which followed Mr. Charles H. Read, Mr. Lewis, and Mr. Rudler took part.—Mr. O. S. Myers read a paper on "Some Skulls Discovered at Brandon, in Suffolk," some of which he exhibited.—Dr. Garson, Prof. Thane, Prof. Haddon, Mr. Holmes, and Dr. Beddoe spoke.—Dr. R. M. Connolly read a paper on "Social Life in Fanti-Land," illustrated by a collection of objects, and by the optical lantern.—General Robley exhibited a unique collection of fourteen tattooed Maori heads.

#### NAVY RECORDS SOCIETY.—(Annual Meeting, Thursday, June 11.)

EARL SPENCER, president, in the chair.—The council reported that the number of members on the list of the society was 523, being a net increase of 83 during the last twelve months. The society at the beginning of the present year had a clear balance of £428. In addition to the "Journal of Rear-Admiral Bartholomew James," already issued, it is proposed to issue during the present year "Holland's Two Discourses on the Navy, 1639 and 1660," edited by Mr. J. R. Tanner; and "Navy Accounts and Inventories under Henry VII.," edited by Mr. M. Oppenheim, both of which may be expected to throw much new light on the early administration of the Navy. The volumes for next year will probably be: "The Journal of Sir George Rooke, 1700-2," edited by Mr. Oscar Browning; Roll II. of Anthony's "Declaration of the Navy, 1546," edited by Prof. Elgar; and "Papers relating to the Blockade of Brest, 1803-5," edited by Mr. John Leyland. The society's volumes are issued only to subscribers; they are not offered for sale to the general public. The proposed changes in the council were agreed to, and the proceedings terminated with a vote of thanks to the president.

#### FINE ART.

*The Christ upon the Hill: a Ballad*, by Cosmo Monkhouse. Etched by W. Strang. (Smith, Elder, & Co.)

It is an unusual, and we doubt if it is a desirable, thing to make so big a book as this out of the publication of a ballad. It is an excellent ballad, and Mr. Strang's etchings are, of course, clever ones. With whatever may be their deficiencies—the needless ungainliness of many a figure, for example—they are impressive in sentiment, charged fully with imagination, and accomplished in technique. And that is saying a great deal—much more than we could say, with honesty, for most work of illustration done now-a-days, when a level of mediocrity is all that is generally preserved, and nothing is very bad, and nothing very good, and the charm most looked for is the doubtful charm of the *à peu près*. We say the "doubtful charm," because while it may be conceded that in human beauty something of the attractiveness is due to the touch of imperfection—the suggestion of the potential rather than the positively realised—in Art of any kind, literary or pictorial, even in what is generally the humble art of illustration, our natural and legitimate demand is for positive excellence. I recollect that in a criticism of a little book of my own in which I had occasion to deal with Mr. Strang's general position as an etcher—a book called *Etching in England*—Mr. Cosmo Monkhouse, who, to do him justice, did not find much to interest him in that volume, took exception particularly to my comparative lack of appreciation, or at all events to my comparative lack of exposition, of the imaginative side of Mr. Strang's art. One does not want to be for ever repeating one's self; and it so happens that years before I worked upon the book in question, in which I set myself to deal, in limited space, with a whole school and with several generations, I had hurried to express with great fulness, in a long and tiresome article, my extreme appreciation of the imaginative qualities of the work of Mr. Strang. Not even the placid reproaches addressed to me by Mr. Monkhouse in his review of the humble volume I have named will cause me to swerve from the line that I deliberately took. There is no need to swerve from it. The small public that is seriously interested in Etching may still doubt, or at least a part of it may doubt, Mr. Strang's charm; but his imaginative power and his skill in technique have, as I conjecture, long ceased to be questioned.

If we are to compare Mr. Strang's work in illustration of *The Christ upon the Hill* with his work in other quarters—and that, it seems to me, is the only comparison that is profitable—it must be said that, owing it may be in a measure to the fetters of the subject, it is less varied than is much of that other work. But, as of old, it is, as I have said, impressive. It is so wicked now—according to the newer lights—to say that anything is ugly, that I hesitate to think that it is ugly even now and then. Ungainly one may, perhaps, again venture to call some of it. It cannot possibly be more. And whatever it is, it is sincere, pious, technically

as well as emotionally admirable, and—yes, Mr. Monkhouse, we will say it once again—stamped all over with the impress of imagination.

And now to turn for a moment to the facile and delightful ballad, which some of us would like in a form that we could carry in our waistcoat pockets—as you can carry Sebald Beham's prints, or a collection of sapphires, or a few *notsukes* to amuse you when there is nothing European anywhere about—but which it has pleased Mr. Monkhouse, or Mr. Strang, or his distinguished publisher, or an appalling, overwhelming combination of the three, to issue, magnificently indeed, but in a form of somewhat cumbersome largeness, so that the last time I went to Brighton I had to remember, as the principal items of my luggage, a port-manteau and *The Christ upon the Hill*. The ballad, then, has the directness, vividness, and simplicity which are, in this species of composition, the indispensable requirements for excellence. There is from end to end of it nothing whatever of the amateur—no trace whatever of the halting or enfeebled or unpractised hand. And there is, to boot, in the treatment of the simple yet imaginative tale—a tale it is not necessary nor, perhaps, even desirable to here unfold—something more than simplicity, directness, vividness. Here and there, there is a touch of wizardry: something has crept into it, weird, compelling, extraordinarily influential, yet inexplicable. I wish I could define it better, or define it more. But it is just a touch that recalls Coleridge.

FREDERICK WEDMORE.

#### EXPLORATIONS IN EASTERN CRETE.

##### II.—A "TOWN OF CASTLES."

Ashmolean Museum, Oxford: June 11.

The great days of Crete were those of which we still find a reflection in the Homeric poems—the period of Mycenaean culture, to which here at least we would fain attach the name "Minoan." Nothing more continually strikes the archaeological explorer of its ancient remains than the comparative paucity and unimportance of the relics of the historic period. The monuments and coinage of some few cities—such as Gortyna or Phoenos—supply, indeed, a series of brilliant, if fitful, exceptions; but the picturesque originality which is the prevailing feature of such classical art as here flourished is itself a witness to the general isolation of the Cretan cities from the rest of the Hellenic world. The golden age of Crete lies far beyond the limits of the historical period: its culture not only displays within the three seas an uniformity never afterwards attained, but is practically identical with that of the Peloponnese and a large part of the Aegean world. Communications were infinitely more regular and extended; the density of the population, supported by both agriculture and maritime enterprise, was far superior to that of any later period of Cretan history. It was, indeed, the island of the "Hundred Cities."

These strong impressions, already forced upon me by two earlier explorations of Eastern and Central Crete, led me to hope that, in spite of recent researches, many early cities still remained to be discovered, even in the now largely investigated Eastern Provinces. During my recent journey I was able not only to obtain additional data regarding several of the known prehistoric sites, such as the temenos on Mount Jukta, and the great city of Goulàs, but also to



discover the remains of nine hitherto unknown centres of primeval population, besides a whole series of more scattered habitations of the same "Cyclopean" character. Most of these remains, of which I cannot here give more than a summary indication, lay on the spurs or in the glens of Dikta, in its widest sense—that is to say, both the ranges of Lasethi, to which this ancient name was applied by the Lyttians, and those of Siteia, in the extreme east of the island, where it was equally located by the Proesians and their neighbours.

The district to which I first devoted my attention, and to which I will confine this letter, was the range that forms the northern rampart of Lasethi, where, on a height known as Hagios Georgios, I found what seems to have been the principal civic centre of its upland plain. Here were more or less continuous walls of uncemented masonry and many foundations of primitive houses, while the fragments of pottery which strewed the ground showed that the settlement had lived into the archaic Greek period. About half-an-hour's climb above this, near a windy gap, marked by some ruinous windmills, is a knoll called Papoura, overlooking to the west the whole lowland district of Pedesada and what was once the civic territory of Lyttos. Here are abundant traces of a votive cult, which seems to have continued unbroken from early Mycenaean to late Hellenic times. The ground was strewn with fragments of terra-cotta figures, some of which, belonging to the fourth and fifth centuries B.C., had been recently discovered in the remains of a clay chest. From this spot, together with a simple, owl-like female, of terra-cotta—such as would have delighted Schliemann—I procured a bronze Mycenaean figure of a man with his arms folded over his breast, and some fragments of small clay reliefs, belonging to the archaic and transitional periods of Greek art, representing a type of Athena with a curiously crested head-gear and a *Kourotrophos* of Isis-like pose. Hard by was a Mycenaean tholos tomb, turned into a shepherd's shelter. On the height above, called Koprana, about half-an-hour's climb above Papoura, I found the remains of a primeval akropolis. Its principal building consisted of two *megara* side by side, of huge blocks in rudely horizontal layers—one stone measuring two metres in length, 0·60 m. in height, and 0·80 m. in depth. Beyond the akropolis height to the west rises a natural limestone tower—a kind of broken *aiguille*—called Korphè, overlooking the Omphalian plain and a large part of central Crete as far as Cape Dia. Here, on the cliff below, by putting the ear to a small crevice in the rock, may be heard the sound of subterranean waters, whence, in all probability, the inhabitants of this now waterless height drew their supply by means of an underground passage or *syrtis* like that described by Tsountas at Mycenae. In the same way at Kastri, near Turloti—an early akropolis explored by me in the province of Siteia—a peasant, while excavating a cistern near the summit, came quite recently upon rock stairs descending deep into the ground, and doubtless connected with the ancient water supply. A partly artificial cleft, between the limestone spur above mentioned and the upper platform of the akropolis height, further indicated that there had been an exterior staircase out in the precipitous northern flank of the mountain, affording access from that direction. In a kind of natural theatre on the south-western side, enclosed between the rock bastions of Korphè and the main mass of Koprana, are traces of the supporting walls of terraces, and a whole group of beehive tombs about six feet high internally, some of which I excavated. They had evidently been robbed in ancient times; but I was able to establish the

existence of clay chests, or *ladrakas*, containing the bones of the deceased, such as have been found in Mycenaean interments in many parts of Crete, besides *pitthoi* and other vessels of typical forms. Fragments of more primitive pottery, like that of the Second City of Troy, and an early three-sided seal from the akropolis show that the beginnings of this settlement go back to pre-Mycenaean times.

At a spot called Omalès, about three hours' distant from this, on a northern spur of Mount Selena, I heard of other ancient ruins, which, like many others throughout the island, are known to the Romaic population as *'ora* *'Eλληνικά*—"the heathen" remains. A difficult path along limestone steepes brought me to the spot; and here, in a wilderness of rock, beneath an ilex wood, where the Cretan wild-goat is still occasionally seen, was one of the most interesting primitive settlements that it has ever been my fortune to explore. It might be described as a "town of castles." The whole consists of a group of "Cyclopean" strongholds, all within hail of one another, each of which, built on its own rock-knoll, with its walled enclosure approached by a fortified ramp, and its inner passages and divisions, might be described as an akropolis in miniature.

Of these I had time to explore six; but I heard of others not far off. The largest of these *Phouria*—perhaps the "mother" stronghold of the settlement—known as Monasteraki, from a ruined Byzantine church built in one of its chambers, was of very massive polygonal blocks, probably belonging to the more primitive "Aegean" period; in other cases the construction showed a rude approach to horizontal layers, and was more distinctively "Mycenaean." One of the *Phouria* belonging to this latter class possessed a feature of exceptional interest. To the left of the entrance ramp, the outer wall of the stronghold bulged out in a semicircular form; and on the external face of this were small openings, which proved to be the *dromoi* of beehive tombs within. The same phenomenon was observable on the north-eastern wall; and here marauders had thrown out the contents of a ruined tholos within, consisting of red pottery of rustic Mycenaean type, like much of that of Koprana. This system of "intra-mural" interment in its most literal sense—of which I was afterwards to find other examples in Eastern Crete—is of the highest interest, and the parallel of the tombs within the semi-circular bay of wall and the akropolis graves of Mycenae cannot be overlooked. It seems probable that the Spartan practice of burial within the city was rooted in a widely spread Mycenaean usage, of which we here see a very rudimentary version. For the "Town of Castles" itself—this primitive *ορεικίον* in fortified dwellings, isolated, yet holding together—one is tempted to seek a humbler comparison in the groups of detached tower-houses that form the villages of Upper Albania.

Resuming my investigations on the northern borders of the upland plain of Lasethi, I found near the village of Tsermiado slight traces of an ancient akropolis on a table-headed height called Kastéli, below which, at a spot known, from a curious conglomerate formation, as *Καβαλλόπες Βέλαρες* ("the riding-stones"), fragments of a large Mycenaean *pitthos* which had served as an ossuary. It had been found intact, with several skulls inside—probably within the remains of a tholos—but both tomb, jar, and contents had been forthwith broken up. On a cliff above this, at a spot called Trapeza, I was pointed out a cave where bones and pottery were also said to be found. With the aid of some of the villagers I accordingly made an exploratory excavation. We dug in two places in the lower of two stalagmitic chambers, which was not more than 12 feet in diameter. The floor here and throughout

the cave was strewn with human bones and fragments of pottery—the result of earlier "tumultuary" grubbing on the part of the peasants. My dig produced many similar relics, the pottery mostly of primitive "Aegean" *bucchero*, though one fragment of a late Greek cup with metallic lustre was also brought to light. More interesting were some steatite beads and pieces of gold ornaments, including a gold tube and two leaf-shaped pendants of Mycenaean date, together with part of a miniature votive double axe, of a type identical with those found both in the Diktaean and Idaean caves of Zeus. On a peak which rises above the southern margin of the plain below the main summit of Lasethi, but known like it by the name of Aphendi Christos, I heard of the discovery not long since of an apparently votive deposit of bronze weapons, described as similar to those found in such quantities in the Cave of Psychro (Diktaion Antron). It looks as if in all these cases we had to deal with the same primeval cult of the Cretan Zeus-Minós, and the later assimilation of the surviving *religio loci* to that of "Christ the Lord" is very suggestive. The highest summit of the more easterly range of Dikta, in which lay the temple of the Diktaean Zeus, also bears the name of Aphendi Vouno. Under the same guise the old sanctity of the spot has been prolonged on Mount Jukta, where tradition placed "the tomb of Zeus." Here, within a massive temenos formed of roughly horizontal blocks, a steep, strewn with remains of small vessels that seem to attest the continual flow of votaries from Mycenaean to Roman times, leads to the now hardly distinguishable foundations of what may have been a Holy Sepulchre of remote antiquity. A little further on the ridge outside the heathen enclosure is perched a small church, here, too, dedicated to the Aphendi Christos.

The abiding piety of the land of Minós has simply transferred its devotion from the giver of the old law on Ida to the giver of the new.

ARTHUR J. EVANS.

#### EXPLORATIONS AT THEBES.

Derhabyeh, "Budd'er Grange," Cairo: June 1, 1896.

FOR the past fourteen months I have been living at Thebes, copying certain of the private tombs there and making a thorough exploration of the necropolis, with somewhat surprising results. From time to time, ever since Pococke first explored the ancient capital of the country, Egyptologists have been busy there; and many European scholars, such as Champollion, Rosellini, Wilkinson, Lepsius, Ebers, and Brugsch Pasha, have chosen the necropolis as their centre for investigations on the western side. Yet it is astonishing to find how little really systematic work has been done, and how little is known of perhaps the most interesting and instructive part of Thebes—its private tombs.

During my explorations there I have catalogued and classified nearly 200 inscribed tombs, of which perhaps only eighty were previously recorded. In no case, I should mention, have I opened out a new tomb—the above number merely represents those accessible to the public at the beginning of 1895. Many of the previously unrecorded tombs contain scenes and inscriptions of great interest; and it would seem that the reason why they have until now escaped notice is that they are for the most part inhabited, and have been for years, by the *fellahin* and antiquity dealers of Gourneh. The natives have, as a rule, a great objection to their houses being inspected by Europeans, especially the inner apartments, which are generally occupied by the *harim*

and since a government permit has to be obtained for digging for antiquities, another reason has arisen for their dislike to be visited by Europeans. Not being allowed to dig in the open, they tunnel in at the back of the tombs which they inhabit, till they come upon others untouched. I have myself crawled along many tunnels thus formed (one for a distance of at least 200 yards) connecting several tombs now rifled. Doubtless there are many others that have escaped my notice. Living as I did during the late spring and early summer of last year in the village of Gourneh, Mrs. Newberry and myself did our best to cultivate the acquaintance of the natives, inviting them to visit us, and then, of course, returning their calls, with the result that, after a time, we became so friendly that even the "inner chambers" of the tombs in which they resided were thrown open to us.

Among our finds I may perhaps be allowed to note here a few of the most interesting, confining myself to those of the period of the XVIIIth Dynasty.

Of the early period of that Dynasty may be noted the tomb of a steward of Amenhetep I., others of important personages of the reign of Queen Hatshepsut, including that of one of her *vezirs*, and another of the engineer employed by her to superintend the cutting of the two great obelisks at Karnak.

Of the reign of Thothmes III. we have the tombs of: (1) a Prince of Thebes; (2) the king's chief steward; (3) a superintendent of his storehouse; (4) his privy seal, and (5 and 6) that officer's *wakils*; (7) a superintendent of the countries of the north; (8) an unrecorded *vezir* of this reign; and (9) the king's chief herald and scribe of the soldiers.

Of the succeeding reigns of this great dynasty I may note the tombs of: (1) a Prince of Thebes, (2) a superintendent of the garden of the temple of Amen, (3) a "cabinet" minister, and (4) a chief of the police under Amenhetep II.; (5) a privy seal, (6) *vezir*, and (7) Prince of the Fayum under Thothmes IV.; and (8) a steward of the king in Thebes under Amenhetep III.

During my stay at Thebes I also made a complete copy of the great tomb of Rekhmara, a task which occupied some six months' hard work on ladders and by candle light. This I hope to publish next winter or spring.

In the early spring of last year I checked all the published inscriptions of Assiut, made plans, &c., of the tombs, and copied the scenes and inscriptions in three hitherto unpublished tombs there. One of the latter is important, as it enables me to connect the Heracleopolite family of princes with that of the Hepzefas of the XIIth Dynasty.

PERCY E. NEWBERRY.

#### OBITUARY.

JOHN HENRY MIDDLETON.

WE regret to record the death, under sad circumstances, of Dr. J. H. Middleton, one of the leading authorities on art and archaeology in this country. During nearly all his life his health was infirm, and for the last two or three years he had suffered from extreme nervous depression. He died on June 10, at his residence in the South Kensington Museum, from an overdose of morphia.

John Henry Middleton was born at York in 1846. His boyhood was mostly spent in Italy, in company with his father, who was an architect. After a short period of school-time at Cheltenham, where his father was then practising his profession, he matriculated as a commoner at Exeter College, Oxford, in 1865. But he left the university without taking a degree, and forthwith travelled alone for several years in different parts of the world.

At one time he was heard of in Mexico; at another he paid an adventurous visit to the great Mahommedan university at Fez. Italy he knew thoroughly from end to end; he had studied the architecture of Spain, both Moorish and Gothic; and he was at home at Cairo.

These Wanderjahre were the formative influence on his subsequent life. He came back to England with an unrivalled knowledge of the history of medieval art, gained from living among its masterpieces. For a time he practised architecture, first as assistant to his father, and afterwards as the inheritor of his business. But the bent of his career was given by Robertson Smith, who possessed the faculty not only of picking his men, but also of getting out of them the utmost amount of work. Middleton is said to have contributed to the ninth edition of the *Encyclopædia Britannica* no less than eighty-two articles, on subjects connected with art and archaeology.

The second period of his life was spent at Cambridge, where he succeeded Mr. Sidney Colvin as Slade professor of fine art in 1886. He rapidly acquired a great reputation, and made many friends both among the older and the younger men. In 1888, he was elected to a fellowship at King's College; in 1889, he was appointed director of the Fitzwilliam Museum; and in 1892, he was approved by the general board of studies for the degree of Doctor of Letters. His own university conferred upon him the honorary degree of D.C.L. at the Encaenia of 1894. At Cambridge he enjoyed congenial work, and sufficient leisure to allow him to pay frequent visits to his loved Italy. Nothing pleased him more than to conduct parties round the ruins of ancient Rome, and make every stone tell its lesson. It was at Rome that he met his wife, a daughter of Mr. W. J. Stillman, to whom he was married in 1892.

When Sir Philip Cunliffe Owen died in 1893, it was decided to separate the two departments of science and art which make up the South Kensington Museum; and Middleton was appointed to the new office of art director. No doubt, the great attraction to him was the large sum of money annually placed at his disposal for the purchase of art treasures. But the office also demanded heavy administrative duties, to which his temperament and his health were alike unequal.

The most important work that Middleton published was *Ancient Rome in 1885*, originally based upon an article in the *Encyclopædia Britannica*, and finally expanded into two volumes in 1892. He also compiled a catalogue of the gems in the Fitzwilliam Museum (1891), and a handbook on illuminated MSS. in classical and medieval times (1892). The characteristic of all these books is the intimate acquaintance shown with technical processes. For, in truth, Middleton was not so much a scholar in the German sense, as a trained observer, with a keen and sympathetic eye, and an unusual power of lucid exposition. So far as we know, he never published his Cambridge lectures, nor those which he delivered on sculpture from time to time to the art students of the Royal Academy. But he wrote frequently on special subjects in *Archæologia* and the *Journal of Hellenic Studies*.

It remains to say that Middleton possessed, in the happier periods of his life, a genius for friendship. He would devote himself to the service of others—even when they had little claim on him—with an affection that was almost feminine. At the same time, he could burn with righteous anger against whatever was base in conduct or in art. His character, indeed, was half Italian, strengthened by the religion of Positivism, which—at one period, at least—exercised a powerful influence upon him.

J. S. C.

#### NOTES ON ART AND ARCHAEOLOGY.

MESSRS. SWAN SONNENSCHN & Co. have in the press a new *Life of Jean-François Millet*, by Mrs. Henry Ady (Julia Cartwright). It will contain many letters from the pen of the great painter which were not published in Sensier's volume, together with much interesting information respecting his life and surroundings, the sale and subsequent history of his pictures, which has been supplied by his family and friends. The book will be illustrated with photogravures from the master's most famous works, including "Le Semeur," "Les Glaneuses" and "La Jeune Bergère," and several of the drawings in the collection of Mr. J. S. Forbes recently exhibited at the Grafton Gallery, which have never before been engraved. Among these will be a reproduction of the pastel of the "Angelus," which varies in several particulars from the picture now in M. Chauchard's possession.

MR. BATSFORD will shortly issue a facsimile reproduction of Heppelwhite's rare folio book of furniture designs, which appeared in 1789 under the title of *The Cabinetmaker and Upholsterer's Guide*. It contains 127 engraved plates, with nearly 300 designs for every article of household furniture.

THE July number of the *Magazine of Art* will contain a pictorial supplement devoted to the Paris Salons, reproducing some of the principal pictures shown at the Champ de Mars and the Champs-Élysées.

THERE will open next week, at the Clifford Galleries, Haymarket, an exhibition of pictures by Mrs. Louise Jopling and Mr. E. B. Havell.

WHAT is known as the Clifden Romney—containing portraits of Caroline Viscountess Clifden, and her sister, Lady Elizabeth Spencer, represented as Music and Painting—was sold last week for 10,500 guineas (Wertheimer). This is said to be the third highest price ever given for a picture in this country.

THE following were some of the principal prices realised at the sale of the late Sir Julian Goldamid's pictures, on Saturday last: By Reynolds—the Countess of Cork, 7500 guineas (Agnew); Mrs. Mathew, 4000 guineas (Tooth); the Countess of Coventry, 3800 guineas (Agnew); the fourth Duke of Rutland, 1400 guineas (Tooth); by Gainsborough—Lady Eden, 5000 guineas (Agnew); a Dehane family group, 2100 guineas (Tooth); a landscape near Bath, 3100 guineas (Vokins); by Romney—Mrs. James Oliver, 3100 guineas (Agnew); Miss Harriet Shore, 2750 guineas (Agnew); Lady Urith Shore, 2000 guineas (Tooth); and Lady Hamilton as Contemplation, 1210 guineas (Davis).

THE Prix de Paris, given annually at the Champs Élysées Salon, has been awarded to M. Paul Buffet, for his picture "Fête Antique." The three travelling bursaries have been awarded to M. Bonis, the painter of a frieze for the Paris Hôtel de Ville; M. Oh. Duvent, who exhibited this year the "Seigneur soit avec nous" and the "Marché aux Poissons à Audierne"; and M. Steck, for his "Tendre Automne."

MR. LIONEL WALDEN's picture of "Cardiff Docks," now on exhibition at the Salon, has been purchased by the French Government.

M. HOMOLLE, director of the French School at Athens, maintains his opinion that the bronze statue recently discovered in the course of the excavations at Delphi (of which mention was made in the ACADEMY of June 6) belongs to the inscribed base that was also found close by. He further believes that the inscription is of Syracusan origin, and that the name of the dedicator was probably Hieron.

## THE STAGE.

## STAGE NOTES.

MME. SARAH BERNHARDT's short visit and the return of Mrs. Kendal are the London theatrical events of the last week or two. Mme. Bernhardt has shown nothing less than her customary power, but has been seen in hardly a new part. An article of some importance on the present performance of Mrs. Kendal in Mr. Grundy's "Greatest of These" would have been due to our readers, had not the ACADEMY printed, about last Christmas, Mr. Wedmore's article on the performance as he saw it at Brighton. In the interval the great English actress can scarcely have either improved or deteriorated; and there is everywhere abundant testimony to the excellence of her interpretation, and to the sufficiency of Mr. Kendal's art as "the pachydermatous husband." But surely the general cast is in one or two important particulars stronger than it was at Brighton or at Hull. Mr. Kemble—such a finished character actor—has accepted the part of the divine, and at least one other performer of note has joined the company for the time being. The effect produced by the piece and its performance could not fail to be great.

YET another change of bill is announced at the Lyceum, where a revival of "The School for Scandal" has, it appears, been taken in hand with some rapidity. Mrs. Patrick Campbell having been anything but "convincing" in "Magda." What she will be as Lady Teazle remains to be seen. Somebody must have great faith in her "drawing power" in whatever part she may decide to experiment with; but, clever enough though several of her performances have been, her quite distinct successes have been limited to one or two. And that this was likely to be so was prophesied by the knowing when she first surprised and interested people in "The Second Mrs. Tanqueray."

MR. CHARLES WYNDHAM, who with long accumulated experience gets stronger and stronger and more admirable than ever in his art, proposes to perform Messrs. Louis Parker and Murray Carson's "Rosemary" at Berlin during the autumn. We do not for a moment doubt his success; and are glad that the Prussians will have an opportunity of seeing English dramatic art represented by a piece so healthy and entertaining—and withal so sympathetic—and by a performance so vigorous and accomplished.

WE understand that one of the principal features of the performance of Marlowe's "Doctor Faustus," by the Elizabethan Stage Society, will be the introduction of "The Seven Deadly Sins," the designs for which have been taken from engravings of the sixteenth century in the print room of the British Museum. The first and last parts of the play will reproduce in colour and costume the university life of Marlowe's day. The middle part of the play, the one most difficult for a stage manager to cope with, will consist of tableaux showing Faustus on his travels, giving living pictures of the Feast of St. Peter, introducing the picturesque incident of the curse with "bell, book and candle"; the banquet at the court of the Emperor Charles the Fifth; and the flight of Faustus, in his chariot drawn by yoked dragons, "to scale Olympus' top." Mr. Arnold Dolmetsch will supply the music."

## MUSIC.

## OPERA AT COVENT GARDEN.

"DIE WALKÜRE" was given on Saturday evening, and, for the first time, in French. It is, of course, best for an opera to be sung in the language for which the music was originally written; and especially is this the case with Wagner music-drama in which tone and word are so intimately connected. An ideal state of things will, however, not always obtain. In this particular case the artists, M. Alvarez and Mme. Lola Beeth, no doubt determined the choice of the French language. Mme. Beeth, who took the part of Sieglinde, has a good, if unequal, voice. She possesses true dramatic instinct, and gave a powerful impersonation of the unhappy heroine, though we do not think the rôle altogether suited to her. A slight tendency to overact may, perhaps, have been the result of nervousness. The lady is handsome, and, even apart from her great merits, this would prove an attraction. One feature in her singing deserves special mention: namely, the clearness of her enunciation; not a word was lost. M. Alvarez gave a fine presentation of Siegmund, and his singing was admirable. Mme. Mantelli, as Brünnhilde, was at her best. M. Albers proved rather a tame Wotan. Signor Mancinelli conducted with great care and ability.

## RECENT CONCERTS, ETC.

HERR MOTTL gave his third and last concert at Queen's Hall on June 11. It was entitled a "Wagner Festival Concert": there were the "Sohmiedelieder" and the closing scene from "Siegfried," also the Prologue and closing scene from "Die Götterdämmerung." These excerpts must have proved welcome to those of the audience who intend to go to Bayreuth this summer for the performances of the "Ring des Nibelungen." We have often insisted on the fact that Wagner's music-dramas will not bear transplantation from the stage to the concert platform without serious loss; but in this particular case the end probably justified the means. Of the vocalists, Frau Ida Doxat and Herren E. Gerhäuser and Bussart, the lady was the best: her declamatory singing in the "Götterdämmerung" scene was admirable. The "Norns" scene, too, with Frau Mottl, Fr. Gelber, and Mme. A. Janson, deserves high praise. The orchestra, under Herr Mottl's able direction, played well; and the concert proved, on the whole, a great success.

Señor Sarasate gave his second concert at St. James's Hall, on Saturday last. Again a Bach Sonata, in A, headed the programme; and although we do not think the severe music of North Germany altogether suits the impulsive Spaniard, still he deserves all praise for introducing chamber music which has been unduly neglected, and, therefore, not properly appreciated. This Sonata was followed by Goldmark's First Suite in A (Op. 11), for violin and pianoforte, an interesting, though scarcely inspired work: it was admirably interpreted by Señor Sarasate and Dr. Otto Neitzel. The latter performed as solo the greater part of Schumann's "Carneval." In his reading of the music he displayed character and intelligence, and at the close was summoned to the platform. The violinist gave some of his show pieces, and his wonderful playing created immense enthusiasm. It was unfortunate that the first two Sarasate concerts clashed with the last two given by M. Ysaye at the Queen's Hall. The programmes were highly interesting, and the Belgian artist appears to have obtained a thoroughly well-deserved successes.

The "Kneisel" Quartet from Boston commenced a series of three chamber concerts at St. James's Hall on Monday afternoon. A certain suspicion attaches to anything announced as "celebrated"; but the four artists, MM. Franz Kneisel, Otto Roth, L. Svecenski, and Alwin Schroeder, may justly lay claim to that title. For many years they have devoted themselves to the study of chamber music, and by constant practice together have arrived at an ensemble quite remarkable. We may have greater players at the Monday Popular Concerts, but, except on rare occasions, they cannot compare with these *quatuor juncti in uno*. This excellent quality, however, would not suffice to explain the genuine success obtained by the Boston musicians. They play, in addition, with marked intelligence, refinement, and feeling; and it was a real treat to listen to them. Their first programme, including a Quartet by Sgambati, Beethoven's early one in G (Op. 18, No. 2), and Schumann's in A (Op. 41, No. 3), was not altogether satisfactory. They announce, for one of the remaining concerts, Beethoven's great Quartet in C sharp minor (Op. 131); and it was, therefore, unnecessary to waste their skill on a work by the same master which by comparison is indeed small. The six Quartets of Op. 18 are interesting in their way, but on a special occasion, such as the present one, scarcely in place. Then, again, to listen to three Quartets in immediate succession is somewhat of a strain; a song, or even a short pianoforte solo between, would surely be welcome. We offer this hint for the sake of the artists themselves; the better the playing, the greater the need of some contrast.

M. Louis Pecsai, a new violinist, played Mendelssohn's Violin Concerto at the last Philharmonic Concert on Wednesday evening. He is young, and has a certain skill in execution; but his rendering of the music was in more ways than one unsatisfactory. It lacked soul, and the Andante was as much too slow as the Finale was too fast. Then, again, the violinist continually ran one phrase into the other, so that the meaning of the musical sentences was spoilt. One must allow probably for nervousness; anyhow, the *début* of M. Pecsai at the Philharmonic was scarcely a success. M. A. Reisenhauer performed Beethoven's Pianoforte Concerto in C minor: some of his playing was brilliant, but some jerky; moreover, his conception of the music was too modern. Mme. Camilla Landi, although not in very good voice, gave an excellent rendering of Berlioz's poetical and picturesque setting of Victor Hugo's "La Captive." The programme commenced with Mr. MacCunn's "Ship o' the Fiend" Overture, and concluded with Schubert's great Symphony in C, almost a concert in itself. Why does the Philharmonic have such long programmes? and why does it allow pianists to play encores, and very long ones? and, once more, could it not make its programmes a little more progressive? The Philharmonic Society, with its fine orchestra and intelligent conductor, ought to achieve better results than it has done this season.

J. S. SHEDLOCK.

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THIS EVENING, at 8.0, THE QUEEN'S PROCTOR. Mr. Arthur Bourchier, Messrs. Hendrie, Kinghorn, Vibart, Permain, Trooda, Baynton, Kitta, Wood, and W. G. Elliot; Misses Beardsley Rous, Stewart, Daymar, and Miss Violet Vanbrugh. At 8.15, KITTY OLIVE: Miss Irene Vanbrugh.

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THIS EVENING, at 9.0, A NIGHT OUT: Messrs. George Giddens, Charles Engden, W. Wyse, A. Fitzgerald, J. Carne, N. Doone, G. Danby, E. W. Thomas, H. Peters; Mesdames Fannie Ward, Patsie Browne, Edmund Phelps, Merton, &amp;c. At 8.15, FAF'S WIFE, Miss Grace Lane, Mr. Farren-Soutar.]

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Those who have studied the play of literary reaction are listening with foreboding, though without surprise, to the chorus of adulation which has greeted Stevenson's last fragment. It is the last, and it is a fragment. The last-born—the little Benjamin, dearest to a father's eye, regarded with most favour by friends and family—with compunction we read into it all the concentrated merits of its predecessors which perchance we had undervalued. And a fragment, too: what scope that affords for panegyric of an unwritten masterpiece! I can remember quite distinctly the blank looks and secret grumbling of staunch admirers as *Edwin Drood* and *Denis Duval* were sapping their faith: the sense of relief, mingled with remorse, when the tension was snapped; the revulsion of feeling which inspired the comfortable doctrine that a feeble opening was only a foil to the problematical splendour of the later pages that would have been.

Further, the fame of Dickens and Thackeray lacked the support of the grandest advertising agency the world has yet seen. Caledonia, stern and wild enough upon occasions to little sinners like Keats and Byron, has ever been to each poetic child of her own not only a fit nurse, but a most partial, indulgent, and boastful one. Stevenson began auspiciously by being born a Scot. True, he rather derogated at first by canoeing and donkey-driving in stupid foreign lands, apparently destitute of "gowans" and "rowans," and by writing essays and wonder-stories in strictly English English. Then came his first Scotch tale: a glorious cake, well stuffed with plums—delicious dialect words, and lots of lovely Scotch names of places. Names, names, names—why, the first column of a North British Railway Guide is divine music to the Caledonian exile's ear. For the exile is the real fugleman. I hear that in Edinburgh they affect genteel indifference to "braes" and "cuddies" and "puddocks": nay, I suspect that they secretly prefer to see their books spiced with scraps of French and Italian. But I know as a fact that when the Scotch critic in London or Oxford, on glancing down a first-cut page, lights on one or two such Masonic passwords as "brig," "burn," "howe," or "toon," all that is "stern and wild" in him melts at once into a dulcet receptivity. And should he see in print but one cherished topographical name—the Brig o' Guddlepudd-

dock or the Kirk o' Cuddyclavers—he feels that he has discovered another master-mind. Is this an abuse? No: merely a picturesque and healthy Celtic survival. But, all the same, nostalgia is not criticism.

Now there is the grossest assurance, effrontery, downright impudence in the Scotch argument that you and I cannot appreciate or criticise Scotch genius because we do not exactly know what "puddocks" are, and have never gone there to identify them. Remoteness of time and place, difference of language, strangeness of environment are allowed to be no bar to our grappling with Hesiod, or Hafiz, or Dante, or Tourgenieff; but the divine Ploughman! and the inimitable Shepherd! and the wizardly Sir Walter!—impossible! All this is just disgusting conceit veiled under flimsy mysticism. *Waverley* is just as easy to criticise as *Père Goriot*, *Kidnapped* as *Treasure Island*; for true criticism is cosmopolitan. Celtic criticism, because it is so true, is peculiarly cosmopolitan; but with one serious limitation, namely, national vanity. Irish estimates of Irish literature have long been a pitiful scandal. The Frenchman—or at least the French exile—in the presence of his *grands écrivains* drops the critic, and becomes the voluble showman. As for the Scotch critic, owing to his national vanity—or call it racial pride, or tribal loyalty, or patriotism, if he like that better—the one subject with which he is hopelessly incompetent to deal fairly is Scotland, the very subject from which he would warn off foreign critics. Yet each year he imports over the Border a new genius or a new masterpiece, and bids us worship. What? Not so much the general merit, which, we admit, is always considerable. No, his real grounds are, first, the subject—strictly Scotch. Next, the scenery and topography (including all the names)—so correctly Scotch. Surely this is no great feat for a native. Besides, the general impression created by these hysterical descriptions is of a Scotland so cold, windy, grey, so meanly theatrical and so pretentiously commonplace, that I have never dared to face it, though hospitable friends assure me—nor do I doubt them—that I should find it quite different from the literary pictures which a minute before they have been corroborating. And as to the names, they are not lovely in themselves, and to the Parisian or Oxonian Caud-stanealap evokes no more boyhood memories than Camberwell.

Next, we are to marvel at the characters and manners—so inimitably (that is the orthodox adverb) Scotch. Well, what wonder if a sharp provincial knows his *monde de province*? Granted that Scotch life is interesting, mainly owing to its survivals of barbarism, Russian is equally so. Granted that some manly virtues and some domestic graces have found in Scotland their most congenial home, still the whole impression is not alluring or even satisfying to the foreigner. The reason is obvious, though carefully ignored. The picture of Scotch life given by their best modern novelists is entirely false, because it is incomplete. I know personally nothing of the Scot at home, nor am I aware how far

a surreptitious or provincial literature has lifted the veil. But the barest knowledge of human nature and human history is enough to show that it is a veil, and that it betrays awkward rents even when spread by the most prudish of writers. For, depend upon it, wherever there is organised Puritanism there is organised hypocrisy—among the followers of Knox, just as among the Wahabis of Arabia. And that very Puritanism gagged the lips of the authors who could and would speak out. Scott, like Dickens, elected to write novels for family use; discreet reticence has been to others the orthodox path to fame. Burns often, with wine-born veracity, betrayed the cause; but, then, he was only a glorious Helot. In others the secret just peeps out here and here: for instance, in that invariable snigger over the "stool of repentance," which alone proves that the Scriptural conscience of the Scot allowed a time for stern moralising and a time for loose jesting, a time for purity and a time for impurity. Such, indeed, I suspect, was his usual ethical standpoint. Further, wherever there is drink—and Scotland once swam, and in places still wades, in it—there will be vice and vile conversation. I do not believe that the talk that went on in a Scotch pothouse was a tessellation of pious ejaculations, quaint proverbs, and shrewd epigrams, or that it was much purer than that of an English hayfield or gin palace—corrupt, indeed, compared to an old-fashioned Kerry shebeen. Under all this ugly pietism—or call it ignorant arrogance if you want two names for one thing—under the whited sepulchre of Puritan morals, under the breezy, affected *bonhomie* of speech and tone, there must have lain a seething, dammed-up torrent of coarse passions and mean, crafty spites, guarded by each man as his own soul's secret from his prying neighbours; and further, a limited but strictly organised practice of vice, laxity, and backsliding, perfectly recognised and tolerated, but rigorously ignored by an official conspiracy of silence. Had a Zola arisen instead of a Scott—*absit omen*!—I fear his pictures would have been not much prettier than those in *La Terre*. Doubtless a similar charge has been brought against the more reticent of English novelists; but they seem to suppress and ignore simply to spare the reader's blushes and their own reputations for delicacy. In them we detect no tacit pact to refrain from touching the rotten old arks, and from exposing the frailties of national life and character. But times are changing. Our Stevenson, Scotch as he was in the best sense—nor would we have him otherwise—was English too; nay, French; nay, cosmopolitan. Probably he would have minimised to the last the unwholesomeness of the atmosphere in which he had been reared. We all do. Her native Gutter-lane is a salubrious legend of my old housekeeper. I once landed at Oberbourg with an English lady of the healthy wild-rose type; and as we met the ancient stenches of the first street, she sniffed the gale with holiday rapture, and owned that "her spirits always rose when she recognised the dear old smells": she had been educated in a French convent. Had Carlyle

or Ruakin been born and bred in Fonthill Abbey, I doubt if they would have thought it such a very flagrant sham; they might, however, have admitted a little judicious alteration. Stevenson had gone far—as far or farther than Young Scotland. With his consummate art he contrives to hint the most while offending the least. In the fifth chapter there is a sort of detached essay or character-study, called "A Border Family," of extraordinary power and insight. It illustrates much that has here been suggested. The cordial relations, the tacit understanding between these four brothers—the respectable farmer, the fanatic saint, the worldly merchant, and the sinful poet—seem to me a type of the real Scotland as it must have been.

Yet one more canon of the nostalgia criticism and the last. We are to know the masterpieces by their dialect—it is so faultlessly Scotch. Well, no doubt it affords to the exile a genuine and innocent pleasure, but to us it is no sweeter than the Dorset tongue. And it is time we refused to be hectorred into confusing it with genius. Inspiration is not required for writing Scotch. You have only to be born a peasant, or be allowed to mix with the servants, or in later life carry a note-book, in order to write, if not speak, any dialect. And the oddest thing is that the critics cannot agree over the *norma loquendi*; what one approves, another denounces: indeed, one Scottish lady, a perfect ultramontane, assures me that they are every one all utterly wrong—except, of course, Sir Walter.

I have said little about the book itself. I never meant to. A minute criticism of the few first chapters of an unfinished work would be both futile and unfair. Far more to the purpose is it to protest against the extravagance which has proclaimed these chapters as Stevenson's masterpiece, and to point out the reason why. It is this. All the leading reviewers who have started this exaggeration—the smaller men merely follow their lead—are probably Scotch by birth or sympathy. Their patriotism and nostalgia is fired to frenzy by the thought that their country employed Stevenson's last thoughts; and, as Mr. Colvin concludes, "surely no son of Scotland has died leaving with his last breath a worthier tribute to the land he loved." That is all: compliment to be paid back with interest.

*Weir of Hermiston*, so far as it went—and like Mr. Colvin I shrink from divining the sequel—is not superior, not even equal, to the author's best work. Of course, every year he gained more facility, more concentration, more experience. But his inherent deficiencies he never made up. And here, even in the first chapters—the later ones in places seem disjointed and unrevised, and, I infer, had not been printed—there is unusual abruptness and want of unity. In fact, they seem rather to promise a series of powerful character-sketches, strung together by a thin, conventional, tragic story. But powerful they are, many of them. By far the finest is that of the weak, devoted wife. Next the Four Brothers. The "Hanging Judge" is excellently interpreted; but, after all, given Braxfield as a model and

the "elder Brutus tragedy" as a *motif*, the treatment was obvious and inevitable. And had Stevenson thought of him, there was another judge of that period of whom he could have made more. The elder Kirstie is a fine creation, but there is something morbid which jars a little in the powerful chamber scene. Some, it seems, think the niece a failure; her airs and graces, of course, appear to us just old fashioned enough to be vulgarly genteel, but I must think her a very living being. The hero, so far, is an anachronism for the assumed date, 1814. If the Four Brothers and old Hermiston are put forty years too late, young Weir is equally too early. He is clearly painted partly from Stevenson's student-self, partly from some college friend; and so far he has not impressed us. One of the best critics, when old Weir says a remark is "merely literary and decorative," defies us to find another modernism. They abound in thought and phrase.

Rich as it is in those perfections of which Stevenson was a supreme master, *Weir of Hermiston* would never have been a great novel, for a great novel he could never have written. Many years ago I pointed that out in these columns, and hinted at the reason. A stranger, he wrote to tell me that I had divined his secret. We discussed at some length this and kindred matters. He knew, he owned, success was impossible, but he must go on trying. In the only letter I have preserved I find one sentence which to those who have deeply studied him means everything; to others it is but a phrase. "Ethics," he wrote, "have ever been my veiled mistress." He could see that without a firm, strong, undoubting (albeit, ignorant or insolent), moral standpoint, no great, grasping novel could be achieved. What he would not see was that great literature is not all great novels; that though the stately galleon, with its noble lines and steady stride, is indeed admirable, the graceful shallop, the saucy frigate, and the storm-loving Greenlander are equally in their way masterpieces. To the end he fought against conviction—"Mind you," he says, "I expect my *Justice Clerk* to be my masterpiece." Yet, I doubt if he was ever deceived as to the result. The great novel never emerged, but in its stead what a roll of successes, and in such various styles! Why complain? Great novelists we have had, but only one man who could give us the *Isle of Voices*, of all his gems the fairest, rarest, most imperishable. His fame must not be hurt by hysterical patriots; some one should protest, and distasteful as it is, I claim to do so, and for this reason. When I had reviewed *Virginibus Puerisque* in the ACADEMY, Mark Pattison, who had reviewed it, I think, in the *Athenaeum*, as we talked it over, approved my youthful enthusiasm, and surprised me by the immense importance he attached to the book and the new author. My faith in Stevenson was primitive, was spontaneous, and has never wavered. Not all his present idolators can say as much.

E. PURCELL.

#### TWO BOOKS ON SOCIAL QUESTIONS.

*Methods of Social Reform: Essays Critical and Constructive.* By Thomas Mackay. (John Murray.)

*Strikes and Social Problems.* By J. Shield Nicholson, Professor of Political Economy in the University of Edinburgh. (A. & O. Black.)

THESE two studies of the social problem may be said to be both written from the same general point of view; the standpoint of each, if we may be permitted to use a generally accepted term, to which Mr. Mackay takes some exception, being decidedly individualistic. Both, nevertheless, afford, by their very spirit of antagonism, a striking testimony to the increasing diffusion of Socialistic ideas in this country within recent years. As Prof. Nicholson says, "the air is teeming with all kinds of Socialistic theories"; and Mr. Mackay goes still further in deploring the general lapse from sound economic doctrine. Both political parties are in his view almost equally guilty on this head.

"The country has lately gone through the throes of a general election, and a party has been returned to power pledged to devote itself to what it vaguely terms social reform. This verdict of the constituencies has been interpreted as marking the intensity of the national wish to legislate about our social arrangements. Elsewhere, and probably more truly, the result of the late election has been imputed to popular disgust with a Government whose social legislation, dictated by the noisiest, most mischievous, and at the same time least influential of its supporters, has harassed and alarmed every respectable section of the community. There is some truth in both representations. The victory of the Conservative party has been gained, on the one hand, by promises of a wild and impracticable policy of State socialism, and, on the other hand, by the vote of those who support a party which, as they think, cannot, fortunately for the welfare of the country, do much to redeem these pledges."

The anti-Socialist polemics with which Mr. Mackay opens and concludes his book have, however, no necessary bearing on the essays on Poor Law Administration, which compose its central part. His conclusions on these practical subjects may in the main be accepted by those who differ most widely from his theoretical views. As he admits,

"it is not necessary to discuss proposals for using the poor law as a means of bringing about equality of fortune and condition among all classes of the community. For though it is a part of the Socialist programme to use taxation as a means of abolishing 'capitalism' and for handing over the wealth of the country to some form of collective tenure, it is not proposed, as I understand it, to use the poor law for this purpose. . . . The quarrel of the Socialist is not specially with the poor law, but with the present mechanism of society, which, in his opinion, makes a poor law necessary."

The main point of our author's contention is a by no means unfamiliar one, but a point, in his opinion, which specially needs to be emphasised at present—the restriction of out-door relief within as narrow limits as possible and the rigid application of the workhouse test. He considers that the present administration of the poor law in

many districts acts as an obstacle to thrift among the working classes, and shows a tendency to revert to the abuses of the old system which prevailed previous to 1834:

"We must have our poor law—it is an inevitable evil—but to justify its existence, it must perpetually be making war on the irresponsibility, which is the main cause of pauperism; it must, in fact, be so administered that it tends to throw the people more and more on their own resources, to diminish and not increase the number of those permanently dependent."

Prof. Nicholson's book is even more largely occupied with matters of anti-Socialist controversy than Mr. Mackay's, but his tone of denunciation is not quite so bitter as that displayed by the latter writer in some passages. He makes, however, no pretensions to give an impartial estimate of the strength and weakness of modern Socialism, such as has been attempted by his American congener Prof. Ely, in the extremely fair and valuable treatise which he has lately published. The English professor writes distinctly as an advocate of free competition and "industrial liberty"; and no doubt he is an acute and able advocate who can readily seize on the weak points in his adversaries' case, though many would contend that he fails to realise the true grounds of the dissatisfaction so widely felt with the present social system.

In some cases the assumptions which form the bases of his arguments would not pass altogether unquestioned. For instance, he says: "It is admitted on all sides—even by Socialists—that, so far as production is concerned, the system of free competition is most effective." But this is exactly what is *not* admitted by all, probably not by the majority of Socialists. To take one example, Mr. Bellamy, in his well-known romance, has assailed the competitive system on this very ground of its deficiencies as a productive agency, and contends that the state of industrial warfare which it necessitates inevitably causes a vast amount of waste and destruction of wealth.

Prof. Nicholson is confident "that the verdict of history, speaking broadly, is that governmental regulation of industry has been for the most part either useless or mischievous." Socialists would admit that this statement contains a considerable amount of truth; but they would contend that the evil effects of the past legislation of oligarchical governments on behalf of monopolies and class interests should not be allowed to prejudice the cause of modern social democracy, which aims at the good of the whole community. Our author himself does not maintain that the interference of the State in industrial matters has been always pernicious; but he informs us

"that those laws which it has been found desirable to continue and extend, and which seem to control the freedom of individuals and classes, are, in reality, for the most part designed, by restraining to some extent the freedom of a small minority, to extend the freedom of very large majorities."

Many Socialists would say that in these words their whole case is admitted in principle, and that their only quarrel with the Professor is as to the extent of its appli-

cation. This passage, in fact, is hardly consistent with what Prof. Nicholson says elsewhere, where he seems almost to take up the extreme individualist position of Mr. Auberon Herbert:

"It is no avail to assent to the praise of liberty, and at the same time to assert that this assent is purely an abstract pious opinion, and that every case must be weighed on its merits according simply to the benefits expected. If liberty is still to be a power for good, it must be cherished for its own sake, and every free man must take care that he does nothing that may even seem like a sacrifice of independence."

It is certainly somewhat difficult exactly to reconcile the views expressed in the last two quotations.

Prof. Nicholson is thoroughly convinced that, as an historical fact,

"for centuries the progress of the nation has been real and continuous. In a few particulars—in themselves no more than sufficient to emphasise the general rule—there have been exceptions, that is to say, development in one direction appears to have involved degradation in another. But on the whole, so far as the productive power of the nation is concerned, every generation has not only inherited the powers of its predecessors, but has done something to increase that power."

This statement is no doubt quite literally correct; but if it is intended to imply that the condition of the masses of the people has been always steadily improving, many facts might be adduced on the contrary side. The exhaustive investigations of the late Prof. Thorold Rogers surely prove that progress in this direction has been by no means uniform. It is obvious, for instance, that the position of the working classes as a whole was distinctly worse in the sixteenth century than in the fifteenth, or in the last half of the eighteenth century as compared with the first half. And when our author quite justifiably points to the immense advance in the well-being of the majority of the nation which has marked the present century, it might, with some justice, be urged that the reason why this seems so great in the retrospect is partly because the condition of large masses of the people at the commencement of the epoch was about as miserable as it had ever been, as far back as records afford us trustworthy information.

In comparing the present with the past, Prof. Nicholson makes very positively one assertion which is certainly open to question:

"The villain of the middle ages does not correspond to the lowest agricultural labourer of modern times; on the contrary, to make the comparison at all just, the villain should be compared with the substantial tenant-farmer; and if we seek for the proper medieval type of our lowest agricultural labourer, he will be found in the slave pure and simple—the chattel which could be bought and sold."

This statement opens out a very wide field for discussion, which includes some extremely obscure points of social history, such as the gradual extinction of personal slavery in England after the Norman Conquest, and the exact meaning of the distinction between the *villain in gross* and the *villain regardant*. It seems evident, however, that actual chattel slavery, as distinguished from serfdom, did not exist to any wide extent in the periods

from which those whose views our author criticises would draw their instances of medieval villinage: that is, the thirteenth, fourteenth, and fifteenth centuries.

R. SKYMOUR LONG.

*Shakespeare and Music.* By Edward W. Naylor, Mus.Bac. (Dent.)

WE are all aware of the debt we owe to the poet who turns our eyes to the light, and enables us to see what we have long been looking at or to understand what we have long been thinking about. We are not so ready to recognise the necessity of some correspondence between the reader and the writer of the hand-book or primer, if any educational result is to follow. But the writer of a primer does us no good and gives us no pleasure, unless he arranges our knowledge for us, and not merely his own. The primer is an instrument of torture and a poisoner of the mental activities, unless we have in our minds so much knowledge of its subject-matter that the arrangement of it is a reasonable and comfortable process for us.

It is, therefore, because Mr. Naylor's book "contains little that is not tolerably well known, both to Shakespeare scholars and musicians," that it will be read with pleasure by all intelligent persons. Every now and then we light upon a book which saves us the trouble of making one, and is, moreover, much neater and prettier and more complete than the home-made article could ever have been. Mr. Naylor's manual is just such a book. Why has no competent person written it sooner? Quite obviously the subject requires a monograph. The songs, the dances, the musical terms, and the musical instruments of Shakespeare's age have become either obsolete or different. Music, moreover, in Elizabethan times was comparatively more important as an instrument of culture and delight, and more universally practised and enjoyed, than it is nowadays. There may have been fewer professionals because the art was less technical, but amateurs were everywhere—in the palace and in the alehouse.

"Yet do we daily observe," says Campion, "that when any shall sing a Treble to an instrument the standers-by will be offering at an inward part out of their own nature; and true or false out it must."

And, again, Shakespeare's relation to the music of his day needs explanation. The cathedrals and chapels were the schools which trained the noted musicians of the day, who did not therefore come very quickly into contact with the theatres. Scarcely any of Shakespeare's songs were adequately set to music by noted composers, although his finest lyrics reflect exquisitely the delicate refinement and grace of the English music of his time.

But Mr. Naylor explains all this in his pleasant book, which has such a delightful old-world flavour about it. He is wise enough to give his information, so far as he can, in contemporary language; and makes large use of Thomas Morley's "Plain and Easy Introduction to practical Music, set downe in forme of a dialogue" (1597). We could have borne

with even more than Mr. Naylor gives us, so admirable is Morley's style. Just because the word "madrigal" does not occur in Shakspeare, Mr. Naylor ought to have quoted Morley's remarks on this most characteristic Elizabethan musical composition. And he might have illustrated the catholicity of the Elizabethan musician's taste by his quaint conclusion—"and I dare boldly affirm that look who so he be who thinketh himself the best descant of all his neighbours, enjoyn him to make but a Scottish jig; he will grossly err in the true nature and quality of it." Mr. Naylor, however, has to find room for quotations about dances from Arbeau's *Orchésographie*, which is a French book published in 1588 of quite absorbing interest. But ought Mr. Naylor, even for Arbeau, to refrain from quoting the *locus classicus* on the galliard and the pavan?

"For that brave sunne, the father of the daye,  
Doth love this earth, the mother of the night,  
And like a reveller in rich array  
Doth dance his galliard in his leman's sight,  
Both back and forth and sideways passing light.

"Who doth not see the measures of the moon,  
Which thirteene times she dancoth every year,  
And ends her pavin thirteene times as soon  
As doth her brother."

How is it that we have no cheap and handy edition of Sir John Davies's poetry?

It is no small part of the pleasure such a manual as this gives a reader to note where his own individual taste or reading would have varied either the arrangement or the illustrations of a chapter. Mr. Naylor's pages on stage directions, we think, might be curtailed, and his remarks on Pythagoreanism lengthened. He discusses Shakspeare's most interesting use of the music of hautboys under the stage (*Ant. and Cleop.* iv. 3, 12) to mark the point when "the god Hercules, whom Antony loves, now leaves him"; but he does not consider the use of music in the "Tempest" to cast Miranda into a sort of sleepy trance, and its kindred use in the Shakspearean portion of "Pericles." Such passages indicate an excessive physical sensibility to music on Shakspeare's part. A noticeable excellence in Mr. Naylor's volume is his care in marking the exact technical force of such terms as "music," "measure," "noise," "touch," "strain," "division," "fret," "dump," "concord," "descant," "mean," "ground," "burden." We miss the finer shades of meaning in many beautiful passages, unless we know accurately what these terms meant.

Mr. Naylor is admirable on musical instruments. We learn what a "chest" of viols was, and a "lusty full-sized theorbo," and a "soft recorder," and a "pair" of virginals, and a lute, and why the fife should be called "wry necked." We feel the charm of the scholar and the enthusiast in Mr. Naylor's loving minuteness and severe lucidity on all these matters. He actually condescends to ask us, "why woollen bagpipe?" Does he reject the plausible explanation, that the bag was usually covered with woollen or velvet?

But we must restrain our inclination to indiscriminate comment. Mr. Naylor has written a little manual which all readers of Shakspeare will heartily appreciate. It is the first of a series of "Temple Shakspeare

Manuals," and is printed in such style as to worthily accompany the beautiful "Temple Shakspeare." The series could not well have commenced more auspiciously.

RONALD BAYNE.

*Essays Fin de Siècle.* By an (Anglo-Indian) Optimist. (Pioneer Press: Allahabad.)

WITH one grain of humour, these *Essays* might have brought to mind the melancholy Jaques, and "Mottey's the only wear," so quaintly do they moralise on the times. But, dry as the plains they hail from, they only emphasise the writer's own conviction that the Anglo-Indian is invariably a bore. Unassuming as they look, they range from the first principles of administration to the New Renaissance, and from the aggressive Anglo-Saxon to Woman, Politics, and Religion; but their Renaissance is still-born, and only the hill-tops can breathe life into the British barbarian and the *fin de siècle* woman of the plains. After all, "the liver is the shop of humours"; and it is something to find even the sky-sign of an Optimist at Allahabad.

On hobbies he is, of course, at home; his "hobby rider carries his own world with him," and he bursts into a beatitude on fads. He gets bilious as he thinks of the girl of the nineteenth century: laments that in gaining her liberty she has lost her bloom, and warns her solemnly against the sin of "cheapening Paradise." At the same time he fetters her a "flirtation chair," and considerably relieves her of her chaperon by securing that lady for himself. For her, indeed, he shows a touching tenderness; knows her to be more entertaining than her charge in "a solitude d-deux"; and suggests that "she might be posted—in any numbers—under the shade of a big tree, where she can see, but not hear or be obtrusively seen." We are shocked to discover an Allahabad "chaperone" flirting with the printer's devil "*subtegmini fagi*," and can only hope that merited correction awaits the erring pair.

To the Optimist "the ideal is the real"; "principle and expediency are identical"; and "purity of mind lies in the cultivation of the beautiful." There is truth beneath his paradox. He is right, too, in declaring that we Anglo-Saxons are at once aggressive and parochial. For the moment, "Little England" has been delegated to her own parish; jingoism is rampant; and with grim humour we are pretending to enjoy the efforts of our neighbours to make us see ourselves as others see us. We may laugh over our lesson, but we have much to learn.

In urging an educational franchise, the essayist has high authorities upon his side. In his essay on Religion we are informed that "subjective materialism leads man to disbelieve in goodness . . . and is an injury to progress," and that "objective faith has given rise to more harm in the world than anything else." We are further significantly told that during the World's Fair at Chicago, when the representatives of nearly every creed were kneeling together and repeating the Lord's Prayer, the Anglican

Church and the Mohammedan High Priest joined hands in refusing permission to their representatives to attend the Congress. *Tantaens animis coelestibus iras?*

On descending from the clouds the Optimist alights on Indian ground, and here he ought to know what he is talking about. His words will come home to more than one old Indian as dealing honestly and soberly with grave problems of Indian life. But sensible and suggestive as he often is, it is, perhaps, on Indian topics that he will be relished least. He does not go far enough for the reformer; to the autocrat he will seem to go too far; both autocrat and reformer will treat him with disdain. And yet he feels his way to homely truths, and points to paths it would be well to follow. He righteously denounces "the devil's policy of playing off one section of the community against the other, so as to weaken and discredit both." He would foster rather than laugh down the principle of nationality; and he sees that "it cannot be right to let the martial instincts of any race die out." He recognises "the necessity of a healthy public opinion in India," and does justice to the wisdom of ungagging her Press. When we gave Milton as a school book, it was, indeed, time to learn that truth "needs no policies, no stratagema, no licensings to make her victorious; those are the shifts and defences that error uses against her power." Our death-warrant will have been signed in India when we no longer dare to allow her a free Press. It surely is no optimistic fad to look kindly on the aspirations of "Young India," and on the Congress that sets them forth? We may succeed in stifling life; but on success must come the question: "Who will deliver me from the body of this death?"

Nor should it be mere optimism to hope that a wider field may be found for our young Indian aristocracy. We have yet to realise the difference between an Alikanoff across our border and a Subhadar Bahadur Amir Ali Khan within it. Is it beyond the limits of a reasonable hope that well-born youths, into whom we have been striving to instil an English education and free Western thought, may yet be relieved from the humiliation of feeling themselves shut out from the commissioned grades of our army, and from the ranks of our volunteers?

On one subject at least the Anglo-Indian optimist talks downright rubbish. He bids us "look at the whole structure of evils . . . arising out of the Hindu joint-family system," and asks us to believe that "nearly all the benefits which were anticipated from the Permanent Settlement in Bengal have been marred by . . . the absence of primogeniture, and the operation of the undivided family." If the Permanent Settlement had depended for success on the breaking up of the Hindu family, it was from the first foredoomed. In religiously maintaining his sacred ties of family the Hindu has won the respect of all thinking men, and has set an example to the world; he has needed no poor law; and, in basing his system on the family, has recognised—what we are losing sight of—that the family is the real foundation of the state. In the East progress



cannot but be slow; the sap of life must rise within. The great Service on the spot knows best the wants of India, and also knows how to meet them as they rise. Of all mischiefs, that of the officious meddler is the worst. The born ruler needs no *fin de siècle* sermons; but, in spite of boredom, he will be among the first to recognise the worth that underlies this unpretending little book.

H. B. HARRINGTON.

#### NEW NOVELS.

*A Fatal Past.* By Dora Russell. (Simpkin, Marshall & Co.)

*Gifts and Weirds.* By Lily Perks. (Bentley.)

*The Robe of Lucifer.* By F. M. White. (Innes.)

*Hathersage.* By Charles Edmund Hall. (Horace Cox.)

*Harlow's Ideal.* By Mrs. Forrester. (Hurst & Blackett.)

*An Outcast of the Islands.* By Joseph Conrad. (Fisher Unwin.)

*The New Virtue.* By Mrs. Oscar Beringer. (Heinemann.)

*Black Spirits and White.* By Ralph Adams Oram. (Chatto & Windus.)

*I Loved Her Once.* By John Strange Winter. (White.)

MISS DORA RUSSELL's story has enough substance to supply material for more than one Adelphi drama. Its interest for the ordinary novel reader may be safely assumed, and it would be quite unfair to deny to it a considerable measure of cleverness. Lady Ennismore had contracted a secret marriage with George Roche—an attractive man, but scarcely desirable as a husband—before she allied herself with Lord Ennismore. She thinks Roche dead; but he has escaped from a shipwreck, and in due, or rather undue, season presents himself. There was a son by this first union, Francis Roche. Lady Ennismore inherits a large property, with which she hopes to enrich her children by Lord Ennismore; but the reappearance of George Roche upsets her calculations. She has quite survived her youthful infatuation, and is devoted to the kindly old nobleman who believes himself her husband. The plot is further complicated in that Helen Drummond, to whom Francis Roche is attached, is the illegitimate daughter of Lady Ennismore's brother. This fact makes the unhappy lady's difficulties the greater. She attempts to extricate herself by a desperate expedient, thereby unwittingly sacrificing Lord Ennismore. The novel is strong in situation of a kind; but it is too artificial to be convincing. Why, for instance, Lady Ennismore should have kept her secret at such enormous risk is not made clear.

Miss Lily Perks has made excellent capital out of somewhat unpromising materials. A bright, handsome woman of the world, Claudia Harland, is affianced to a man very much of her own status, socially and intellectually; but while rusticated in a village in the Orkneys she meets a clever

person named Percival Lee, who attracts her. Her niece, Elfried Mowbray, who is with her, is also turned from her allegiance by a young fellow much better suited to her than the *doctrinaire* to whom she is engaged. This man had moved her intellectual side. Bitten with Socialistic ideas she finds in him a sympathiser, and mistakes this academic interest for love. Her awakening brings forth fruit making for her happiness; but Claudia not only loses her husband that was to be, but is unable to take the substitute that the gods spitefully dangled before her. Miss Perks tells her tale with discretion and artistic reticence.

Mr. Frederick White has written an eminently clever and readable book. It has originality, even though the author is somewhat indebted to the "Faust" legend. Arthur Greenstrand is a congenital sceptic—he believes in neither God nor man. His friend, Julien Ray, believes in both. Greenstrand makes Ray a bet that any man would fall if the temptation offered him were sufficient. Greenstrand, being a millionaire, is able to put his faith (or shall we say lack of faith?) to a series of crucial tests, employing as the instrument in this amiable work his secretary, Mr. Death, a man of iron will and absolute sangfroid. A series of test experiments is given. Death discovers men who have exigent unsatisfied needs, or who are in great straits, and appealing to them in their weak moments succeeds invariably in compassing their fall. Meanwhile, Greenstrand has fallen in love with a beautiful and sweet girl, Margaret Trefrook, and believing in her against his will, wishes that Death would at last fail, and so refute his own theory. In the end Death does fail. He is beginning to hate the work imposed upon him and the man who set him about it. To revenge himself upon his employer, he puts a tremendous temptation in the path of Margaret Trefrook's brother. This comes to Margaret's knowledge. She fears her brother will fall. The tension sends her mad, and in her madness she kills herself. The shock effects a moral revolution in Greenstrand's character. He forsakes his immoral work, and saddened and broken-hearted goes about the world striving to make his wealth effective for good rather than evil. Of course this *dénouement* is conventional, and the author shows weakness in not choosing some of his subjects from the more ordinary ruts of life. Still, on the whole, the work faithfully reflects the weakness and strength, goodness and evil of human nature.

*Hathersage* is melodrama with the "chill off"—in fact, it is a somewhat dull tale, though it is not badly written and is not without its moments. There is a good son and a wicked one. Felix, the elder, is virtuous; but having incurred his father's displeasure he leaves home, and returns to find that the old man has died leaving everything to Bella, a niece to whom his brother Harold is engaged. Harold shoots his brother and thinks he has killed him. Ultimately Felix confounds Harold and virtue is rewarded. It is, perhaps, scarcely fair to summarise Mr. Hall's tale in this perfunctory

manner, though it lacks features which can be laid hold of to distinguish it. It is not a bad piece of workmanship, but its pattern is somewhat hackneyed and old fashioned. The sub-title is "A Tale of North Derbyshire"; and if it presented a vivid picture of peasant life in that district, we should allow that all other faults were condoned. But, frankly, we do not think it does.

Mrs. Forrester's collection of short stories are unexceptional from the moral point of view, and at least we may say they do sometimes administer adroit blows at the insincerity and corruptness of Society. But a score or more of such tales is a little too much. It would almost seem that this order of fiction must either be over-sophisticated or insipid.

It has often puzzled the present writer how persons of moderate intelligence and education can pass their time in the consumption of the ordinary novel, just as it is inexplicable how the same persons can endure the heat and inconvenience of the theatres night after night to witness indifferent acting and hear plays containing absolutely nothing in the way of fibre or novelty. Still the explanation is obvious enough. The ordinary man is too indolent to reserve himself for good novels and good plays, and too uncritical to care for them. To such novel readers and playgoers—and they make up, if we add the women, ninety-nine in a hundred—Mr. Joseph Conrad's extremely able story, *An Outcast of the Islands*, is not to be recommended. The book would bore them; they would find it dull. It is, however, anything but dull. It is a remarkably clever psychological study, and shows that its author is a keen student of the subtleties and wayward contradictions of individual character. Mr. Conrad's command of English is equal to his insight into human nature. His diction is round and picturesque; we can best describe his style by calling it mellow. The principal character, Willems, is a very real person. He lands in Macassar an outcast, and in course of time becomes confidential agent to one Hudig, a trader. He has married into the Da Souza family, who are half-castes. Consumedly vain, it fills his little soul to lord it over his wife and her family: to be the great man among inferiors. Led on by a paltry ambition he cheats, or at all events takes undue advantage of his opponents at cards, and by a natural transition ends by betraying his master's confidence. However, it would ill requite Mr. Conrad to attempt to give a *résumé* of his tale. Its excellence lies in his way of telling it, and in the cleverly drawn surroundings of the figures who play their parts in the story. The later episodes, wherein Willems falls in love with a beautiful savage, are narrated with conspicuous power and artistic reticence. Mr. Conrad is to be heartily congratulated upon his performance; it falls little, if at all, short of being a masterpiece.

Although Mrs. Oscar Beringer's book is scarcely food for babes and sucklings, it is free from conscious offence. Undoubtedly the theme is risky, and the inferences drawn from

it will be various. Margaret, a beautiful, innocent girl, is loved by her playfellow Teddy. During a thunderstorm she swoons in his arms. An over-mastering temptation overtakes the young man, and almost automatically he yields to it. The next moment he is struck by the lightning and killed. Soon afterwards Margaret is wooed by Henry Bethune, and his love is prosperous. A month after his marriage he finds that the wife, the emblem to him of stainless purity, is about to become a mother. In his despair he goes to his friend Dick Cunningham, a doctor, who succeeds in re-establishing his faith. Bethune recalls the wedding night, when he stood awed by his wife's innocence. Such a theme as this would be impossible were it badly treated; but Mrs. Beringer has justified her temerity by being in some measure convincing. The tragedy of Lady Arbuthnot's life affords an effective background to this weird conceit. Her character is drawn with skill of no mean order.

Mr. Ralph Adams Cram is a past master of the art of heaping horror on horror's head. His ghost stories are original, and they are well told, though we think "No. 252 Rue M. le Prince" oversteps the bounds of decency. In many of his tales, in "The Dead Valley" especially, the horror is so vividly presented as to make itself felt. We cannot commend the book to nervous persons; but, if they must read it, let it be an hour before rising rather than an hour before going to bed. In the pale, uncomplaining light of early morning the horror will have lost its poignancy.

Mrs. Stannard's latest story is as workmanlike as her stories are wont to be. Her tale is a sad one. Waldemar von Ruysdael is a violinist of magnificent, though unproclaimed, power. His wife and child are starving, and ultimately the child dies. The wife, who is attractive but shallow, never forgives the husband for the loss of her child. Presently she goes further and sells herself to shame. Tragedy follows tragedy. Waldemar comes to loathe the woman who had deserted him in the hour of his need. Now, triumphantly successful, he falls in love with Mary Hamilton, but this young girl must marry Baron Oosterderg to save her father. The Baron, an abandoned *roué*, had been the seducer, if the term can be used, of Ruysdael's wife. There is nothing saved from the wreckage, but the Baroness's beauty and Ruysdael's fame.

JAS. STANLEY LITTLE.

#### MODERN PORTUGUESE LITERATURE. *I Nuovi Poeti Portoghesi.* By Antonio Padula. (Naples.)

In the person of Signor Padula yet another recruit has joined that growing band of students, which has its representatives in every European country, engaged in the task of exhibiting, by means of translations and critical studies, the literary riches of Portugal, both ancient and modern. Prof. W. Storck and Karl von Reinhardtsoettner in Germany, (the former the oldest worker in this field); Maxime Formont, Achille Millien, and L. P. de Brinn' Gaubast in France; Göran Björkman in

Sweden; Tommaso Cannizzaro and P. Zuppone-Strani in Italy; several in Spain, not to speak of Poland and Roumania—these are some of the men who have created a new branch of study, and taught the reading public in their respective countries that the poetry of Camoens is not the be-all and end-all of Portuguese literature, as was generally believed on the continent not so long ago, and still finds credence among English critics who ought to know better.

Following the example of Maxime Formont—whose articles on "Le Mouvement Poétique Contemporain en Portugal," published in the *Revue du Siècle* during 1892, surpass in careful appreciation anything that has yet appeared, whether in or out of Portugal, on the same subject—Signor Padula furnishes a brief account of the chief literary figures of the last half century, and accompanies it with an estimate of the value of their output. Despite his title, he does not limit himself to a study of the poetry, but commences by passing under review the foremost prose-writers as well, including the historians from Heroullano to Oliveira Martins, the novelists from Camillo to Eça de Queiroz, dramatists like Garrett, literary critics, and so forth. Among the poets he devotes particular attention, and justly, to João de Deus and Anthero de Quental, singers of widespread fame, owing to the many versions of their masterpieces that have been made and printed of late years. The last chapter of the volume contains a description of the so-called Symbolists and their chief, Eugenio de Castro, whose dramatic poem, "Belkiss," was reviewed in the *ACADEMY* last August.

It must be confessed that Signor Padula has more than once mistaken melodious versifiers for poets, and he gives undue prominence to certain living bards who shall be nameless. But in this respect he errs in good company; for both Prof. Storck and Dr. Björkman, in their recent anthologies, have allowed some weeds to creep in among the flowers, and joined with great names men who are not held worthy of serious attention in their native land. Still, this want of discrimination does much to destroy the balance of the book. To take one example only, Signor Padula fails to make it clear how far superior, in the necessary combination of thought and felicity of expression, are the lyrics of João de Deus, the sonnets of Anthero and "Os Simples" of Junqueiro, to most, if not all, of the verse which has issued from the Portuguese press during the period of which he treats. Again, we are unable to subscribe to his unstinted praise of the prose, and still less of the poetry, of Theophilo Braga—very meritorious and sometimes unique as are the services he has rendered in many domains of literature. A Positivist born out of due time, Theophilo too often permits his hatred of Catholicism to cloud his mental vision; and this, together with a habit of inaccuracy and a shallow analysis, that speaks of hurried work, seriously impairs the value of his otherwise splendid achievement—the fifteen volumes of the *Historia da literatura Portuguesa*. As a rule, however, Signor Padula shows accuracy, not to say penetration, in the judgments he formulates: as, for instance, in his remarks on the historical attempts of Rebello da Silva, and in the comparison he institutes between the romances of Heroullano and Garrett, while his impartiality is deserving of praise.

In conclusion, we would suggest that in a second edition of his little book Signor Padula should enlarge its scope, and, restricting the space too liberally awarded to minor bards, devote more attention to the commanding personalities of Garrett and Heroullano, in their many-sided activity, as also to the remarkable

pamphlets of Anthero de Quental and the fiction of Camillo Castello Branco, so characteristically Portuguese in its shortcomings no less than in its high qualities. Also, if the name of D. Alice Moderno be retained, he would do well to introduce that of D. Claudia de Campos, Portugal's most brilliant lady writer, and say something of her short stories and her last volume of psychological studies, entitled *Mulheres*, with its long and thoughtful essay on Charlotte Brontë.

J. FULANO.

#### SOME BOOKS ON THE COLONIES.

"STORIES OF THE NATIONS." — *The West Indies and the Spanish Main.* By James Rodway. (Fisher Unwin.) The story of the West Indies and the Spanish Main is the story of many nations: Carib and Negro, Briton, Frenchman and Spaniard, Dutchman, Dane, and Jew have all played their parts, with much effusion of blood and loss of treasure. Ambition, slavery, murder, treachery, piracy—most things but honest industry—fill the pages of the barest recital of the story. The stage is thronged with ruffians who are perpetually being wiped out by fresh gangs; and only now and then honourable fighters like Rodney, Hood, and De Grasse capture the imagination. The thing has gone on from the times of Columbus (doubtless before him) down to yesterday's newspaper, and it would puzzle any economist to say what it is all about. From the Darien Scheme to the Panama Canal there is a story of wrecked enterprise. Tobacco and rum have been the most consistently thriving industries—the only bright spots in the gloom. In the telling of it all within a few hundred pages, Mr. Rodway has to race through the crowded events like a literary scorching. If he had attempted less, we should not have had to lament the absence of the literary charm of his sketches of West Indian forest life, which have placed his name so high in the estimation of lovers of nature. He has tried to tell everything, where much might well be spared. In spite of this want of perception of the values of events, the book has the great merit of an accurate story, in telling which the author has been at great pains to reach the truth and to form correct judgments on thorny questions. It has the further advantage of being the only short history of the West Indies that has this crowning merit of accuracy.

Henry Callaway, M.D., D.D., First Bishop for Kaffraria. A Memoir by Marian S. Benham. (Macmillan.) Miss Benham is to be congratulated upon her success in compiling this life of that very interesting character, Henry Callaway, Physician and Bishop. Dr. Callaway's career illustrates the paramount importance of sound religious teaching and guidance in early life. It is obvious that, deeply religious and easily impressed as he was from the age of sixteen, what he wanted was a stronger and sober mind to influence and guide him, and, if we may say so without offence, to keep him straight. As it happened, for want of better direction, his religious feelings led him to leave the Church of England and join the Society of Friends. Having once joined the Quakers, he seems to have gradually become more and more disappointed with the spiritual working of their system, or rather with the absence of it, so that after seventeen years of much mental conflict and suffering he returned to the Church which he had left when a boy, without really knowing what he was leaving or whither he was going. In the meantime, with all sorts of mental distress and doubts on the lawfulness of secular occupation, he had studied medicine with so much success that in a few years he created a practice in London

of £1000 a year. This is a sufficient proof of his ability. In after life, while speaking of the immense amount of strictly secular work he had to attend to, but which became very light when regarded as a part of his ministry, he looks back to how as a young man he used to groan under his secular occupations. Dr. Callaway was ordained and settled in South Africa in 1854, and in 1873 was consecrated as missionary bishop for independent Kaffraria. In 1886 his health, never strong, having broken down, he resigned his charge, and, returning to England, died at Ottery St. Mary in 1890, at the age of seventy-five. In addition to his devotion to the great cause in which he was engaged, he was a man of immense industry, of wise moderation, of tender affections, and of great consideration for others. He did a great work among the Kaffirs, and not only among them. In 1871 he writes:

"I cannot conceive any right-minded man—any Christian minister with a spark of the love of Christ burning within him—anyone possessed of a clear comprehension of the work of his Church in the world—finding it possible to sit still and confine his attention to the coloured races, when he sees his own countrymen, Christians by descent and profession, sinking into lower and lower degradation around him."

*The Transvaal and the Boers.* A brief History. By W. E. Garrett Fisher. (Chapman & Hall.) The historical portion of this book consists mainly of extracts from the works of Theal, Nixon, Carter, Aylward, and others. It is a pity that the author should perpetuate so ridiculous a misquotation as "crushed, cabined, and confined." The portion which refers to the events of our own time is fairly well done. The extraordinary blundering of every Englishman in authority who had to do with the Transvaal—from Lord Carnarvon and Sir Theophilus Shepstone to Sir Owen Lanyon, Lord Wolseley, and Sir George Colley—is well brought out, as is also the success which has attended the crafty persistence of President Krüger in all his dealings with the English Government. Mr. Fisher remarks on

"the vacillating conduct which England has always displayed towards the Boers, who are, unfortunately, not sufficiently educated to comprehend that vacillation or mildness in the conduct of a State can arise from any other cause than weakness."

Mr. Fisher claims to be no partisan, but to present a brief and colourless view of the policy of President Krüger; still, his sympathies seem to incline towards the Boers. His last chapter treats of the struggle of the Outlanders for political rights; and he very properly abstains from entering on the question of Dr. Jameson's conduct.

*Campaigning in South Africa and Egypt.* By Major-General W. C. F. Molyneux. (Macmillans.) Major-General Molyneux, who comes of an old fighting stock, joined the army in December, 1864. He gives a pleasant and lively account of the service he has seen, principally in South Africa. He had been invalided home when the disaster of Isandhlwana occurred, but returned in time to take part in the final campaign against Cetewayo. It was in this campaign that he became intimate with the Prince Imperial, whom he describes as

"a charming young fellow, burning to distinguish himself, a capital rider and swordsman; but, of course, like all high-spirited young men, a little difficult to manage,"

and again:

"How could one help loving a boy like that—brave, dashing to rashness, and determined to make a name for himself to add to the records of his race! But with all our love we were terribly anxious about him."

The general has some sensible remarks on the

folly of parcelling out the territory of the conquered Zulus among thirteen petty chiefs. General Molyneux finishes his book with the Egyptian campaign of 1882, in which he took part, being present at Tel-el-Kebir. Among various interesting remarks, he tells us that horses do not seem, like men, to be deceived by the mirage—no matter how thirsty they may be, they never rush wildly for what to their riders seems a lake; and

"only experience," he says, "can teach the difference colour makes as regards heat. In the scarlet jacket one was comfortable even in the fiercest sun, while the blue one was simply unbearable. No doubt, too, there is a good deal in imagination; put on your smoked glasses, the day turns to dusk and you feel cool; take them off for a minute, and the heat seems terrible."

*Old Melbourne Memories.* By Rolf Boldrewood. (Macmillans.) These reminiscences were first published in the columns of the *Australasian*, and, we are told, awakened an amount of general interest most gratifying to the writer. This we can well understand. The readers of the *Australasian* probably knew most of the places and many of the people, and possibly some of the horses about which Rolf Boldrewood gossips; but to us the *Memories* appear much too purely local and far too slight to interest many readers in this country. Nevertheless, we observe, the book before us is a second edition. Probably the author's brisk and easy style carries the reader on, even when the matter on which he is engaged is of but slender value.

#### NOTES AND NEWS.

MR. JOHN LANE will publish on Tuesday next Mr. Egerton Castle's rendering into French of R. L. Stevenson's *Prince Otto*. Under its French garb the book will be known as "*Le Roman du Prince Othon*." Mr. Egerton Castle, a writer of many books both of imagination and of research, is one of the very few men of letters who are able to use two languages with equal ease and knowledge.

SIR FREDERICK POLLOCK has nearly ready for publication, with Messrs. Macmillan & Co., a *First Book of Jurisprudence*, addressed to readers who have laid the foundation of a liberal education and are beginning the special study of law. In the first part he has tried to set forth in language intelligible to scholars who are not yet lawyers so much of the general notions underlying legal discussions as is needful for the removal of the most pressing difficulties. The second part, which is more practical and more exclusively addressed to students of the common law, contains, among other things, a connected account of the sources and authorities of English law.

MESSRS. G. P. PUTNAM'S SONS have in the press, for immediate publication, *Camping in the Canadian Rockies*, by Mr. Walter D. Wilcox, of Washington, treating of excursions and explorations in the country near Banff and Lake Louise, and also in the Selkirk Range. Besides giving graphic descriptions of adventures during several years of camp life in this picturesque region, the author makes a comparison between the territory described and other parts of the Dominion, and gives in a general way the main features of the geology, botany, fauna, and climatic conditions of the mountains. The work will be handsomely issued in large octavo, with full-page photogravure plates and illustrations in the text.

MR. WILLIAM EVARTS BENJAMIN, of New York, announces, in an edition limited to 250 copies, *The Continent of America, its Discovery and its Baptism*, by Mr. John Boyd Thacher, being a critical and bibliographical inquiry into the naming of America and into the

growth of the cosmography of the New World, together with an attempt to establish the land-fall of Columbus on Watling Island, and the subsequent discoveries and explorations on the mainland by Americus Vesputius. The work will be illustrated with a number of drawings and maps.

MR. JOHN MURRAY has nearly ready for issue a thoroughly revised edition of his *Handbook to Ireland*, with a new set of maps that have been specially prepared on a large scale.

THE next volume of Messrs. Ward, Lock & Bowden's "*Nineteenth Century Classics*" will be *Carlyle's Heroes and Hero Worship*, with an introduction by Mr. Edmund Gosse.

MR. ELLIOT STOCK announces for immediate publication *A Handbook of Wagner's Nibelungen Ring*, in view of the coming Bayreuth Festival. It will give a general introduction to the work, and explain the text of the four operas.

MR. DAVID CUTHBERTSON, of the Edinburgh University Library, has just completed a translation, with a memoir and notes, of the rare work entitled *La Vie de Fénelon*, written by the Chevalier Ramsay, and published anonymously at the Hague in 1723. It will be issued to subscribers in October, through Messrs. J. & R. Parlane, of Paisley.

THE first annual meeting of the Library Assistants' Association will be held on Wednesday next, at 8 p.m., in the rooms of the Library Association, 20, Hanover-square. Mr. Peddie, the chairman, in moving the adoption of the report, will give an account of the year's work and a sketch of the programme for next session. The officers and committee for 1896-97 will be elected. Librarians and library assistants are invited to attend.

WE are asked to state that the library and reading-room of the Royal Irish Academy will be closed from July 6 to 18, both days inclusive.

THE committee of the Leeds Public Library have accepted an offer from Messrs. Hardy & Page, of Lincoln's Inn, to report upon the muniments of the corporation prior to the year 1800.

THE Caxton Chaucer, from the library of Mr. R. E. Saunders, of Dorchester, was sold on Tuesday at Sotheby's to Mr. Bernard Quaritch for £1880, which is only £70 less than the highest price ever given for a Caxton at auction in this country.

ON Thursday next Messrs. Sotheby will begin the sale—which will last altogether for five days—of the valuable library of books and MSS. left by the late Sir Edward Herbert Bannbury, of Barton Hall, Bury St. Edmunds. It is evidently not so much a working library, collected with a view to his own classical and geographical studies, as an inheritance from his ancestors, such as are often to be found in old country houses. It is specially rich in Americana, including Sir Walter Raleigh's *Empire of Guiana*, and Capt. John Smith's *Historie of Virginia*. There are also copies of the first and fourth folios of Shakespeare; presentation copies of John Evelyn, Abraham Cowley, and Dr. Edward Young; and books from the libraries of James I., Charles II., and Louis XIII. We may further mention a copy of Sir Thomas Hanmer's Shakespeare, together with a set of the original drawings by Francis Hayman that were designed and engraved for this edition; and a MS. of Juvenal, written in Italy in 1464.

ON Saturday of this week Messrs. Sotheby will also begin the sale—lasting altogether for four days—of the library of the late Robert Addison, of Appleby, which comprises a number of books relating to the history, topography, ballads, and folklore of the northern counties.

SIGNOR ARTURO FARINELLI has lately published, under the title of *Don Giovanni: Note critiche* (Turin and Rome: Loescher), the study of the legend and literary history of Don Juan de Tenorio, which appeared originally in the *Giornale Storico della Letteratura Italiana*. He traces the story from its origin in mythology and folk-lore to its naturalisation in Spain, and its subsequent migrations, imitation, and development in the literature of every European country. This pamphlet of 149 pages is an excellent example of historical bibliography and literary criticism.

#### THE FORTHCOMING MAGAZINES.

IN the forthcoming number of the *Classical Review* Dr. Verrall will essay to prove that the commonly received date of Tyrtæus is erroneous, and that the poet took part in the third Messenian war of the fifth century instead of the second Messenian war of the seventh. Dr. Verrall examines the extant testimonia, and shows that they are compatible with the later date, which the language and style of the poems ascribed to Tyrtæus demand.

AMONG the contents of the July number of *Cosmopolis* will be: "Civilisation in South Africa," by Sir Charles Dilke; "Italy, Rome, and the Franco-Prussian War," by Mme. White Mario; "The Cellini of Lithography," by Mr. and Mrs. Joseph Pennell; and a story by Mr. I. Zangwill, entitled "Chad Gadyad."

THE July number of the *Scottish Review* will contain an article on "The Worship of Serapis," by Mr. F. Legge, in which he seeks to identify the Ptolemaic deity of that name with the Babylonian Merodach.

MISS CHARLOTTE M. YONGE contributes a paper on "Stepmothers" to the July number of *Mothers in Council*, which will also contain an answer to the question, "Why do our Daughters Revolt?" by Mrs. John Acland.

#### UNIVERSITY JOTTINGS.

THE general board of studies at Cambridge recommend that steps be taken for the immediate appointment of a professor of mental philosophy and logic—the last of three new chairs required to be founded by the University Commissioners. In order that the salary may be at once made up to the full amount of £700 a year, Prof. Henry Sidgwick has voluntarily offered that the salary of his own chair—the Knightsbridge professorship of moral philosophy—should be reduced to £500 so long as he continues to hold it.

THE executive committee of the Hausa Association have offered to endow a lectureship of the Hausa language at Cambridge, with a salary of £100 for three years. The Pitt Press has also undertaken to publish the Hausa MSS. which Mr. C. H. Robinson, the student of the Hausa Association, brought back from his recent visit to Kano, in Central West Africa.

THE Indian Institute at Oxford being now complete in all its parts, the ceremony of inauguration will be performed on Wednesday next, by Lord George Hamilton, Secretary of State for India; and in the evening a *conversazione* will be held in the building by Sir M. Monier-Williams. Among the latest benefactors are the Thakur Sahib of Gondal, who has contributed £4500; and Raja Sir Sourindro Mohan Tagore, of Calcutta, who has presented a magnificent collection of Indian musical instruments and other gifts, and also written and set to music some Sanskrit odes, which will be sung during the proceedings on Wednesday.

THE Rev. Dr. Chase having resigned the principalship of St. Mary Hall, to which he was appointed so long ago as 1857, the buildings will be taken over by Oriel College at the end of the present term. The only one of the old Oxford Halls then remaining will be that of St. Edmund, to which the University Commissioners conceded a continuance of life, in close connexion with Queen's College.

THE Secretary of State for Foreign Affairs has decided that the student interpreters appointed to missions and consulates in Turkey, Persia, and the Levant, shall this year proceed for instruction to Cambridge, and not to Oxford. In consequence, Dr. Charles Wells has vacated his office of lecturer in Turkish at Oxford, towards the salary of which the Foreign Office made a grant of £200 a year.

TWO studentships have been granted by the trustees of the Aubrey Moore Memorial of Oxford, as follows: £30 to the Rev. Llewellyn J. M. Bebb, of Brasenose, to enable him to visit Russia, with a view to investigating MSS. of the Septuagint; and £20 terminally, for three terms, to Mr. Henry H. Williams, of Queen's.

IT appears that the costs incurred by the University of Oxford, in obtaining the consent of the Court of Chancery to change the title of the new Ford chair of English history from "professor" to "reader," amount altogether to no less than £323, which it is proposed to defray out of the accumulated income of the fund.

AT a special meeting of Convocation of the University of London, held on Wednesday, Mr. Walter Rivington received 963 votes for the vacant fellowship, as compared with 846 given to Sir Joseph Lister. It is understood that the former is opposed to the scheme for re-organising the university as a local teaching body.

THE distribution of prizes in the faculties of arts and science will be held at University College, London, on Wednesday next, at 3 p.m., with Sir John Erichsen, president, in the chair.

AT the annual gathering of past and present members of Queen's College, Harley-street, which was held on Saturday last, the principal (the Rev. Dr. C. J. Robinson) stated that Durham University had offered to reckon three years spent satisfactorily at Queen's College as equivalent to one year spent at Durham, with a view to a degree. In order to commemorate the jubilee of the college, which will occur in 1898, it has been resolved to undertake extensive alterations in the buildings, at a total cost of £6000, of which upwards of one half has already been promised.

A GILCHRIST travelling studentship for women teachers of the value of £70 will be awarded in December by the council of the Cambridge Training College for Women. The educational problems approved by the trustees and all other information can be obtained from Miss E. P. Hughes, to whom applications should be sent not later than November 1.

THE late Mrs. Edwin Henry King, of Brighton, has bequeathed £10,000 to the McGill University, Montreal.

#### MAGAZINES AND REVIEWS.

THE June number of the *Economic Journal* (Macmillan) opens with a report of the proceedings of the recent meeting of the British Economic Association, at which the late Léon Say made his last public appearance. To the obituary notice of him by his countryman, Prof. Charles Gide, of Montpellier, are appended

a few words of personal appreciation, signed "C. J. G." The most important article in the number is that on "Ireland's Place in the Financial System of the United Kingdom," by Prof. C. F. Bastable, of Trinity College, Dublin. He argues that the statistical data, upon which much of the discussion as to Irish over-taxation have been based, are too speculative for practical employment. The real case is not one of country against country, but of the classes with low wages against the better paid artisans and the lower middle classes. As a palliative of the existing inequality, he suggests the abolition of the duty on tea and a modification of the duty on tobacco: spirits he would leave as they are. Second in interest we would rank "The Burden of Small Debts," by Mrs. Bernard Bosanquet, which is really an examination of the working of the credit system in the East-end of London. She condemns it as an almost unmitigated evil, except where lending is based upon personal knowledge and confidence. Mr. T. A. Finlay, vice-president of the Irish Agricultural Organisation Society, gives an account of what has been attempted in the way of co-operative agriculture in Ireland, mainly borrowed from Danish precedents; and Mr. H. H. Vivian describes a society that has recently been founded in London for co-operative production in the building trade, which now consists of eighteen branches, with about 800 members and a capital of over £1000.

#### ORIGINAL VERSE.

##### THE "DRUMMOND CASTLE."

(Lost off Ushant with 250 souls, June 16, 1896.)

Into Thy hands, O Lord!

Whether on land or on sea,  
In darkest night or at noonday bright,  
We must one day come unto Thee.

Into Thy hands, O Lord!

May those who have pass'd away  
Find rest and grace, and abiding place,  
Till the last great judgment day.

Into Thy hands, O Lord!

Thou takest to Thee Thine own,  
And the ship went down at night,  
When never a storm had blown.

Into Thy hands, O Lord!

Ah! yes, they are safe with Thee;  
But what to those who are left behind,  
When their hearts have gone down at sea?

Into Thy hands, O Lord!

There is nothing on earth has power  
To comfort and help these souls  
Through this dark and terrible hour.

Yet "into Thy hands, O Lord!"

Whether on land or on sea,  
In darkest night or in noonday bright,  
May our dearest be safe through Thee.

FLORENCE PRACOCK.

#### HONORARY DEGREES AT CAMBRIDGE.

THE following are the Latin speeches delivered by the Public Orator (Dr. Sandys) in presenting to the Vice-Chancellor the several recipients of honorary degrees at Cambridge on June 18.

T. M. C. ASSEN.

"Batavorum e gente sollertissima, Grotii e patria celeberrima, virum insignem ad nos feliciter advectum Senatus nostri nomine libenter salutamus. Salutamus Iuris Gentium Institutum e conditoribus unum, Institutum eiusdem plus quam semel praesidis vicarium, virum inter populares suos non modo de fluminis Rheni navigatione sed etiam de rebus externis consilium constitutum. Nuper populorum complurium legati, de iuris gentium legibus ad certam quandam normam dirigendis et componendis publice deliberantes, neminem alium habuerunt praesidem. Viro tanto gratulamur quod praecepta, philoso-



phorum in disputationibus ad gentium leges inter se contrarias in concordiam redigendas; per tot sæcula elaborata, mox, ut speramus, non sine magno mercatorum omnium beneficio, non sine mutuo vitæ commodorum multorum fructu, auctoritate publica inter omnes gentes rata erunt et confirmata."

FELIX LIEBERMANN.

"Leges Angliæ antiquas, sive Edwardi confessoris, sive Willelmi, sive Henrici primi nomines nuncupatas, rudi et indigesta mole diu confusas, ab hoc viro in ordinem tandem redactas et luculenter illustratas animo grato recordamur. Recordamur annorum viginti labores legibus nostris antiquis summa industria, summa solertia investigandis ab eodem dedicatos. Recordamur denique annalium nostrorum memoriam obscuram inter Germaniæ antiquæ monumenta ab eodem clara in luce collocatam. Ergo virum ab imperatore Germano professoris titulo merito decoratum, etiam Universitatis nostra doctoris nomine libenter exornat. Oilm maioribus nostris rex Angliæ Henricus primus leges Edwardi regis sese redditurum esse promisit; a doctore nostro, leges nostras antiquas nobis propediem reddituro, regis nostri promissa aliquando nobis denuo exhibentur."

PROF. DE GOMES.

"Ex ipsis Bentleii nostri temporibus inter Bataviæ et Britanniae viros doctos vetus necessitudo intercessit. Eo libentius hodie e Batavia ad nos advectum salutamus linguæ Arabicæ professorem insignem, linguæ eiusdem professoris nostri desideratissimi institutionum grammaticarum editorem, qui bibliothecæ Lugdunensis codices orientales denuo describendos sibi sumpsit, qui poetæ Moellmi carmina primus edidit, qui non modo historicorum Arabicorum fragmenta sed etiam historiæ Arabicæ annales antiquos undique conquisitos cum aliis consociatus recensuit, qui geographorum denique Arabicorum bibliothecam solus condidit. Idem, ne plura commemorem, non regionum modo expugnationis librum ipse accuratissime edidit, sed etiam alios adjuvare semper paratus, omnium animos sibi subjugavit, omnium corda expugnavit."

L'ABBÉ LOUIS DUCHESNE.

"Roma ab ipsa ad nos pervenit vir et de rebus sacris et de antiquitatis studiis præclare meritis, qui librum Pontificalem prolegomenis amplissimis et commentario doctissimo illustravit, qui Galliæ antiquæ fastos episcopales condidit, qui cognoscendæ antiquitatis causa neque montem Athon neque insulam Patmon inexploratam reliquit. Idem, ad argumenta altiora evectus, non modo cultus Christiani initia luculenter enarravit, sed etiam in ipsis originibus Christianis investigandis nuperrime est veratus. Laetamur inter Anglos adesse hodie virum summa eruditione, summo animi candore præditum, qui liberalitate vere Christiana, animo vere fraterno, etiam Ecclesiam Anglicanam respicit, qui Cantabrigiæ denique pauper moratus non oblitiscitur unum certe e Collegiis nostris habuisse quondam magistrum Matthæum Parker, archiepiscopum Cantuariensem, per quem ordines sacre in Ecclesiam Anglicanam serie perpetua defluxisse credimus."

M. SAMUEL BERGER.

"Salutamus deinceps virum de popularibus suis propterea præsertim bene meritum, quod non modo de studiorum Hebræorum primordiis libellum conscripserit, sed etiam Verbi Dei in linguam popularem redditi historicam fastus exposuit; qua in historia non ingratus Cantabrigiensi quod psalmorum in codice quodam Cantabrigiensi interpretationis Gallicanæ fontem antiquissimum esse ostendit. Salutamus virum, qui etiam Universitatis nostræ præceptores in studiis sacris peregre occupatos summa benevolentia, summa amicitia adjuvit. Salutamus denique virum, qui Ecclesiæ totius partem occidentalem eo nomine ad se devinxit quod Scripturæ Sacre editionem vulgatam non sine magno fructu laborum plurimorum argumentum sibi elegit. Non multis certe contingit, ut non modo de patria, sed etiam de gente vicina, neque de una alterave tantum gente, sed etiam de Ecclesia occidentali universa bene meriti sint."

PROF. FRANCIS ANDREW MARSH.

"Adest deinceps vir quem inter fratres nostros transmarinos philologiæ Teutonice Nestorem nominaverim. Cum fratribus autem nostris non modo generis sed etiam linguæ communis necessitudine coniuncti, inter nomines Anglici heredes honore non levi eum dignum arbitramur, qui linguæ nostræ communis ipsos fontes feliciter exploravit, linguam nostram matrem velut aliam matrem ante omnia dilexit, de grammaticæ denique Anglo-Saxonice opus ingenio magno, doctrina varia, simplicitate admirabili, philologiæ denique spiritu instinctum orbi terrarum donavit. Idem maris Atlantici in litore utroque lexicorum magnorum auctoribus adiutor strenuus existit, solus inter populares suos societati philologiæ Londinensi honoris causa adscriptus. Quem nuper in honorem anni septuagesimi feliciter expleti uno die oratores decem patrio in sermone laudibus cumularunt, huius certe meritis pro rei dignitate commemorandis neque lingua Latina neque unus orator hodie sufficit."

PROF. SIMON NEWCOMB.

"Si Thales ille Milesius, 'rerum naturæ certissimus explorator et astrorum peritissimus contemplator,' sapiens propterea nominatus est, quod solem lunæ oppositu solere deficere primus omnium vidisse fertur, etiam hunc virum sapientiæ laude non indignum arbitramur, qui solis et lunæ defectus omnes antiquitus observatos cum astronomiæ legibus hodiernis accuratissime comparavit. Idem quanto ingenii acuminis aliorum de lunæ motu placita correxit; quam admirabili studiorum cælestium cognitione cum Neptuni inventore nostro consociatus est; quam infinita denique cura fratribus nostris transmarinis trans æquora navigantibus siderum cursus litterarum monumentis mandatis explicavit. Talium virorum de genere humano merita dum contemplamur, non iam miramur ipsum Vergilium a Musis esse precatum, ut sibi ante omnia

'casique vias et sidera monstrent,  
defectus solis varios lunæque labores.'"

## CORRESPONDENCE.

A NEW CHAUCER MS.

Oxford: June 21, 1896.

One often hears it said that, what with the publication by the Chaucer Society of the most important Chaucer MSS., and the pointing out of many of Chaucer's sources and fixing of our knowledge of his language by painstaking research, there now remains little to be done in the field. But how incorrect this view is becomes apparent when one reflects that, though we have good critical texts of the less important works of Chaucer's time, we have none of those of Chaucer himself, save for a few of the Minor Poems and the Prologue to the Canterbury Tales. In fact, it is only within the past year that the relation of the various MSS. of the Canterbury Tales one to another has been made out, a work indispensable to a correct text.

It would even seem that we have not yet got hold of all the available text material. There has been lying long unnoticed in the Bodleian Library a MS. that contains an English Boethian translation, which the old Bodley Catalogue, the only one for this part of the Bodley collection, describes thus: "Boethii Libri V. de Consolatione Philosophiæ anglice redduntur sed misere." Perhaps the cataloguer would not have been so candid had he known that it was the work of "Sir Geoffrey Chaucer, Kt." that he was describing, although what he says happens to be quite true: he might have put it even more strongly. But no one seems to have suspected from his day to this that the MS. was Chaucer's. What was my surprise, therefore, on referring to MS. Bodley 797, in the hope that it might be another copy of the plagiarised version of Chaucer's *Boece* (see ACADEMY, March 7,

1896), to find that it was a very good text of the *Boece* itself. It will not be necessary to give a technical description of the MS.: suffice it to say that it is complete, written on vellum in a late fifteenth century hand, and contains an independent text. It presents, too, a striking peculiarity, in that the scribe has changed many of Chaucer's Romance words to common English expressions—e.g., "felonous" and "felonnie" often appear in his writing as "wicked" and "wickednesse"; in one place where Chaucer has translated "degener" by "forlived," the scribe has put the word in the margin and left a space for it in the text, perhaps because a good substitute did not immediately occur to him. At other points he has attempted to better the text, though most often with but indifferent success. Once or twice, however, he has hit on the reading which is obviously the correct one, though not found in any of the other MSS. In spite of these alterations—and they are quite numerous and sometimes for the better, if one considers only the sense of the translation—the MS. can scarcely represent a later recension of the *Boece*, for the alterations are often directly at variance with the French text, and often contradict Chaucer's well-known usage.

This MS. brings the list of known copies of the *Boece* up to nine, counting in Caxton's print, which represents an independent MS., and the Hengwrt fragment, which covers only the first three books. From these, with a comparison with the French version, we ought to be able to get a text that will fairly represent Chaucer's translation of this compendium of medieval philosophy, from which he and his contemporaries drew so largely.

MARK LIDDELL.

WORDSWORTH, COLERIDGE, AND FREDERIKE BRUN.

Bonn a. Rh.: June 4, 1896.

In the Fenwick Note to his well-known ballad "The Seven Sisters, or the Solitude of Binnorie" (comp. 1804), Wordsworth tells us that "the story of this poem is from the German of Frederica Brun." This Frederica Brun (b. 1765, d. 1835) is a now almost forgotten German poetess who, married to the Danish Consul Konstantin Brun, spent the greater part of her life in or near Copenhagen. In her writings she shows herself a decided admirer and imitator of Klopstock, and still more of his less famous pupil Friedrich Matthieson, to whose encouragement and friendly assistance we are indebted for her first volume of poetry, which bears the title: "Gedichte von Friderike Brun, geb. Münster" (Zürich, 1795).

On p. 111 of this little volume we find the following poem, which apparently was Wordsworth's source:

"DIE SIEBEN HUEGEL.

(1793.)

"Auf grüner grüner Heide  
Stehn sieben Hügel.  
Es flütern Wind' im schaurigen Thal,  
Es tanzen Elfen auf mondlichem Strahl.  
Singt, Mädeln, auf grüner Heide,  
Singt: Leide! Leide! Leide!

"Im tiefen Wiesengrunde  
Glänzt fern ein Weib' hell.  
Es klagen Unken aus tiefem Moor,  
Es steigen Gabelde so dunstig empor.  
Singt, Mädeln . . . (as above).

"Hier war vor grauen Jahren  
Ein König, reich und gross.  
Er war gezogen in Krieg und Schlacht,  
Hatt' nicht der sieb'n Töchterlein dacht.  
Singt, &c.

"Die sieben Jungfrau wallten  
Im hohen Buchenhain.  
Es rauschte das Meer mit nichtigem Schaum,  
Es sauste der Sturm im luftigen Baum.  
Singt, &c.  
"Es schwellen weisse Seegel  
Vom Kulla-Felsen\* her.  
Ach! Starno kömmt, der wilde Held.  
O König! Wie hast du dein Haus bestellt?  
Singt, &c.  
"An's weisse Sandgestade  
Steigt schnell das Kriegerheer.  
Die Jungfrau'n fliehen Berg ab und an,  
Verfolgt von Reuter, von Ross und Mann.  
Singt, &c.  
"Wir fah'n euch schnell und sicher,  
Ihr weissen Vögelein,  
Zu Spott und Hohn, wir fangen euch aus;  
Der Vater kann finden das leere Haus!  
Singt, &c.  
"Wie Blätter vor dem Sturme  
Entfloh der Mägdlein Schaar;  
Doch dicht am wehenden Schleierlein,  
Verfolgten die Reiter sie hinter drein.  
Singt, &c.  
"Da glänzt im Abendstrahle  
Der hüble Weibher hell;  
Dreia hüpfen die Mägdlein leicht und sel'n,  
Und wurden nimmermehr gesehn.  
Singt, &c.  
"Auf grüner grüner Heide  
Stehn sieben Hügelein.  
Dort ruh'n die Jungfrau'n im kühlen Moos,  
Dort klagen die Vögelein im Malgespross.  
Singt, &c."

The reader will perceive at once that, except that the tomb-hills rise on the shore of the lake rather than out of it, the German poem is substantially the same as Wordsworth's ballad. But the whole has been transplanted into a national atmosphere: the Kulla rocks and the Danish Isle of Seeland are replaced by green Erin and the coast of Scotland; and the nameless and rather shadowy "King, rich and great," the father of the seven sisters, by the head of one of the most powerful and popular Scottish clans, Archibald Campbell; while the impression of the sweeping force of the demonlike "rover" is skilfully heightened by dropping the name of gallant Starno. How Wordsworth came to adopt the name of Binnorie, I do not know. Perhaps it was suggested to him by the well-known old ballad of "The Cruel Sisters" (*Child's Ballads* i., p. 118) with its refrain of "Binnorie, O Binnorie," which had just come to fresh popularity by Scott's *Border Minstrelsy* (1802-3).

A few years before Wordsworth another English poet, his friend Coleridge, had made use of one of Mrs. Brun's poems in his "Hymn before Sunrise in the Vale of Chamouni" (published 1802), but without exhibiting the same scrupulosity in pointing out his source. The latter was done, in his piquant way, by De Quincey in *Tait's Magazine* for September 1834 ("De Quincey's Works," Edinburgh, 1862, vol. ii. p. 44).

"The mere frame-work of the poem," says De Quincey, "is exactly the same—an appeal to the most impressive features of the regal mountain [Mont Blanc] adorning them to proclaim their author: the torrent, for instance, is required to say by whom it had been arrested in its headlong raving, and stiffened, as by the petrific touch of Death, into everlasting pillars of ice; and the answer to these impassioned apostrophes is made by the same choral burst of rapture. In mere logic, therefore, and even as to the choice of circumstances, Coleridge's poem is a translation. On the other hand, by a judicious amplification of some topics,† and by its far deeper tone of lyrical

enthusiasm, the dry bones of the German outline have been awakened by Coleridge into the fulness of life. It is not, therefore, a paraphrase, but a re-cast of the original."

How far this is true the reader might judge for himself by comparing Coleridge's Hymn with its German original, printed here from the same volume of Mrs. Brun's, where we have the poem on page 1:

# CHAMOUNY BEYM SONNENAUFGANGE.

"AN KLOPFROCK.

"(Im Mai 1791.)

"Aus tiefem Schatten des schweigenden Tannen-  
hains  
Erblick ich bebend dich, Scheitel der Ewigkeit,  
Blendender Gipfel, von dessen Höhe  
Ahndend mein Geist ins Unendliche schwebet!

Wer senkte den Pfeiler tief in der Erde Schoos,  
Der, seit Jahrtausenden, fest deine Masse stützt?  
Wer thürmte hoch in des Aethers Wölbung  
Mächtig und kühn dein umstrahltes Antlitz?

Wer goss Euch hoch aus des ewigen Winters  
Reich,  
O Zackenstürme, mit Donnerge'ö' herab?

Und wer gebietet laut mit der Allmacht Stimme:  
'Hier sollen ruhen die starrenden Wogen!'

"Wer zeichnet dort dem Morgensterne die Bahn,  
Wer kränzt mit Blüten des ewigen Frostes  
Saum?

Wem tüt in schrecklichen Harmonieen,  
Wilder Avelron, dein Wogentümmel?

"Jehovah! Jehovah! kracht's im berastenden  
Eis;

Lavinendonner rollen's die Kluft hinab:  
Jehovah! rauscht's in den hellen Wipfeln,  
Flüstert's an rieselnden Silberbüchen."

To the poem are appended a few notes, part of which were almost literally translated by Coleridge in the introductory prose lines which he added in reprinting the hymn, with many alterations, in *The Friend* of October 26, 1809. They run as follows:

"Chamouny ist eine der höchsten Bergthäler der Barone Faucigny in Savoyen. Es wird seiner romantischen, im Kontrast der wildsten Natur-  
szenen mit den sanftesten Schönheiten abwechselnden Lage wegen, vorzüglich von Reisenden besucht. Die Kette des Mont Blanc begrenzt es; und, ausser der Arve, wird es von den Gletscher-  
wassern des unaufhaltsam tobenden Avelron, und vier andern, aus den sich ins Thal senkenden Gletschern entstehenden, Schneewässern um-  
rauscht.—*Starrende Wogen.* Die aus schwindeln-  
der Höhe in den ungeheuern Felklüften herab-  
gleitenden Gletscher gleichen gewaltigen Stürmen,  
die mitten im Tumult der raschesten Bewegung  
von pösischem Froste gefesselt werden.—*Frostes  
Saum.* Ich pflückte am Gletscher du Bouson,  
wenige Schritte vom ewigen Eis, die schöne  
Gentiana major in grosser Menge."

MAX FÜRSTER.

## A DISPUTED PASSAGE IN THE "THEOGONIA."

London: June 2, 1896.

In Paley's edition of Hesiod, and in others, *Theog.* 64-67 are bracketed as spurious, and a line is supposed to be lost after verse 64.

None of the editors of Hesiod, however, so far as I can find, have noticed a curious feature of this passage—a series of plays on the names of the Muses, carried through the disputed verses and into the context. The whole passage (64-71) is as follows:

[Πὰρ δ' αὐτῆς Χάριτες τε καὶ Ἱμερος οἶκ' ἔχουσιν

ἐν ΘΑΛΗΨΙ· ἐπαθὴν δὲ διὰ στόμα ὄσαν λίσσαι  
ΜΕΛΙΠΟΝΤΑΙ πάντων τε νόμους, καὶ ἥδ' αὖ κεδνὰ  
ἀθανάτων ΚΑΛΙΟΤΕΙΝ ἐπὶ κρατὶ ὄσαν λίσσαι.]  
αἱ τὸν ἴσαν πρὸς Ὀλύμπου ἀγαλλόμεναι ὈΠΙ' ΚΑΛΗΨΙ,  
ἀμβροσίῳ μολπῇ· περὶ δ' ἴαχε γαῖα μέλαινα  
ΤΜΝΕΤ' ἄλκις, ἔπατο δὲ πεδῶν ὅτε δοῦπος ὁρώρει  
νισσομένων πατέρ' εἰς θν' ὃ δ' ὈΥ' ΠΑΝΩΐ ἐμβασι-  
λεύει, κ.τ.λ.

The capitalised words are those containing the Muses' names: there is some ingenuity displayed in the treatment of Calliope. Euterpe and Terpsichore are not accounted for: perhaps the missing line contained some reference to their names, or at least to their common syllable.

This note is written with the purpose of obtaining information more than anything else. I should be glad to know if this little point has been observed before—I can find no hint concerning it in any edition of the *Theogonia*, or in such of the volumes of the classical journals as I have had the opportunity of consulting. It seems to me to have some bearing on the genuineness of the text: either the suspected passage is authentic, or a much longer passage is spurious. But it must be left to specialists to decide which.

R. A. MACALISTER.

MATT. XXVII. 16, 17.

London: June 22, 1896.

In the "Notes on Select Readings," appended to Westcott and Hort's New Testament, the reading Ἰησοῦ Βαραββάρ is discussed; and though supported by several cursives and the Harklean, and known to Origen and Jerome, it is rejected by the editors. They also mention the fact that Jerome and two scholia translated it "Jesus the son of a teacher." This reading is now supported by the Lewis Syriac, where it is found in verses 16, 17, 20, 21, 26. If to this evidence we add the fact that in all the known Syriac versions *Barabbar* is divided, and stands *ΒΑΡ* and not *ΒΑΡΒΑΡ*, one is led to infer that the reading is genuine, because the Jews very probably chose "Jesus the son of a father" to be released, in derision of our Lord's claim to be the Son of God.

N. HERZ.

## "SCAMELS."

Chilton-sum-Hardy: June 17, 1896.

"Sometimes I'll get thee  
Young scamels from the rock"  
*The Tempest*, II. ii. 175.

The following passage from the "Journal of Nicholas Ascheton of Downham, in the county of Lancaster, Esquire," has quite escaped the commentators and the dictionaries.

"July 11 [1617]. Two little drafts with scamel only, above Newon. Got abt. 65 fish, and no samon; so home."

The Journal was printed by the Chetham Society in 1848. Dr. Whitaker, who printed it previously in his *History of Whalley* (1801), writes in a note:

"Scamel, a catch-net; from scamble, catch that catch may.—Cotgrave."

It cannot be said that this throws any further light on Caliban's "young scamels"; but in view of the statement in the "Henry Irving Shakspeare" (*ad loc.*), that "the word is quite unknown elsewhere," it may be worth while to record its existence.

Bulloch (*Studies on the Text of Shakspeare*, 1878) has also suggested its connexion with "scamble." He writes:

"Scamels is more likely to have been a coinage put into the mouth of Caliban, a generic term signifying different creatures, birds or quadrupeds, frequenters of rocky heights, and named by him scambles from the verbs scamble and scrambling."

H. A. EVANS.

AGASSIZ AND DARWIN.

London: June 19, 1896.

Mr. Stillman seems to forget that I was not writing a Life of Agassiz, but a review of a Life of Agassiz by one who during many years

enjoyed the friendship and confidence of that distinguished naturalist. The question is not whether my statements agree with Mr. Stillman's impressions, but whether they are justified by the alleged facts reported in Mr. Marcou's biography. It is perfectly open to Mr. Stillman to dispute the accuracy of those reports, or to show that they are not such as to justify what I have said about Agassiz. He has not attempted to do either; indeed, his letter leaves it very doubtful whether he has so much as read the work on which my article was based.

ALFRED W. BENN.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 29, 7 p.m. Ethical: "Aristocracy as a Political Principle," by Mrs. Sophie Bryant.  
WEDNESDAY, July 1, 4 p.m. Archaeological Institute: "The Killing Pits on Goshland Moor, Yorkshire," by Mr. J. R. Mortimer; "The Mosaic of Monnus at Trèves," by Prof. B. Lewis.  
8 p.m. Library Assistants' Association: Annual Meeting.  
FRIDAY, July 3, 8 p.m. Geologists' Association: "The Palaeozoic Rocks in North Devon," by Dr. H. Hicks.

#### SCIENCE.

##### AN ESSAY IN COMPARATIVE SEMITIC GRAMMAR.

*Die babylonisch-assyrischen Präsens- und Präteritalformen in Grundstamm der starken Verba.* By Ernest Lindl. (Munich: Lukaschik.)

THIS is an attempt to solve one of the most interesting and important problems of comparative Semitic grammar by the help of Assyrian, which, as Dr. Lindl observes, has very weighty evidence to give upon the matter.

Dr. Lindl has adopted a method which alone can lead to trustworthy results. Instead of dogmatising from a few instances, or first forming his theory, and then bending the facts to it, he has marshalled and classified the forms of the present and past tenses of the verb met with in the Assyro-Babylonian texts, and then noted the conclusions to which these grammatical statistics point. If we are to speculate with any chances of success about the origin of the Semitic verb, we must first know what are the earliest forms of it to which our historical materials allow us to go back. It is of little use to discuss questions of prehistoric philology until we fully know what historical philology can teach us.

The chief object of Dr. Lindl's work is to determine and explain the laws governing the variant vocalisation of the present and preterit—or, as I should prefer to call it, the aorist—in Assyrian. The main result is that the difference in the vowel corresponds with a difference in the signification, transitive verbs having *a* between the second and third radicals of the present, and *u* between those of the preterit, while intransitive verbs have *u* in both cases. Where the present has *i* instead of *a* or *u*, Dr. Lindl inclines to believe that it has a secondary origin, *i* having developed out of *u*, though intransitive verbs with an adjectival meaning may have been characterised by it from the first. The two forms which became a present and a preterit in Assyrian (under the influence, as I believe, of Sumerian) will have distinguished the Semitic verb as far back as we can trace its history. Prof. Hommel, however, may be right in holding that there was a still earlier period, when only the

longer form (which subsequently became the Assyrian present) was in existence, the shorter form, which originally had a jussive sense, having been derived from it through the retrocession of the accent from the second to the first syllable (*yakbul* becoming *yakbul* and then *yakbul*).

However this may be, Dr. Lindl's results may be considered to be established upon a solid foundation of facts. Our knowledge of the Assyro-Babylonian texts now is—or may be—sufficiently extensive to allow us to use with confidence, as Dr. Lindl has done, what I may call the statistical method. But it must be remembered that, to be used effectively, the statistical method must be also chronological: it is not enough to collect the forms we are investigating, they must also be arranged according to the age of the texts in which they are found. Moreover, we must not lose sight of the fact that differences of form may sometimes be due to dialectal causes. The dialects of Babylonia and Assyria did not always agree together; in Assyria itself we meet with forms like *irin* for *iddin*, which belong to the vulgar or non-literary dialect, and in the Tel-el-Amarna and Kappadokian Tablets we may expect to find numerous examples of Western pronunciation. Those who are accustomed to a modern Arabic dialect know well to what an extent the vocalic sounds vary in the mouths of different speakers, *i* and *u*, *e* and *o*, for instance, in Egyptian Arabic being frequently interchanged. The philologist, therefore, cannot be too grateful that the Babylonian and Assyrian scribes took the trouble to note all the vowel sounds which they themselves heard and spoke, and that their records of pronunciation can be dated back century by century to a remote past. Without the help of Assyriology, comparative Semitic grammar would be doomed to remain, what it has been in the past, in large measure a house of cards.

A. H. SAYCE.

#### OBITUARY.

SIR JOSEPH PRESTWICH, D.C.L., F.R.S.

IT is rarely given to a scientific man to carry on his work uninterruptedly over a period of sixty years. Yet Prof. Prestwich's first publication—a paper on the Ichthyolites of Gamrie—was read before the Geological Society so far back as 1835; and his last work, *The Tradition of the Flood*, appeared in 1895. At the time of his Gamrie paper he was but three-and-twenty years of age, having been born on March 12, 1812. As a relaxation from the cares of a commercial life, he devoted his leisure to original geological work; and some of his early papers relating to the Coalbrookdale coalfield soon established his reputation as an observer gifted with exceptional powers.

Although his geological work extended, during his long life, over a vast range of subjects, it is especially in connexion with the Tertiary and Pleistocene deposits that his name will live as one of the pioneers of British geology. The work of Sir Joseph Prestwich in the London and Hampshire basins has become classical. In working out their details he established the existence of the Thanet Sands as a distinct division of the Lower Tertiaries; he pointed out the equivalence of the beds at Reading and at Wool-

wich; and he proved that the London clay was not to be correlated, as previously supposed, with the Barton and Bracklesham beds. Nor did he limit his researches to this island. As a lad he had been at school in Paris; as a man of business he had frequent occasion to visit France; and as a geologist he came ultimately to be almost as familiar with the Tertiaries of France as with those of England, and was thus enabled to correlate the strata of the two countries. It was in the valley of the Somme that Sir Joseph Prestwich, in company with his friend Sir John Evans, was able, in 1859, to prove beyond cavil that the relics of human workmanship found in the older valley-deposits were contemporaneous with many of the extinct mammalia of the Pleistocene period. Anthropology has therefore the privilege of joining with Geology in grateful appreciation of the labours of Sir Joseph Prestwich.

Economic geology, not less than pure science, engaged his attention, and he became recognised as a high authority on questions of water supply and submarine engineering. In the Report of the Royal Coal Commission, on which he served, he discussed at great length the probability of finding coal under the newer rocks in the south of England; and, following Godwin-Austen, was led to take a very favourable view of this question.

In 1874, two years after his retirement from business, Prestwich was appointed to the chair of geology at Oxford, as successor to Prof. Phillips. The inaugural discourse, delivered by Prof. Prestwich on January 25, 1875, dealing with the Past and Future of Geology, disclosed his attitude towards some of the great problems of geological philosophy; and this was further exposed in his valuable treatise on geology which some years later issued from the Clarendon Press. Prestwich was never a strict adherent to the philosophy of Hutton and Lyell.

In recognition of Sir Joseph Prestwich's remarkable contributions to science, medals were at various times awarded to him by the Royal Society, the Geological Society, and the Institution of Civil Engineers; while the Académie des Sciences elected him a corresponding member. Indebted but little to early scientific training, his position in science was due almost entirely to natural gifts—his powers of accurate observation, acute reasoning, and lucid exposition in writing. Considering the exacting requirements of modern geology, with every branch becoming more and more highly specialised, it may be doubted whether such a man as Sir Joseph Prestwich will be a possibility in the future.

F. W. R.

#### CORRESPONDENCE.

ASSYRIAN AND BABYLONIAN SUGGESTIONS FOR HEBREW ETYMOLOGIES.

ROCHESTER: JUNE 21, 1896.

Mr. Buchanan Gray has taken up Dr. Winckler's suggestion relative to the origin of the proper name Ebal, and given it an elaborate justification. Suggestions like this have, indeed, been made before. Even ten or fifteen years ago, to explain Ashbel as "man of Bel" and Ashhur as "men of Horus" was reasonable. Now, however, in the new light recently thrown on the relations between Babylon and Egypt on the one hand, and Syria and Palestine on the other, this acquires a still greater cogency. Mr. Gray goes beyond Dr. Winckler, who only supposes the name of Ebal the Horite to be compounded with the Babylonian divine name Bel. He ventures on the conjecture that Ebal, the name of the "mountain of cursing," contains the same divine name. This cannot at present be proved, but is plausible. Ebal

and Gerizim must both, it would seem, have been sacred mountains; and just as Mount Hor seems to have been called Tur-Baal ("rock of Baal"), and a famous Moabite mountain is even called Mountain of Nebo, so it would be very natural to hear that a great central mountain bore the name mountain or rock of Bel. I understand Mr. Gray to wish for another case of a name presumably compounded with Bel in which the LXX. has preserved the e-vowel of -bel. Is there not one in Num.

xxxiv. 11, where for הַרְבֵּלָה we should, of course, read הַרְבֵּלָה; and, where the true reading of the LXX. is Ἀρβηλα? Harbel is identified by Furrer (in Riehm's *Handwörterbuch*) with one of the spurs of Hermon now called 'Arbel. This may or may not be correct; but, at any rate, Harbel very probably means "mountain of Bel." I agree with Mr. Gray as to the uncertainty of the etymology of Balaam: we have to consider not only Balaam, but the name Bela, of which Balaam may be a lengthened form.

As to the element 'V, I can only add a few other names which have to be considered—namely, the lim and Ijon of A.V., and also the place-name and tribe-name Avvim. In Josh. xv. 29 LXX. A. reads "Avvim" for "Iim." Though lim and Avvim must have suggested a meaning to Israelitish races, it does not follow that that meaning was a correct one. Even the name Avvim in Deut. ii. 23 may possibly have had a traditional basis, though the other non-historic names in the paragraph do not exactly confirm this view. As to 'V, the name of the city called in A.V. Ai, it is a great difficulty; nor can I feel sure that it was the original name of the city, or, if it was, that the initial 'V is rightly regarded as the article. It would be a help if we could identify Ebal plausibly with some name in the Karnak lists of Thothmes III. and Rameses II.

I should like to add a word of thanks to Mr. Paul Ruben for his suggestion in the ACADEMY of March 7, 1896, as to a word in a difficult, and, indeed, untranslatable, passage in Nahum (ii. 8). For חַעֲרֵלָה he proposes חַעֲרֵלָה, "the Lady," comparing Delitzsch's explanation of Ass. *etellu*, fem. *etellitu*, "great, exalted," used especially of gods and kings. I think that, with a little further emendation, a very tolerable half-verse would be produced. It appears to me that this gives the true etymology of חַעֲרֵלָה, "Athaliah," "Yahweh is great," or "is lord." I hardly venture to compare the Arabic *'atila*, "to be copious."

T. K. CHEYNE.

#### SCIENCE NOTES.

MESSRS. FREDERICK WARNE & Co. announce *Favourite Flowers of Garden and Greenhouse*, to be published in weekly parts. The editor is Mr. E. Step, author of "Wayside and Woodland Blossoms"—of which a second series is just ready for issue—who has been assisted by Mr. W. Watson, of Kew. The work will be illustrated with 316 coloured plates, which have been specially drawn from the living plants.

MESSRS. TAYLOR BROS., of Leeds, have in the press a second edition of *The Collector's Manual of British Land and Freshwater Shells*, by Mr. Lionel Ernest Adams, hon. treasurer of the Conchological Society, with illustrations by Mr. G. W. Adams, Mr. Alfred Sich, and the author. The object of this work is to enable the novice to collect, identify, and arrange systematically the various slugs and land and freshwater shells of the British Isles, and their varieties. To facilitate identification, synoptical tables have been prepared, showing the differences in allied species of the Arions,

Vertigos, Hyalinæ, and Pisidia, and also a table showing the generic distinctions of the Arionidae and Limacidae. All the technical terms are explained, and the classical names translated and accented in a glossary. A special plate has been collotyped from an enlarged photograph of the four small Pisidia, showing the differences in the outlines of typical specimens. There is also an original table of all the plain band combinations of the pentasteniate Helices.

THE Council of the Society of Arts are prepared to award, under the terms of the Benjamin Shaw Trust, a gold medal or a money prize of £20,

"For any discovery, invention, or newly devised method for obviating or materially diminishing any risk to life, limb, or health, incidental to any industrial occupation, and not previously capable of being so obviated or diminished by any known and practically available means."

THE following have been elected honorary corresponding members of the Royal Geographical Society: M. P. de Semenov, of St. Petersburg; Prof. K. Von den Steinen, of Berlin; Prof. G. Neumayer, of Hamburg; Prof. A. de Lapparent, of Paris; Prof. A. Penck, of Vienna; Prof. O. Pettersson, of Stockholm; Prof. C. M. Kan, of Amsterdam; Senhor E. do Canto, of the Azores; and Prof. H. Pittier, of Costa Rica.

THE late William Chandless has bequeathed a legacy of £500 to the Royal Geographical Society, of which he was a gold medallist.

A COMMITTEE has been formed at Liverpool for the establishment of a zoological garden, on a scientific basis, and on the model of that in London.

DR. WILLIAM COLLINGRIDGE, medical officer of the port of London, has been appointed Milroy Lecturer for 1897 by the Royal College of Physicians.

#### PHILOLOGY NOTES.

MESSRS. JAMES PARKER & Co., of Oxford, will be the publishers of the new Frisian Dictionary, which has been in preparation for some years past under the authority of the provincial states of Friesland. Some part of the material, indeed, was collected by Halbertsma, in the beginning of the century; but the present editors are Waling Dijkstra and Dr. F. Beutenrust Hetteema. The scope of the work covers all the dialects spoken in Dutch Friesland, from the beginning of the seventeenth century down to the present time. The method adopted is to give: (1) the pronunciation of each word, with its dialectal variations; (2) its meaning in Latin, or (if more suitable) in English, as being the language nearest akin to Frisian—sometimes also in German or French, with a further description in Dutch; (3) the etymology, when it throws light upon the meaning; (4) the chief tenses of a verb and their dialectal variations; (5) full quotations, to which the greatest possible attention has been paid. In addition, there will be an Onomastikon, compiled by J. Winkler, comprising Christian names and names relating to the mythology, history, geography, and topography of Friesland, including Old and Middle Friesland nomenclature. The mode of publication is in twenty-five parts, at 2s. each, of which it is intended that five shall appear every year. The work is being printed at Leeuwarden, in Holland.

IN a series entitled *El delincuente Español* (Madrid: Suarez), Rafael Salillas writes on the language of criminals, attempting a psychological as well as a philological study of their slang or jargon. The volume has two vocabularies, one of Germania, or thieves'

slang, the other of Caló Jergal, or slang derived from the Gypsy; the work is thus of interest equally to the sociologist and to the philologist.

#### REPORTS OF SOCIETIES.

HELLENIC.—(Annual Meeting, Monday, June 15.)

SIR E. MAUNDE THOMPSON, vice-president, in the chair.—The chairman expressed regret at the absence, from what he learnt was somewhat serious indisposition, of Prof. Jebb, the president of the society, who was to have taken the chair.—Mr. G. A. Macmillan (hon. secretary) read the council's report, in the course of which it was said: The council have again to report a season of useful work and steady prosperity, without any very striking incident. The publication of the *Journal of Hellenic Studies* is still the main outcome of the society's efforts, and, under the able guidance of the editorial committee, maintains an honourable place among periodicals of its class. The society has to regret the loss of some important members by death; and special mention is due to Lord Leighton, who had from the outset shown a warm interest in the society's work, and to Dr. Henry Middleton, who died a few days ago, and who was one of the earliest members of the society. Members will be glad to learn that the British School at Athens, to which the society has long been a subscriber, has now been placed upon a more satisfactory financial basis, and has done some excellent work during the past season. The number of well-equipped students has been fully up to the average, and important excavations have been carried on in the island of Melos, and for the first time in Athens itself, on the supposed site of the ancient Kynosarges. A full account of the results will, as usual, be given next month to the annual meeting of subscribers to the School. The council have in the course of the year voted grants of £50 to Mr. W. R. Paton towards some proposed excavations in the neighbourhood of Budrum, and of £30 to Mr. W. J. Woodhouse, a former student of the British School at Athens, towards additional illustrations for a work on the topography of Aetolia, which is to be published by the delegates of the Clarendon Press. The council have during the last few months devoted special attention to the library, with a view to improving the arrangements for its custody and management. New bookshelves have been provided, and the books are being rearranged in a more systematic way. Dr. Holden, to whom the society is much indebted for his valuable services as hon. librarian, has felt obliged to resign the post on account of ill-health; but the council have been fortunate enough to secure in his place the help of Mr. Arthur Smith, of the British Museum, who has long been an active member of the library committee. Miss Hughes, the assistant librarian, has also resigned her post, the increasing pressure of her duties for the Royal Asiatic Society rendering it impossible for her to give sufficient attention to the care of a second library. In her stead the council have appointed Miss Fanny Johnson, formerly head mistress of the Bolton High School for Girls, who is at present giving the whole of her time to the work. At the same time, as the funds available for the purchase of books are not large, it has been thought well to send to members during the past week a circular appealing for donations of suitable books or pamphlets. The treasurer's accounts show ordinary receipts during the year of £915 (if we include £30 refunded by Mr. Hogarth out of the grant of £100 made last year for excavations in Alexandria), against £910 during the financial year 1894-95. The receipts from subscriptions, including arrears, amount to £717, against £692; the receipts from life compositions amount to £63, against £50; and receipts from libraries and for the purchase of back volumes to £117, against £122, a decrease of £5. Receipts from other sources of ordinary income show no material alteration. Since the entrance fee was imposed in January, 1894, about £75 has been received from this source, a very substantial addition to the society's income. In the matter of ordinary expenditure, amounting to £621, against £730 in the previous year, the stationery, printing, and postage account is £46. The



expenditure on the library has been £39, against £96 in the preceding year. The cost of the *Journal*, vol. xv., parts i. and ii., has amounted to £394. The annual grant of £100 to the British School at Athens has been made; and a balance was carried forward at the end of the financial year of £339 16s. 11d., against £169 7s. 6d. at the close of the preceding year. Twenty-four new members have been elected during the year, while thirty-six have been lost by death or resignation. This shows a net decrease of twelve, and brings the total number of members to 772. Ten new libraries have joined the list of subscribers, which now amount to 127, or, with the five public libraries, to 132.—The chairman, in moving the adoption of the report, said that Lord Leighton would be especially missed in his capacity of trustee of the British Museum, where in matters of art his advice was almost implicitly taken. Other losses in the course of the year were Sir William Stewart, once Minister at Athens, and Lord Bath, a trustee of the British Museum. The death of Dr. Middleton was a serious loss to art, for he was a man of wide culture and extensive knowledge not only of ancient but also of medieval art. With a membership of 772, the society had no occasion for anxiety at a small temporary decline in numbers.—Prof. Butler, in seconding the motion, observed that, wherever there was a vigorous intellectual life, there was an increase of Hellenic study, which might be taken as the measure and mark of advancement in other departments of knowledge.—The report was adopted.—Mr. Cecil Smith, in a short account of archaeological research during the past year, said that the most important result was the discovery by the French at Delphi of a singularly beautiful piece of sculpture of the date of Hieron of Syracuse. The work represented a quadriga, and there was a figure of a youth in an almost perfect state with the eyes clearly marked. The French had also done admirable work in the department of Byzantine art; the Germans had been engaged at Priene; the Austrians at Ephesus; and a young American student, at considerable risk, had obtained an interesting inscription from the Parthenon of the date of about 60 A.D.

## ZOOLOGICAL.—(Tuesday, June 16.)

SIR WILLIAM H. FLOWERS, president, in the chair.—Mr. Solater (secretary) exhibited and made remarks on a coloured drawing of the gun of Nyasaland, taken by Mr. Caldwell from the specimen transmitted to the British Museum by Sir H. H. Johnston, and exhibited by Mr. Solater at a former meeting. The specimen seemed to be referable to a new local form of the brindled gun, which Mr. Solater proposed to name *Connochoetes taurinus johnstoni*.—Mr. Holding exhibited and made remarks on various abnormal horns and antlers of the Caucasian wild goat and of two species of deer.—Mr. E. E. Austen gave an account of a journey undertaken by Mr. F. O. Pickard-Cambridge and he author up the Lower Amazons, on board Messrs. Siemen Bros. Cable ss. *Paraday*, for the purpose of making zoological collections on behalf of the British Museum. No terrestrial mammals were met with; but observations were made on the two species of fresh water dolphins (*Inia geoffroyensis* and *Sotalia tucuxi*, or *S. fluviatilis*), which are extremely abundant in the Lower Amazons. Among the birds, the only species of special interest collected were a little goatsucker from Manaus, referred provisionally to *Nyctiprogne leucopygia*, and a woodpecker (*Celeus ochraceus*), of which the British Museum previously possessed but two specimens. The reptiles and amphibians met with all belonged to well-known and widely distributed forms, and the chief interest of the collections centred in the invertebrates. Among these Mr. Pickard-Cambridge made a large collection of spiders, including an extensive series of the large hairy Theraphosidae, eleven species of which were pronounced to be new. An interesting collection of the nests of some of these forms was also obtained. Mr. Cambridge likewise secured several specimens of *Peripatus*. Mr. Austen, who devoted himself chiefly to insects, obtained some 2500 specimens of different orders, of which it was expected that a fair proportion would prove to be new. Attention was drawn to some interesting examples of mimicry.—Mr. P. Chalmers Mitchell read a "Contribution to the Anatomy of

the Hoatzin (*Opisthocomus cristatus*). He stated that from the characters of the alimentary canal, the hoatzin might be placed either between the sandgrouse and the pigeons, or between the Gallinae and the Cuculidae. He described some interesting individual variations in the condition of the ambiens muscle, and referred to other points in muscular anatomy.—Mr. G. A. Boulenger gave an account of the occurrence of *Tomistoma schlegli* in the Malay Peninsula, and added some remarks on the atlas and axis of the Crocodillians.—A communication was read from Mr. W. Sohaus, containing notes on Walker's American types of Lepidoptera in the University Museum, Oxford.—Mr. Hamilton H. Druce read a paper entitled "Further Contributions to our Knowledge of the Bornean Lycenidae," in which he referred to about forty species of this family not hitherto recorded from Borneo. A number of these were new, and were now described by Mr. G. T. Bethune Baker and the author.—Dr. J. Anderson communicated, on behalf of Miss M. E. Durham, some notes on the mode of swallowing eggs adopted by a South African snake (*Dasyatis scabra*) as observed in the specimens now living in the society's Gardens, and illustrated by a series of drawings.

## METEOROLOGICAL.—(Wednesday, June 17.)

E. MAWLEY, Esq., president, in the chair.—Mr. H. Harries read a paper on "Arctic Hail and Thunderstorms," in which he showed that the commonly accepted opinion that hail and thunderstorms are almost, if not quite, unknown in the arctic regions is incorrect. He had examined one hundred logs of vessels which had visited the arctic regions, and found that out of that number no fewer than seventy-three showed that hail was experienced at some time or other. Thunderstorms were not so frequent as hail, but they have been observed in seven months out of the twelve, the month of greatest frequency being August. Mr. Harries is of opinion that the breeding-places of thunderstorms in these high latitudes is in the neighbourhood of Barent's Sea.—A paper by Mr. J. E. Oullum on "The Climatology of Valencia Island" was also read. The observatory at Valencia, which is under the control of the Meteorological Office, is situated on the extreme south-west coast of Ireland, and is almost the most westerly point of Europe. Continuous records from self-recording instruments were carried on from 1869 until 1891, when the observatory was removed to Cahirciveen; and the author gives the results of the observations for these twenty-three years.

## FINE ART.

## THE ROYAL ACADEMY.

## IV.

PLACED in the great courtyard of Burlington House, the important equestrian statue, "Field-Marshal Lord Roberts, V.C." by Mr. Harry Bates, of which the original in bronze and stone is destined to be erected at Calcutta, imperatively claims the notice of the visitor on the threshold of the Royal Academy. Following the example set by Mr. Onslow Ford, Mr. Bates adopts a modification of the high, narrow Venetian pedestal designed by Alessandro Leopardi for Verrocchio's great equestrian figure of the condottiere Bartolommeo Colleoni. The big work makes a brave show on a first introduction, with the martial figure of the English general mounted on a charger which he has suddenly brought to a standstill, and the bronze statues of Victory on the one side of the pedestal and of a vanquished Afghan warrior on the other. Yet it will not bear a close analysis: its parts are not really in a close and coherent relation to each other. The figure of Lord Roberts himself requires bolder and less portrait-like treatment to go with its surroundings, and to stand at the altitude at which it is now placed; the frieze, with a succession of Oriental battle scenes, is stiff and lifeless with all its pretensions to modernity, and withal not decorative enough in general

effect to atone for such defects. The best portion of the ensemble is the bronze figure of the Afghan warrior, strong and lithe in his semi-nudity—a vanquished, but not a crushed or humiliated foe.

Two busts by the same artist, "Colonel G. H. Trevor" and "The Marquess of Lansdowne"—both of them in white marble tinted to the tone of ivory—are happily characterised, if a little wanting in accent. In the one and the other a very striking and legitimate use, for purposes of expression, is made of light and shade. Fortunately, the employment in portrait and other sculpture of unstained white marble of the "sugar-loaf" order—a mode which we may now assume to have been unknown to the Greeks of the greatest periods of art—is rapidly becoming a thing of the past.

A bust, and a very remarkable one, is the chief contribution of Mr. Alfred Gilbert to the display in the Lecture Room. This represents the late Sir Richard Owen in the act of examining through a magnifying glass what we may assume to be a fossil bone. So momentary, so entirely pictorial is the conception, that the work might more properly be styled a half-length in the round than a bust. The modelling, which in its realistic treatment of surface-detail suggests the clay, and will not without some diminution of vitality suffer translation into marble, is of its kind superb. This selection for presentment of one special moment, though a typical one, in the life of a great man of science, whose life-work suggests permanency as well as advance, is open to question. It is diametrically opposed to that of the great portrait-sculptor Houdon, for instance, who, from Voltaire and Rousseau to Napoleon I., modelled the features of more notabilities in literature, art, war, and politics than any man of his time.

Exquisitely wrought, if too nearly smothered in its wealth of decorative splendour, is Mr. Gilbert's statuette, in aluminium and painted ivory, "St. George." The beautifully fashioned armour of the warrior saint has a luxuriance of *contourné* design suggesting now the extravagance of the fifteenth century gothic, now that of the rococo. Yet its style is not precisely to be resolved into either the one or the other, since as a whole it belongs to Mr. Gilbert himself.

Mr. Onslow Ford is this year represented only by busts—those of Mr. Alma Tadema and Mr. George Henschel. In both, but much more markedly in the former, he shows that he can combine with the most felicitous characterisation a decorative mode of treatment, such as the French sculptors of the seventeenth and eighteenth centuries adopted with never-failing effect. The "Alma-Tadema" is an admirable performance, giving without any undue departure from sculptural treatment the peculiar *joie de vivre* which characterises the outer aspect of the famous Anglo-Dutch painter.

Mr. George Frampton is as restless as the bee, buzzing about from one flower to another; though not exactly an imitator of any one style, he is pre-eminently an eclectic. In his "Panel for a Door—Seven Heroines out of 'Mort d'Arthur,'" he forgets for the moment his leanings towards the Florentine Quattrocento realism on the one hand, and modern French symbolistic art on the other. Not unnaturally, seeing what his subject is, he appears here under the influence of English pre-Raphaelism as it has been developed under the leadership of Sir E. Burne-Jones. More finely modelled, and more true to the art of high-relief, is Mr. W. Reynolds Stephens's not dissimilar panel, with a single figure, called "Happy in Beauty, Life, and Love."

Besides the realisation in bronze of his life-size academic study, "A Boy at Play," exhibited last year at Burlington House, Mr. W. Goscombe John brings forward a relief, "The

Glamour of the Rose," which is assuredly below the level to which he has accustomed us. Lightness and yet security of poise, with a delicate suggestion of impending upward flight, are the qualities which chiefly distinguish Signor Andrea Lucchesi's full-length statue, "The Flight of Fancy." Mr. Gustave Natorp's wholly undraped bronze figure "Atalanta" shows qualities of both boldness and subtlety in the treatment of the nude which are still anything but common in English art. The formidable difficulties inherent in the conception—the moment chosen being that in which the fair, unconquered runner stoops a moment to pick up the precious fruit—are successfully and at the same time agreeably overcome.

It would have been franker on the part of Mr. Hibbert Binney to acknowledge his obligations to a famous fifteenth-century bust of a young girl in the Louvre, formerly deemed to be of Florentine origin, but now tentatively put down to a Neapolitan sculptor. His bronzed bust, "La Penserosa," is, in truth, but a modernised variation of that work, or of one among its tolerably numerous fellows. The marble bust of the popular singer Mme. Emma Calvé, in the part of Santuzza, which Countess Feodora Gleichen has executed for the Queen, is a happy realisation not less of the dramatic artist's own striking individuality, than of that of the hapless Sicilian peasant girl whom in "Cavalleria Rusticana" she impersonates with so passionate a truth. The three naked youths in Mr. J. M. Swynnerton's "Group representing Upper Portion of a Fountain" are capably modelled and harmoniously interlaced. He has here beyond doubt been inspired by Carpeaux's great fountain near the Observatoire in Paris, with the nude figures of women representing the four quarters of the globe.

The modern French school of medallists, headed by those great artists, M. Chaplain and M. Roty, has, it would appear, created an offshoot in England. As a rule, however, the execution of our craftsmen, who have derived inspiration from these sources, and in a measure also from Pisanello and the Italian medallists of the Quattrocento, is so tentative and insufficient that a detailed examination of their work appears uncalled for. As exceptions may be mentioned, a "Portrait-Medal—Sir Joseph Prestwich," by Miss Lydia Gay, and a "Case of Medals," by Mr. Frank Bowcher. These last are finely finished, with an excess, if anything, of chasing, but they reveal a much too slavish imitation of M. Roty's manner, which extends even to the form and arrangement of the medals and plaques.

The purely decorative work, other than that of Mr. Gilbert himself, is remarkable rather for effort in the direction of novelty than for thoroughness and perfection of finish. It will suffice to refer to Mr. Bertram Mackennal's "Centre Piece for Dining-table-Silver"; to Mr. Gustave Natorp's somewhat heavy, yet all the same imposing, "Regatta Cup"; to the "Door-panels" of Mr. Gilbert Boyes, which are full of the spirit and the *imprévu* of Japanese art, but too much lack definiteness of modelling; to the "Book-cover" of Miss Lillian Simpson, the "Casket-Silver and Enamel" of Mr. Nelson and Miss Edith Dawson; and the ivory medallion, "Phoebe and Endymion," of Mr. Clovis Delacour.

CLAUDE PHILLIPS.

## TWO MINOR EXHIBITIONS.

MR. J. J. SHANNON's pictures at the Fine Art Society's ought not to be missed. Not only do they display, in a degree that had not been expected, the versatility of his talent

and the flexibility of his brush; but they fittingly remind us of Mr. Shannon's charm of colour and design. Several of the canvases afford conclusive proof of his comparatively recent mastery of open-air light and colour. Thus, "In the Springtime" is a *genre* picture—a picture of two modern lovers—exquisite in illumination and hue. "The Squirrel" is but half a portrait, in the wholly favourable sense, however, that it represents only a momentary phase of the delightful little model—the energetic and resolute yet sweet little blonde who has the squirrel on her shoulder—but, in recording that phase or mood, reveals likewise something of permanent character. Of professed and stated portraits there are a certain number in Mr. Shannon's exhibition, and all are interesting; but the principal point about them is that they show not only original talent, but continuous and marked progress. Mr. Shannon's portraits are full of pictorial quality; and "character," though not too obviously sought for, is often subtly observed. There is hardly another painter of the day who enters more heartily into the enjoyment of modern types, or who is able better to grapple with the record of the charm—conventional people always speak of it as the "difficulty"—of modern costume.

GERMAN and Swiss original etching has not, and does not deserve to have, the rank assigned to it by the expert that may be claimed fairly by the best French and English; yet are we indebted to Mr. R. Gutkunst for the opportunity he is now giving us for seeing at his rooms in King-street, St. James's, some of the more considerable recent work. In the department of landscape there is not much, it may be, which the amateur will admire heartily. The German and Swiss etcher has sometimes much skill in the indication of foliage, but little perception of ensemble, or of the charm of atmosphere and vista. Some of the figure-pieces are vastly better. By Stauffer, a young Bernese artist who, like the master etcher of the last generation—Méryon, of course—departed this life in a madhouse, there is an extremely vigorous and finely modelled portrait of a brother artist, one Peter Halm, with whose name and work it is possible we ought to be acquainted. His face, as Stauffer has engraved it, is full of character and quiet purpose. Another excellent Stauffer is a rightly elaborate study of a young model lying on her stomach, with head turned to the spectator. This is really an important and rare achievement in the etching of the nude figure. Koepping's nudity, though spirited in pose or action, is very inferior to Stauffer's, since it is extremely ill-drawn—at all events, the lower part of it. But the same artist's "Reverie" is effective; its handling, extremely dexterous. The symbolism of Max Klinger is for the most part either too naive or too unintelligible to appeal to us; but the technique of this artist—often very varied in method—is, in its result, almost uniformly successful.

## NOTES ON ART AND ARCHAEOLOGY.

At a representative meeting held on Monday at Marlborough House, with the Prince of Wales in the chair, it was unanimously resolved:

"That a memorial to the late Lord Leighton of Stretton, President of the Royal Academy, be erected in St. Paul's, and that a subscription list be opened for that purpose."

Mr. Val. C. Prinsep and Mr. S. Pepys Cockerell were appointed joint hon. secretaries; and Lord Hillingdon was appointed treasurer.

THE Treasury have increased the annual grant to the British Museum for purchases and acquisitions by £6000, with special reference to the sales of coins that have recently taken place. We may add that the Greek cabinet of the late Sir E. H. Bunbury has realised altogether £8700.

SIR EDWARD BURNE-JONES has undertaken to design a series of paintings for the reredos to be placed in Christ Church, Woburn-square, as a memorial to the late Christina Rossetti. Donations to the fund for this purpose may be sent to the Bank of England. Among those who have already subscribed are Mr. W. M. Rossetti, Mr. A. C. Swinburne, and Mr. Theodore Watts-Dunton.

RATHBONE's fine work on *Old Wedgwood*, which has been much delayed in publication through the bankruptcy of the printers in Paris, is now fairly on its way to completion. Mr. Quaritch, having secured the services of Mr. Griggs, of Peckham, for the production of the plates, will issue the fifth part next week, and the remaining three parts will follow shortly.

THE Guild and School of Handicraft, Essex House, Bow, will publish next week a monograph, by Mr. C. R. Ashbee, on the Trinity Hospital at Mile End. The book is richly illustrated with lithographs, architectural and line drawings, and a complete set of plans of the Wren portion of the buildings. It is issued under the auspices of the committee for the Survey of the Old Memorials of Greater London, and the illustrations are by various members of the committee.

At the meeting of the Royal Archaeological Institute, to be held in Hanover-square on Wednesday next, Prof. B. Lewis will read a paper on "The Mosaic of Monnus at Trèves."

THERE will open next week—at The Sign of the Dial, Warwick-street—an exhibition of forty designs by the late Arthur Boyd Houghton, including some original drawings and proofs re-touched by the artist.

At the meeting of the Royal Institute of British Architects, held on Monday, Prof. Aitchison, the new president, was inducted into the chair, and presented the Royal gold medal to Mr. Ernest George.

ON Monday next, Messrs. Sotheby begin the sale—which will last altogether for ten days—of the second and final portion of the numismatic collection formed by the late William Boyne, author of *Tokens of the Seventeenth Century*. This portion consists of the foreign coins and medals, in no less than 1800 lots. The compiler of the catalogue, who has (as usual) done his work most thoroughly, calls special attention to the earlier coins in the French series (of the Merovingian and Carolingian periods), to the very fine German and Austrian thalers, to issues of the several Swiss cantons, and to the Italian collection. Of the last he says that none so complete has ever before been offered for sale in England.

MR. HAMO THORNYCROFT's statue of the Queen, which is now in the quadrangle of the Royal Exchange, is, unlike Mr. Alfred Gilbert's famous statue at Winchester, a standing, not a seated, figure. After the fashion of the day, it is, in a measure, symbolical; for while in her right hand Her Majesty holds and wields an earthly sceptre, she bears in her left a little globe, symbolical of the extent of her empire, with a little winged Victory poised upon it. Mr. Thornycroft has represented the Queen in some approach to youth—following in this respect rather the precedent of the Princess Louise's charming statue in Kensington Gardens than the statue by Mr. Alfred Gilbert,

which represents with regal magnificence the Queen in her most mature hours. When looked at from behind, the Queen's draperies, which fall in heavy folds about her feet, specially court attention. They are managed with extreme skill; nor is there, indeed, any point of importance—whether it be "composition," bearing, or faint likeness—that the statue misses. It is not, probably, so great a work of art as that statue at Winchester to which we have already referred, but it is in every way an agreeable and welcome presentation of the illustrious and revered lady who is its subject.

OF the collection of Impressionist pictures bequeathed to the French Government by the late Gustave Caillebotte, forty have been accepted by the keeper of the Luxembourg, where they will be placed in a new gallery, to be built on the garden terrace. They include eight examples of Monet, eight of Pissarro, six of Renoir, six of Sisley, two of Manet, seven pastels of Degas, and two drawings of Millet.

THE Prix Duchalais has been awarded to M. de la Tour, librarian of the coin-cabinet at the Bibliothèque Nationale, for four memoirs on Italian medals of the Renaissance.

### THE STAGE.

THE old and the new schools of acting appear to be singularly mingled in the representation of "The School for Scandal," under the Forbes Robertson and Harrison management, temporarily installed at the Lyceum. For while the controllers of the enterprise have secured for the character of Sir Peter Teazle the best, soundest, most picturesque Sir Peter that this generation has seen—we speak, of course, of Mr. William Farren—they have two or three minor characters (to say the least) played most inadequately and inappropriately, with all the easy, yet ineffective, self-confidence of the up-to-date dabbler with classic things. And, in more important parts, there is Mr. Forbes Robertson (neither quite of the older nor quite of the newer school) playing Joseph Surface; and Mrs. P. Campbell charming certain people out of their senses by a Lady Teazle that has little spontaneity, little *naïveté*, and little youth. The performance is apparently somewhat in the nature of a stop-gap. It would be rash, at all events, to predict a long run for it.

BY the death of Sir Augustus Harris—which happened on Monday, at Folkestone, whither he had betaken himself for a measure of rest—the English stage loses not a great artist, but a great manager, and one who must be accounted, in heart and in capacity, a big man. The energy of Sir Augustus was phenomenal, because it was ceaseless; and he managed thousands of people—at Drury Lane, at the Opera, at Olympia, in travelling companies both for Diana and for Pantomime—without sacrificing popularity among either these innumerable employes or the great public that enjoyed the exhibition of his lavish enterprise. Sir Augustus was not only a "good fellow," but a very remarkable business man; and we are glad to hear that he left his affairs in such order that there will, for the present at least, be little interruption in the execution of the schemes he had conceived. In the long run, of course, the theatrical profession and the ordinary public, for which it was his pride to cater well, will suffer—cannot help suffering—by Sir Augustus's premature demise.

MR. SWINBURNE has written some verses upon the occasion of the revival of Marlowe's "Doctor Faustus," by the Elizabethan Stage Society, which will be spoken before the commencement of the play on Thursday

next. As this is the first dramatisation that was ever attempted of the German story, several members of German universities are coming to London in order to see the performance.

### MUSIC.

#### OBITUARY.

SIR AUGUSTUS HARRIS.

*Mors ultima linea rerum est*—so wrote the old Roman poet; but some men reach that boundary line much sooner than others. Sir Augustus Harris has been removed while in the prime of life; and though of late he had not been in good health, the end came with extreme suddenness. He fixed the age beyond which he would not live at forty-six, but at the time of his death he was two years younger. Sir Augustus was an actor, author, theatrical manager, and opera impresario. Further, he was elected Sheriff in 1891, and soon afterwards became Deputy-Lieutenant of the City. Thus during his short career he played many parts; here, however, I am solely concerned with his operatic enterprises at Covent Garden and Drury Lane.

It would be easy to find fault with a man who tried to please everyone, and who, therefore, fully satisfied no one; such a course, however, would be irrational, and most certainly ungrateful. In this country, theatres and opera houses are not subsidised by State; and an impresario such as the late Sir Augustus found himself beset on all sides with serious difficulties and heavy responsibilities. It is, therefore, surprising that he was able to accomplish as much as he did, and his name should be held in grateful remembrance.

With regard to opera, he lived and laboured at a critical period. From the time of the production here, in 1870, of the "Flying Dutchman," Richard Wagner, then little more than a name, has gradually become a mighty force. Not only have his earlier works, "Tannhäuser" and "Lohengrin," and also his "Meistersinger," achieved popularity; but indirectly he has influenced, to a greater or less degree, all composers writing for the stage. And in proportion as that influence has grown in strength, the prosperity of Italian opera of the old school has declined. The records of the seasons of twenty or thirty years ago must be studied by anyone desirous of understanding and fully appreciating the change that has gradually come over the opera. Sir Augustus, whatever may have been his early associations, was alive to the situation. He recognised the new power, and helped materially to establish the fame of the Bayreuth master. Yet he did not espouse the cause with the zeal of a propagandist or with the intolerance of some of the master's followers. Had he done so, his operatic enterprises would soon have suffered shipwreck. In this important matter he displayed tact and patience.

Sir Augustus also deserves to be remembered for the efforts which he made to produce at the earliest possible opportunity new foreign works by composers of importance. I need only mention such names as those of Massenet, Mascagni, Bruneau, and Verdi.

Sir Augustus had many friends. Success did not spoil him; and whatever sternness he may have had at times to exhibit in the discharge of his duties, he was agreeable in manner and considerate. My opportunities of seeing him were frequent; and I may truly say that to me he was always kind and courteous, and always had a pleasant word on his lips. The widespread sorrow caused by his death offers strong proof of the esteem and affection in which he was held.

J. S. SHEDLOCK.

### RECENT CONCERTS.

MME. BLANCHE MARCHESI gave a vocal recital at the small Queen's Hall on Friday evening, June 19. Though her voice may not be very strong, she impressed by her breadth of tone, her pure intonation, and her intellectual readings. Her selection of music was exceedingly attractive; it included a Cantata by Marcello, songs by Schubert, an Aria by Bach, and some characteristic songs by modern French composers, among which we would specially note Charpentier's "Complainte." The vocal programme, in fact, was quite unhackneyed. Herr Heinrich Kiefer, as violoncellist, displayed his skill in various showy solos.

On Saturday afternoon Señor Sarasate gave his third and last concert. The programme included a new Sonata for violin and piano-forte by Saint-Saëns (Op. 102), recently performed for the first time at Paris by Señor Sarasate and the composer. The opening movement is effective; the subject-matter has character and charm, and it is developed not only in an able manner, but without any sense of effort. A sparkling Scherzo is followed by a dreamy, slow movement; and the work concludes with a Rondo, which is fresh and pleasing, though it shows the spirit of the past rather than the present. The Sonata, interpreted with intelligence and refinement by the violinist and Dr. Otto Neitzel, is one of Saint-Saëns' best contributions to chamber music. It contrasted most favourably with the same composer's "Concertstück" in A (Op. 20) for violin, the next piece on the programme; even the fine interpretation which this received failed to render it attractive. Dr. Otto Neitzel played solos by Chopin and Liszt, and was again warmly applauded. The concert commenced with Bach's third Sonata in E for violin and piano-forte.

Mme. Kate Lee gave an "Irish" concert at the small Queen's Hall on Monday evening. Her voice, though not of first-rate quality, is sympathetic, and she sings with expression and intelligence. The programme included many airs, arranged by Dr. V. Stanford and Mr. Fuller-Maitland and Lucy Broadwood. Miss Evangeline Florence and Mr. J. Sandbrook, the other vocalists, gave great satisfaction. Miss Ethel Sharpe (Mrs. A. Hobday) contributed piano-forte, Mlle. Sethe violin, and Mr. Herbert Walenn cello solos. In recording a successful concert, the excellent services rendered by the two accompanists, Mr. Henry Bird and Mr. H. J. Wood, must not be forgotten.

A "Recital" of Mascagni's latest work, "Zanetto," was given at 7, Chesterfield-gardens (by courtesy of Mrs. Beer) on Tuesday afternoon, by Signorine Giulia and Sofia Ravogli. This short lyric composition, consisting of only two scenes and occupying less than an hour in performance, contains music of great delicacy and charm. It was sung to piano-forte and harp accompaniment; and though these were effectively rendered by Signor V. Ricci and Mr. John Thomas, it will easily be understood that the music without orchestra cannot produce its full effect. The work is only suitable for a small theatre. It was produced last March, under the composer's direction, at the Liceo Musicale, Pesaro. The libretto, with certain condensations made for musical reasons, is merely an Italian version of Coppée's "Le Passant," first played at the Odéon, by Mmes. Agar and Sarah Bernhardt. The Signorine Ravogli interpreted their parts in a sympathetic manner.



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